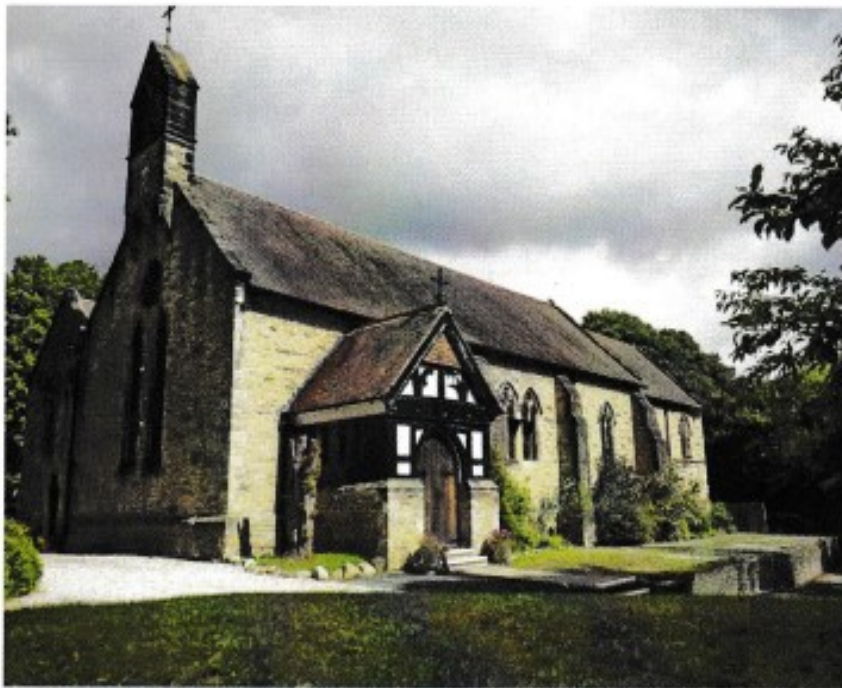


St. Martin's On Brabyns Brow

The Parish Church of Low Marple



A History and Guide

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Marple in the Nineteenth Century

It was when the industrial revolution came to Marple that it changed from a remote farming township to a town with a growing population.

The main industries that came to the Marple area were associated with the manufacture of textiles, cotton dyeing, bleaching and printing. These mills changed the face of the landscape and transport links were dramatically improved with the introduction of better roads, the canal network and the railway.

The Hudson Family

In 1866 Ann Hudson, from Mickleham in Surrey inherited Brabyns Hall and its grounds located at the bottom of Brabyns Brow. The estate came from her cousin John Wright, whose family made their fortune from coal mining in the Poynton area. Sadly the Hall was demolished in 1952 and the grounds turned into what we now know as Brabyns Park.



When Ann inherited the estate she was living in Pau in the south of France with her husband, Thomas. It is clear that Ann took up residence in the Hall immediately, but there is no evidence to show that Thomas ever came to Marple. Records show that he died two years later in France in 1868. Ann moved to the Hall with her daughter, Miss Maria Ann and

Ann's granddaughter, Miss Fanny Marion (Maria's niece). The family lived in some style, having more servants than any other household in the area. The 1871 census records the family as having eight domestic servants as well as an agent and a gamekeeper. Historic records of the church show that the family were very active within the church, for example, both Maria and Fanny attended almost all PCC meetings.



Ann
Hudson
(1794 – 1884)



Maria Ann
Hudson
(1819 – 1906)



Fanny Marion
Hudson OBE
(1849 – 1941)

The Oxford Movement

The Hudsons were followers of the Oxford Movement (or Tractarians). The Oxford Movement began in 1833 and sought to restore Catholic principles to the Church of England. The movement stressed the importance of tradition and continuity with the past, and a sacramental way of worship in the medieval tradition. This also had influence on the way the church was laid out and furnished. This style of worship is also known as 'High Church' or 'Anglo-Catholic'.

In 1866 the only place of Anglican worship in Marple was All Saints, situated at the top of the hill

at the other end of Marple. Not only was this inconvenient for them, but the style of worship was 'Low Church' and not elaborate. There were also arguments at the time regarding pew rents at All Saints. The rich people paid for their seats, while the poor or people that could not afford to pay had to sit at the back. The Hudsons, being Tractarians, did not like this principle and believed that everyone should be able to attend church freely.

With all this in mind the Hudsons decided to build their own church with Ann donating the land and Maria providing the funds for the permanent church building.

The Founding of St. Martin's

Opening a new church is not a straightforward matter. Anglo-Catholic worship was regarded with suspicion at the time, but the Bishop of Chester granted permission on the grounds that the growing population around the Marple and Mellor area needed a convenient place of worship. The fact that the Bishop was, at the time, in dispute with All Saints over pew rents, may well have influenced his decision. Two parishes were then created in Marple, separating it from the huge parish of St. Mary's Stockport. The two parishes created were All Saints and Low Marple, splitting Marple in two.

The documents regarding the right of patronage state *'Maria Ann Hudson to have the right of patronage and to nominate a minister to serve provided always that the whole of the sitting in the said intended new church shall be and shall continue as free sittings'*. Later in 1872 Maria

Hudson transferred her rights as patron (subject to the right to appoint during her own lifetime) to the Warden, Council and Scholars of Keble College, Oxford.

The Iron Church

In 1867, the year after Ann Hudson's inheritance, a temporary church was constructed of iron. Although it was on the current site it is not clear exactly where. The family appointed an Anglo-Catholic curate from St. Mary Magdalene, Paddington in London. He was the Reverend Edward Hayes, but he was later to change his name to Edward De La Hey. This was a fashionable practice at the time.



There were about 100 people attending the first service in the iron church and the evening service was so well attended that people had to be turned away as there was no room. There was some opposition to the new 'high-Church practices' and that first service would, no doubt, have attracted people keen to see what all the fuss was about. By this time there was national controversy about the re-introduction of practices that pre-dated the Reformation. Some clergy were even sent to prison for such radical practices as using candles on the altar or facing east when celebrating the Eucharist, all now widely accepted. The temporary iron church was used for three years until the new church was built.

The Permanent Church

The permanent church would be in striking contrast to the iron church it replaced. The whole scheme was inspired by ideas of medieval worship and by Arts and Crafts Movement, started around 1860 by William Morris (1834-96).

The Hudsons chose Truro architect Edmund Sedding (1836-68) to design the church. However, he died before completing the plans so his younger brother John Dando Sedding (1838-91) took over. John Dando Sedding is now regarded as one of the leading ecclesiastical architects of the Victorian period. St. Martin's was one of Sedding's first designs and he was also responsible for the design of the school (now the Parish Hall), churchyard cross, lychgate and the original vicarage.

Both of the Sedding brothers had been heavily involved in the ritualistic movement, which sought to bring formalisation and ornamentation to the architecture. They were also, along with William Morris, pupils of G. E. Street (leading ecclesiastical architect of the time), who was also influenced by the writings of Ruskin.

Sedding favoured simple designs, keeping the integrity of medieval models and developing these principles under the influence of the Art and Crafts Movement. Sedding was not only responsible for



the design of the building, but also for many of the fine furnishings and art within.

Building work began in August 1869 by contractors Messrs Warburton of Manchester. On 9 October 1869 the corner stone was laid by Ann Hudson with a grand ceremony. Many people gathered to watch Ann Hudson lay the corner stone with a silver trowel and mallet. The corner stone can still be seen outside, on the south east corner. The church took less than a year to build and cost £3000 including the first furnishings. The building was smaller than it is now, but Sedding's plans provided for future expansion.

The Dedication

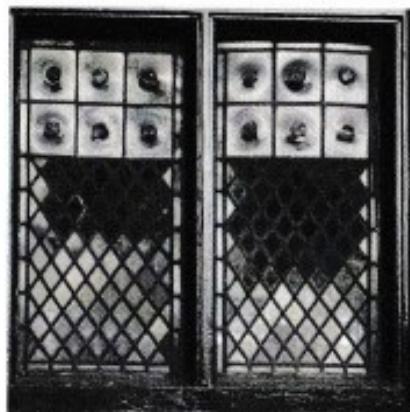
The church and burial ground were consecrated by the Bishop of Chester on 11 November 1870 (St. Martin's Day). The service took place at 11am in the iron church where the bishop met with more than 20 clergy. The assembled clergy processed from the iron church to the new church building along with 20 choristers.

After the service of dedication there was a lunch for about 100 people in the school. The meal was very generous and included boar's head, York hams, pigeon pies, roast turkeys, roast chickens, dressed lobsters, game pies and ox tongues. Sweets included marbled jellies, Macedoine jellies, raspberry cream, and Genoise pastry.

The Exterior

The outside of the church is of stark contrast to the inside, being a quiet design of Pennine sandstone. The stone walls are laid in a random style reflecting Gothic architecture and the roof is of red clay tiles.

A walk around the church starting at the front reveals the **half-timbered porch**. This is part of the original design from 1870. This is in typical Arts and Craft style with traditional leading and bullions. Moving further on along the front of the church you



can see the double window with an 'SM' monogram surmounted by flowers. This is a later addition to the church, probably added between 1900 and 1940 as early pictures show it as being a single window. Further along on the corner of the church is the **cornerstone**, now sadly weathered. You can just make out the name Sedding and on the other side a chalice and paten. This was laid by Ann Hudson in 1869 (see page 6).

Continuing around the church past the east end, the north east corner is of lean-to construction. This was probably added at the time the Christopher Chapel was built to extend the vestry. The vestry door is set with a large arch. To the right of this there is a **plaque** commemorating the building of the Lady Chapel in 1895. This was done by Henry Wilson and has a Latin inscription and a crucifix above thistles.

Walking further along the rear of the church there is the bay that houses the Christopher Chapel Relief sculpture. Moving round the corner to the west end of the church the **door to the Christopher chapel** has an interesting door handle and is by Henry Wilson. Records show the cost of the door as £34/10/3. Stepping back and looking up you can see the bellcote which has two bells which are rung for services. There is a niche below the bells, but it is not clear whether this was intended to have a statue.



Lychgate



The main entrance to the church yard, the lychgate, dates from 1876. Above the entrance is an inscription '*Seek him who turneth the shadow of death into the morning*' (Amos 5:8). It had to be restored in 1953 at a cost of £197 10s after a tree fell onto it from the other side of the road. According to records the original lychgate was paid for by members of the congregation and a list of those who contributed was placed on the side. It was erected as a memorial of the generosity of the Hudson family. It also had a Latin inscription at

the top which translated as *This gate welcomes the founding of this church for Maria Ann Hudson.*

The Churchyard

In the centre of the churchyard is a large cross made of sandstone to a design by J. D. Sedding. Sadly it is now very weathered and a shadow of its former self. It shows Christ Crucified. Below that stands St. Paul (holding a sword and book). There is then the relief sculpture of St. Martin cutting his cloak in half. In 1934 Miss Hudson paid for the Calvary on the cross to be repaired as it was, even then suffering from the effects of the weather. On the side that faces the church is a memorial to Thomas Hudson (1770 – 1868), Ann's husband. There were then other members of the family remembered as time went on. Ann Hudson (1794 – 1884) is placed beneath her husband. Around the corner are plaques for two of Ann and Thomas' sons who were both soldiers: Thomas Wright Hudson (1817 – 1866), who is Fanny Marion's father, and William James Hudson (1835 – 1857). Maria Ann's memorial (1819 – 1906) is in bronze and is on the opposite side to the church.



Fanny Marion's Grave is the large stone near the memorial and towards the church. Fanny Marion is also joined by Maria Ann. Ann Hudson is buried in the family plot in Mickelham.

School and Cottage

Ann Hudson wanted to provide a school for the children of the local area. St. Martin's day school was originally run from a lean-to building attached to the manor house at the bottom of the hill. The main school was built at the same time as the church and was opened in October 1870 from just one room and then expanded. It is also by J. D. Sedding and attached is the school master/mistress' cottage that was built in 1873. The first schoolmistress was Millie Hass of Stone Row. The school and cottage are grade II listed and the church itself is grade II* listed.

The Vicarage



The original vicarage was built in 1873 after Father Edward Hayes (later De La Hey) became vicar and temporarily lived in a section of the manor house at the bottom of the hill. The original vicarage can be

found up the hill next to the canal on the corner of St.



Martin's Road. This was designed by J. D. Sedding and has a



sandstone carving of St. Martin cutting his cloak in half on the side of the building. There is also a

carving of a coat of arms for Edward Hayes. The Vicarage was a very large house with high running costs and upkeep. In 1982 the vicarage was sold and the current vicarage built on the church grounds.

Passing through the half-timbered porch gives little away as to the magnificence of the interior.

The Chancel



original.

The chancel would originally have had more painted decoration, but this was covered up, possibly during the Art Deco period. It was restored in 1981 to a design sympathetic to Sedding's

The ceiling has panels with floral designs and 'S.M' monograms to represent St. Martin. The gold **corbels** that support the roof beams would originally have been painted gold, but in 1998 they were gold-leafed. The corbels on the left side, above the organ, show symbols of the four evangelists and those on the right show angels.

The two **angels** either side of the large east window were originally attached to the lychgate. Unfortunately they were stolen in 1998, but were found in an antique shop and recovered. It was decided that it would be better to have them inside the church rather than put them back, only to be stolen again.



They were then gold-leafed and placed in their current location.

The **reredos** behind the altar by J. D.Sedding is painted alabaster. There are two panels. The one on the left depicts The Road to Emmaus and one on the right The Last Supper. Either side of the altar are the church **banners**. The one on the right depicts St. Martin as a Roman soldier cutting his cloak in half for a beggar and was restored in 1996. The other banner shows the Blessed Sacrament. Both date from the nineteenth century.



Either side of the reredos there were heavy, rich curtains, the brackets for these are still visible. To the right of the altar there is a **sedilia** where the officiating ministers sit and a **piscina** for washing the vessels used in the Eucharist. To the left of the altar is a small niche, possibly the site of the original aumbry.

The **Angel painting**, opposite the organ, is of worshipping angels possibly by J. D.Sedding although there is some speculation regarding this and also the exact technique used. It is not certain when, but at some point someone



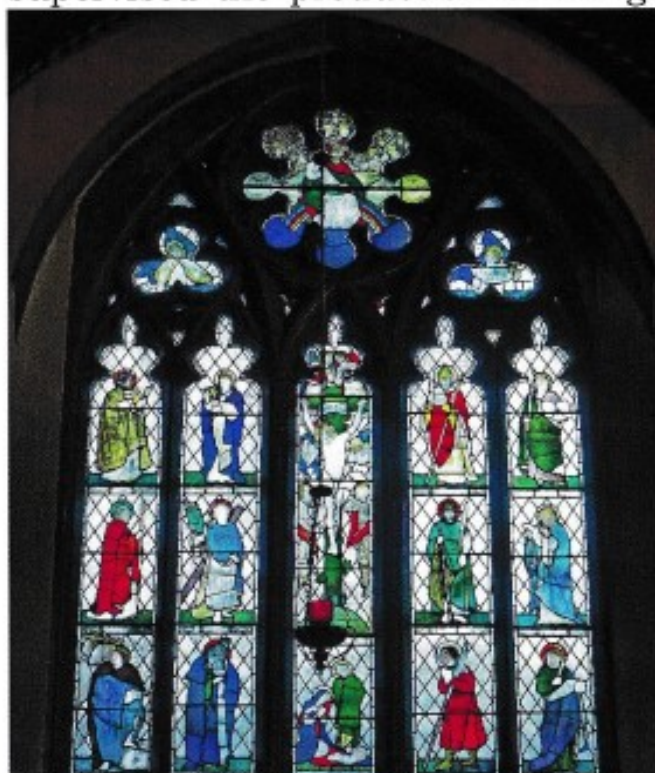
tried to colour some of the features which is why they do not look correct. It is hoped that this will be restored in the near future. Originally it had a brass frame, but at some point when the church was redecorated this was painted over.

The **encaustic floor tiles** with heraldic devices (going back to the medieval theme) are designed by Sedding and made by Godwin of Lugwardine. Encaustic tiles are ceramic tiles where the pattern on the surface is made of different colours of clay. The pattern appears inlaid into the body of the tile, so that the design remains as the tile is worn down.



The Chancel Windows

The most striking aspect of the chancel is the large **East Window** made by Morris, Marshall, Faulkner and Co. The window dates from the time the church was built in 1870 and was the gift of Ann Hudson. St. Martin's is one of a very small number of churches Sedding used 'The Firm'. Morris supervised the production of the glass closely and



there are designs by a number of

Pre-Raphaelite artists contained within the window.

These include Edward

Burne-Jones (EBJ), Ford

Madox Brown (FMB), Dante

Gabriel Rossetti

(DGR) and

William Morris (WM) himself. See diagram opposite. Unfortunately borax was used in the construction and this caused some parts of the window to fade.

Plan of the East Window

		Christ in Majesty EBJ		
		Angels EBJ		Angels EBJ
St. Peter WM	St. John EBJ	Christ on the cross EBJ	St. James Bishop of Jerusalem EBJ	St. Paul WM
St. Thomas WM	St. Andrew FMB		St. James the Greater WM	St. Philip EBJ
St. Matthew EBJ	St. Simon EBJ	The Nativity EBJ	St. Jude DGR	St. Bartholomew WM

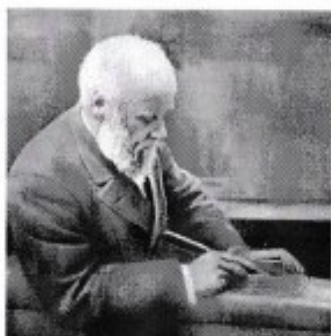
EBJ: Edward Burne-Jones
 WM: William Morris
 FMB: Ford Madox Brown
 DGR: Dante Gabriel Rossetti

To the right of the east window is a **small window** with designs by William Morris. It dates from 1873 and depicts the Annunciation with figures of the Virgin Mary and the Angel Gabriel.



The **window opposite the organ** again dates from 1873 and shows Mary the Virgin and St. Elizabeth and the Boy John. These are designs by Burne-Jones and Ford Madox Brown respectively. Below each figure are inscriptions, on the left, '*Mater Domini*' (The mother of the Lord); on the right, '*Mater Johannes bapt*' (The mother of John the Baptist). The lower panels in this window show the Presentation in the Temple by Burne-Jones.

The Organ



The organ in St. Martin's is by Henry Willis who was known as Father Willis. Henry was arguably the greatest organ builder of the Victorian age and built many fine organs around the country.

The organ remains in almost its original condition and is a superb example of a small organ.

It was a gift of a Miss Stevenson of Cotefield on Hibbert Lane, Marple and cost £220. It was designed specifically for the church and was in place in time for the dedication service.

Henry's son, Henry Willis II, renovated and enlarged the organ in 1910 and it was fully restored in 1993 at a cost of £18,000 by Woods of Huddersfield. Originally the bellows would have been pumped manually by means of a handle at the side of the organ. Then in 1899 a mains water supply was connected to the church and a hydraulic blowing engine fitted to blow the bellows. According to records in 1928 the water pressure to the organ was unsatisfactory and resulted in the temporary stopping of the organ. Eventually in 1939 this was replaced by an electric blower.



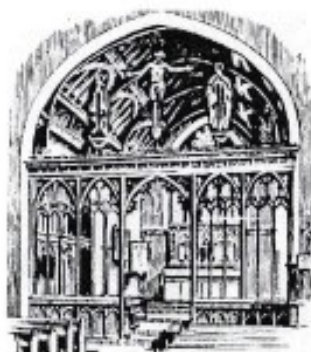
The Nave

The **Rood Screen** that separates the chancel and nave was installed in 1888 and paid for by Maria Hudson. It replaced the original, that probably dated from 1870 and was painted oak. The present screen was designed by J. D. Sedding. Normally



Sedding would have painted a screen. However, he said that should the wood have a good grain then he would varnish it, as is the case here. The screen is made of oak. Above the entrance on the nave side there are two small carvings.

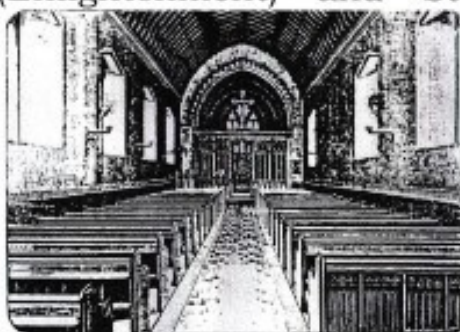
The carving on the left depicts the Magnificat and the one on the right the Nunc Dimittis. The cross on the top of the screen is original. However, the figure was added around 1924. In 1924 this cross was removed from the screen and placed on top of the War Memorial, which was also installed at that time. It was at this time that the figure of Christ was placed on the cross. It is by Hans Mayr of Oberammergau.



In its place a much larger cross was erected. This cross was so large that it nearly reached the top of the arch above. At the same time two statues, one of Mary and the other of St. John, were placed either side of the

cross. The statues were donated by a Mr Glover in memory of his mother. Unfortunately these were extremely heavy and were starting to cause damage to the screen. So in 1954 the two statues were taken down at a cost of £4 and taken to a church in Malton, North Yorkshire. The large cross remained until around 1980 when it was put in storage and the original cross returned to the screen.

The **Pulpit** (to the right of the screen) by J. D.Sedding is made of oak with four bronze panels on the theme of preaching. These Panels were made by Richard Ledward and depict (from left to right) St. John the Baptist (Repentance), Christ (Perfection), St. Paul (Enlightenment) and St. Bernard (Perseverance). Originally the pulpit was on the opposite side, in keeping with normal church architecture. However, when the Lady Chapel was added in 1895 the door was installed and the pulpit moved to its present position. The door has a carved stone moulding around it and a carving above of a cloak and sword with a crown, symbolic of St. Martin. The original processional cross was also positioned within the pulpit on a black and brass rod. Unfortunately it was rather top heavy and fell off a number of times. In 1938 this led to the cross being mounted on a brass box for display and a new processional cross was purchased at a cost of £14 and 14 shillings, in memory of Fr Hickson. It is beaten copper with brass figures and is by Omar Ramsden (1873-1939).



The **window next to the pulpit** was designed by Archibald Nicholson (1871-1937) and installed in 1928. Nicholson came from a family of artists and architects. One of his brothers studied under J D



Sedding and was partner in Henry Wilson's business. Later he started his own business following the traditions of the Arts and Crafts Movement. He kept close personal control over all works

before they left his studio. The window is signed on the bottom right.



The window is in the Victorian pictorial tradition which is different from any of the other windows in the church. The window depicts Jesus teaching and was the gift of Sir Percy and Lady

Woodhouse in memory of the Marple amateur historian and naturalist Joel Wainwright (1831 – 1913), who was the father of Lady Woodhouse. The window is also in memory of Lady Woodhouse's brother Charles Richard Wainwright (1866 – 1927)(also churchwarden) and has the inscription '*He opened his mouth and taught them*'. (Matthew 5.2).



The cast bronze **War Memorial** is by Henry Wilson. It depicts Christ receiving into Heaven the kneeling figure of a young man. Behind Christ stands the armour-clad St. George, while angels and



cherubs congregate beneath a canopy of vines. The two biblical quotations are from Luke 22:43 '*There appeared an angel unto him from heaven strengthening him*' and Isaiah 53:4 '*Surely he hath borne our griefs and carried our sorrows*'. The memorial was installed in 1924, originally to commemorate the fallen of the parish from the First World War. However, a second plaque was added following the Second World War. Like most families at the time of the Great War the Hudson family suffered loss with four of the family listed. The four men were all Ann Hudson's great-grandchildren. Their names are as follows:

- Robert Denis Hudson, who was a Lieutenant in the Royal Field Artillery and was killed 25 January 1916 aged 23.
- Francis Reginald Hudson, who was a Captain in the Royal Flying Corps and was killed 21 March 1918 aged 28.
- Godfrey Burnside Hudson, who was 2nd Lieutenant in the Gloucestershire Regiment and was killed 18 April 1918 aged 20.
- Henry Erris Hudson, who was 2nd Lieutenant in the Sherwood Foresters and was killed 18 June 1918 aged 20.

The Font, near the main south door, originally dates from 1870 and is by J. D. Sedding. Between 1895 and 1911 the cover was added and was designed by Henry Wilson. The main part of the cover is made of oak with ebony and white wood. It is in the Art Nouveau style with fish and formalised waves in light relief carved at the edge of the cover. Above this is an iron globe of stylised apple blossom. The sphere represents the world and its fall. Rising above this is the chain with an SM monogram for St. Martin. Above that is



a dove and a crown of thorns representing the action of the Holy Spirit and the saving of the world through the crucifixion and resurrection. The chain then continues

with more SM monograms to the hinge which has a crown on top to represent the Church of England.



Christopher Whall (1849 – 1924).

Christopher Whall was one of the leading stained glass artists of the Arts and Crafts Movement. Unlike Morris he manufactured his own glass, wanting to produce both better results and to become more familiar with the potentialities and constraints of glass as a medium of artistic expression. He preferred to work with the newly formed 'slab glass' similar to medieval glass as it had an uneven surface. Whall used colours in a new and inventive way.

The large **West Window** by Christopher Whall was installed in 1892 and depicts St. Martin as a Roman Soldier (left) and as Bishop of Tours (right) when he had converted to Christianity. The comments read: *'No man that warreth, entangleth himself with the affairs of this life'* and (in the right hand window) *'That he may please him who hath chosen him to be a soldier'*. It is an early example of Whall's work before he manufactured his own glass.



The **South West Window** next to the main south



door is also by Christopher Whall. It depicts Christ appearing to the disciples by the sea of Tiberias. It has the inscription '*Si diligis me pasce ovas meas*' (If you love me, feed my sheep) (John 21:17). It was installed in 1899. Whall used his own glass for this window with richer colours than those of the earlier west window. Whall drew up two designs for this window, but only one was executed. Cartoons for all three windows are held by the William Morris Gallery in Walthamstow.

Della Robbia Lunetta

Father Hickson was vicar of St. Martin's from 1892 to 1927. He



oversaw the addition of both chapels and was responsible for many of the furnishings. He brought the fine

Della

RobbiaLunetta situated above the main door back from a holiday in Italy in 1911.

Stations of the Cross

In 2002a member of the congregation (Peter Hodskinson) visited a religious repository on business. He found the stations and asked the proprietor about them. He found that they were from a convent that had closed. The name of the convent was kept from us as a condition of sale. A further condition of sale was that they had to go to a good home that would use them. Each station is hand carved, probably in Bavaria, but it is not known when. Peter was given a station as a sample which was brought back to the church. Father Cam was vicar of St. Martin's from 1983 to 2009. When presented with the sample he said that he would love them to come to the church, but it could not afford it at that time. It was suggested that the congregation be asked to spend £150 per station in memory of a relative. Within two weeks all the stations were paid for and installed with a double-sided tablet that could be carried. On one side were the stations and on the other the names of the people in memory of whom they had been given.

The Lady Chapel

The Lady Chapel was added in 1895 to designs by Henry Wilson with a painting by Christopher Whall. The building work was carried out by Charles Trask & Sons at a cost of £840. It is unlikely that this sum included the furnishing.

Henry Wilson was responsible for many of the furnishings within the church. He used rich and expensive materials to produce some of the most original church furnishings of the time. He became

a pupil of J. D. Sedding and eventually took over the practice.

The barrel vault ceiling has gesso panelling by Christopher Whall with trees, animals and birds, including flying birds. This is based on a design from the previous year for Douglas Castle in



Lanarkshire. The present colour scheme is not authentic. This would originally have been true-to-life colours with a light blue background. At some point in the past, probably around the 1920s, it was painted pink and white. Then in 2001, under architect's supervision, it was transformed into the present scheme. This scheme includes a night blue and gold and silver leaf.



The altar and altar rail have inlaid wood by Wilson with a brass panel showing a crowned female figure holding a chalice, perhaps symbolising the Church (Ecclesia). The stylised inscription round the altar reads, '*Panis vivus angelorum*', '*Ave verbum incarnatum* in *altariconsecratum medicina peccatorum*'. (Living bread of angels hail the incarnate word consecrated at this altar (for) the cure of sinners).

The four candlesticks are to Wilson's original design along with the reliquary in the middle. The reliquary is made of copper, brass, enamels and silver gilt. It depicts Christ crucified, flanked by the Virgin Mary and St. John the Apostle. There is a, possibly first draft, design showing large angels on either side of the gate and a nativity scheme in the altar piece. This is held by the William Morris Gallery in Walthamstow.

The altar piece(retable) is the work of Christopher Whall, as is the **painting** depicting the Annunciation with local scenery. This then became known as 'Our Lady of the Goyt Valley'. The painting originally had wooden shutters on either side so the painting could be covered in Lent. The walls would originally have been much more ornate with SM monograms similar to that above the door adorning the wall to the right of the altar.



In 2016 the painting was professionally restored and cleaned by David Everingham, a painting restoration expert. This was made possible by generous donation of Mrs Cuff in memory of her husband.

The ceiling above the main body of the chapel is of carved chestnut. Looking at the ceiling, only the first three rows have carved coving around the square panels. This is probably to section off the chapel into Sanctuary (up to the altar rail), Chancel

(the 3 rows of carved panels) and Nave (after the carved panels). The aumbry to the right was installed in 1935 and was paid for by subscription. This is used to reserve the Blessed Sacrament ready for distribution at home communion. The Latin inscription '*Ego sum panisvivi Qui de coelodescendi*', is from John 6: 55.(I am the bread of life which came down from heaven).

The **windows in the Lady Chapel** are by Herbert Bryans. Herbert William Bryans (1855-1925) worked for and studied under Charles Kempe (1837-1907) before starting his own business in 1896. These windows may well be one of the first commissions for his studio.

Bryans often concealed his signature within the decoration of an inscription. This would

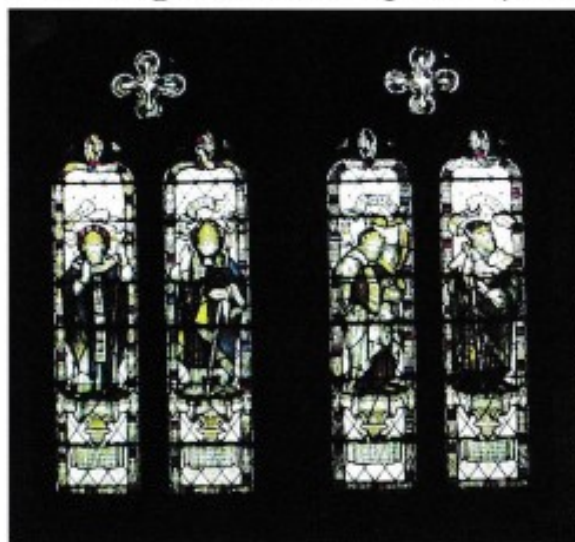


take the form of a running greyhound, looking backwards. So far only one signature has been found on the windows at St. Martin's. This can be seen in the smaller of the two windows on the right side, in the bottom panel of writing.

The smaller of the two windows depicts St. Anna mother, of the Blessed Virgin(*S Anna mater beatae virgin*). The other, The Blessed Virgin;*Sancta Maria mater christ* (St. Mary, the mother of Christ). The Latin inscriptions below are from the Magnificat (The Song of Mary) and read '*Misericordia eius a progenie in progenies timentibus*' (His mercy is on them that fear him from generation to generation) (Luke 1:50) and '*Magnificat anima meadmnm e exultavit spiritus meus in deo salutarimeo*' (My soul

doth magnify the Lord and my spirit hath rejoiced in God my saviour) (Luke 1:47).

The larger window depicts (from left to right) 'St. Athanasius Doctor ecclesiae' (St.



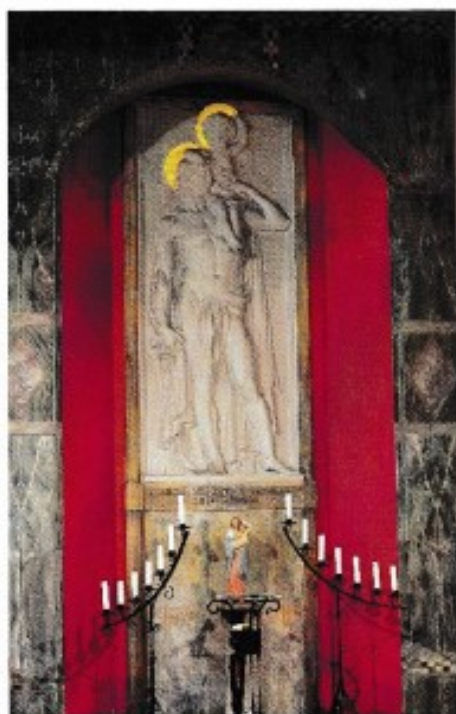
Athanasius, Doctor of the church), 'Sanctus Anselmus Archiep' (St. Anselm Archbishop), 'David Rex et prophete' (David King and prophet), 'Isaiah Prophet'.

There are inscriptions under each figure (again from left to right) which read, 'Credo in unum deum jesum christum filium dei unigenitum consubstantialem Patri' (I believe in one God Jesus Christ the Son of God; of one being with the Father); 'Qui propter nos homines et propter nostram salutem descendit de coelis' (Who for us men and for our salvation came down from heaven); 'Thronus tuus deus in saecula saeculorum: virga aequitatis virga regni tui' (Thy throne, O God, is for ever and ever: a sceptre of righteousness is the sceptre of thy Kingdom) and 'Ecce virgo concipiet et pariet filium et vocabitur nomen eius emmanuel' (Behold a virgin shall conceive and bear a son and his name shall be called Emmanuel).

This window may have been in what is now the arch through to the Christopher chapel as it would

have been unusual to have had so much stained glass on a north wall. These windows are in contrast to the Arts and Crafts windows as they are conscious reproductions of the medieval style.

The Christopher Chapel



The Christopher Chapel is dedicated to St. Christopher and was built in 1909. Work was carried out by Charles Trask & sons (the same company responsible for the Lady Chapel). Records show an estimate for the work, of between £450 - £500. This figure would be minus furnishings and the side door. The large relief tablet is by Henry Wilson of the saint carrying the boy Jesus

and is a memorial to Maria Ann Hudson who died in 1906. The Latin inscription reads '*Cum bona voluntateservientessicut domino*' (Render service willingly, as if to God and not to men). (Ephesians, 6:7). The statue is made of gypsum and the outside wall of the church had to be built out three feet to accommodate it.

The ceiling is made of chestnut (as is the ceiling in the Lady Chapel) and has carved, wooden bosses at each intersection. Each boss is different and hand

carved, in keeping with the theme of the rest of the church.

John Dando Sedding (1838 – 1891)

John Dando Sedding was born in Eton, Berkshire. However, he spent much of his youth in Derbyshire where his father was a village schoolmaster. In about 1858 he began training as an architect under George Edmund Street alongside fellow pupils, who included William Morris and Philip Webb. His older brother Edmund, who drew up the original design for the church, had also trained as an architect with Street and had settled in Penzance, Cornwall, where he set up in practice as an architect. John joined him there in about 1865. Edmund suffered ill health and died in 1868.



After his brother's death, John Sedding continued the practice, operating from both Penzance and Bristol before moving to London in 1875. He was elected a fellow of the Royal Institute of British Architects the previous year and became a member of the Art Workers' Guild in 1884, the year of its foundation.

William Morris (1834 – 1896)



William Morris was born in Walthamstow on 24th March 1834. Morris was educated at Marlborough College and Exeter College, Oxford. There he met Edward Burne-Jones and both later became friendly in London with Dante Gabriel Rossetti,

poet and painter, who was at the centre of an artistic group called the Pre-Raphaelite Brotherhood, inspired by the history, ritual and architecture of the Medieval period.

Morris and his Pre-Raphaelite friends formed their own company of designers and decorators. As well as Burne-Jones and Rossetti, the group now included the architect Philip Webb and painter Ford Madox Brown. Morris, Marshall, Faulkner & Co. specialized in producing stained glass, carving, furniture, wallpaper, carpets and tapestries. The company's designs brought about a complete revolution in public taste. In 1875 the partnership came to an end and Morris formed a new business called Morris & Company.

Christopher Whitworth Whall (1849 – 1924)



Christopher Whall was an important member of the Arts and Crafts Movement, who became a leading designer of stained glass. His most important work is the glass of the Lady Chapel in Gloucester Cathedral. Whall was also influential as a teacher, taking stained glass classes at the Central School of Art, and later at the Royal College of Art in London.

Henry Wilson (1864 – 1934)

Wilson was one of Britain's most significant Arts & Crafts designers. Trained as an architect in the office of J. D. Sedding, he took over Sedding's practice on the latter's



death. His talents extended beyond architecture, and he did significant work as a silversmith/jeweller and a sculptor, as well as writing and teaching in the field of design. He completed Holy Trinity, Sloane Square, London which had been begun by Sedding and is regarded as a masterpiece of Arts & Crafts architecture.

St. Martin of Tours

St. Martin (316 or 335 to 397) was Bishop of Tours and is one of the Patron Saints of France. He came from a pagan family and followed his father into the Roman army. While on guard duty at the gate of Amiens he met a beggar on a cold winter's day, and cut his cloak in two with his sword. The same night he saw a vision of Christ wearing the torn cloak he had given to the beggar. This inspired the saint to be baptised and live a monastic life. In 360 he joined St. Hilary at Poitiers and founded the monastery of Ligugé. He lived a life of great humility and, with great reluctance, became Bishop of Tours around 372. His feast days are 11 November, the date of his death, and 4 July, the date of the translation of his relics to Tours. His emblems are a goose (because a legend says he disturbed geese when hiding from a mob who wanted him to be their bishop) and a globe of fire (which was said to appear over his head when the saint prayed).

Incumbents

1867 – 1891	Revd Edward de la Hey MA (Curate until 1870)
1892 – 1927	Revd William Henry Hickson MA
1927 – 1938	Revd J W Shipley MA
1938 – 1953	Revd H Simmons L. Th.
1954 – 1975	Revd Harold H Thomas BA
1975 – 1983	Revd John Mackey
1983 – 2009	Revd Julian Cam BA. Dip. Th.
2009 -	Revd Edward PMcKenna B. Th (Hons)

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David Bush 2019