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SIR EDWARD COLEY BURNE-JONES (1833-98)

by Ann Read & Val King

'A pity it is I was not born in the Middle Ages...people would then have known how to use me - now they don't know what on earth to do with me.' (Mary Lago (ed), *Burne-Jones Talking*, London 1982, pp 146-7)

Edward Coley Burne-Jones was born on the 28th August, 1833. His mother, Elizabeth Coley, died within a week of his birth leaving his father, Edward Richard Jones to come to terms with the tragic loss of a beloved wife. This sadness stayed with Burne-Jones throughout his childhood as his father brought up his son and earned his living as a carver and gilder in Birmingham, one of the powerful centres of Victorian industrialisation.

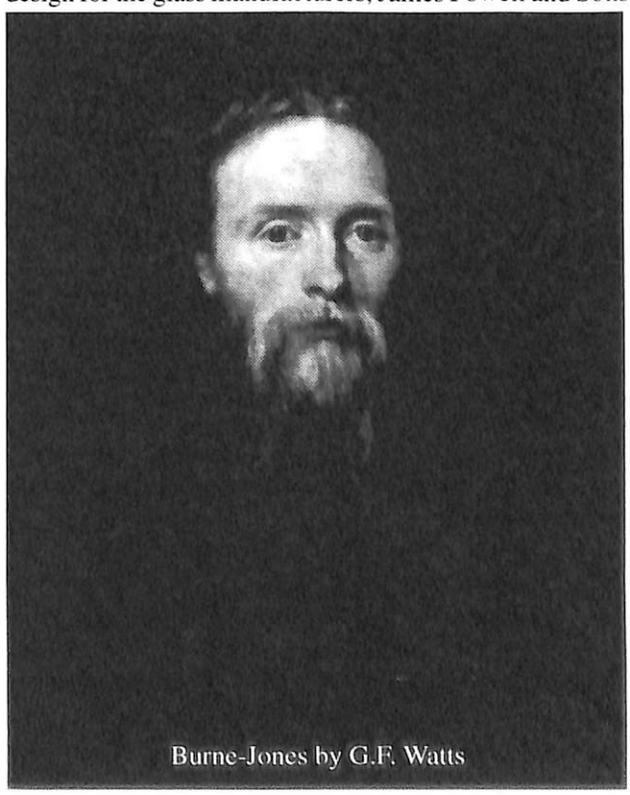
Edward Coley Burne-Jones entered the Grammar School in Birmingham on the 3rd September, 1844, aged eleven years. He was a pupil at the Grammar School for eight years. The school list records his interest in literature when, in 1852, he was awarded a Tercentennary Prize for his essay on 'The state of literature in England in the times of Edward the Sixth'[1] A serious scholar, Burne-Jones prepared for University entrance through the Classical School with his goal being Exeter College, Oxford and then Holy Orders. He records that, 'John Henry Newman taught me so much. In an age of sofas and cushions he taught me to be indifferent to comfort, and in an age of materialism he taught me to venture all on the unseen.'[2]

When Burne-Jones entered Exeter College he met William Morris, also planning to take Holy Orders. Even at this early stage of their relationship, there was a great rapport between them as Burne-Jones later records, 'One by one, for one cause or another, I dropped apart from my contemporaries there, and by a fortnight's end it seemed settled that Morris and I only would be companions.'[3]

At Oxford they read widely and Burne-Jones's university life was imbued with the spirit of the past through medievalism and Arthurian legends, and contemporary life through Carylyle's protestations of mammonism and class inequalities; the poetry of Browning and the prose of Ruskin. In their final year at Oxford, Burne-Jones and Morris travelled to France. Already converted to John Ruskin's theories on Gothic architecture through their reading of *The Seven Lamps of Architecture* and *The Stones of Venice*, this visit in 1855 to the great Gothic cathedrals and churches of northern France, had a profound effect on both men. Burne-Jones recalled that, 'it was while walking on the quay at Havre that we resolved definitely that we would begin a life of art, and put off our decision no longer - he should be an architect and I a painter.'[4] After taking a pass degree, Morris entered the architectural office of G.E.Street, whilst Burne-Jones, who had planned a return to Oxford to take his degree, decided to pursue a career in art without delay.

In 1855, Burne-Jones records in a letter to his cousin Maria Choyce that: 'We have banded ourselves into an exclusive Brotherhood of seven [and] I am established as permanent artist to the Brotherhood.'[5] The first edition of their enterprise, the *Oxford and Cambridge Magazine*, was published in January, 1856, for which Burne-Jones contributed two tales and an essay. Written in the spirit of *The Germ*, the magazine of the Pre-Raphaelite Brotherhood, the *Oxford and Cambridge Magazine* lasted for only twelve issues. Although the Pre-Raphaelite Brotherhood was known to both Morris and Burne-Jones, it was the discovery of Rossetti that was most important. Determined to meet him, Burne-Jones sought Rossetti out in London in January 1856 and abandoned his studies to train under him. E.P.Thompson suggests that 'Rossetti was the first man to recognise the evidence of genius in the two friends.'[6] Certainly meeting Rossetti had a most profound effect on Burne-Jones, providing him with, not only the stimulus he needed, but also with introductions and opportunities.

Although Burne-Jones received tuition from Dante Gabriel Rossetti, who proved an inspirational teacher, and attended James Matthew Leigh's life classes in Newman Street, he was a self-taught artist who, from that first year in London, managed to make a living from his art. Much of his early work consists mainly of small pen and ink drawings and watercolours, and shows the influence of Rossetti. Stained glass became an important medium for his talent, when, on Rossetti's suggestion, Burne-Jones began to design for the glass manufacturers, James Powell and Sons



Burne-Jones by G.F. Watts



The Flight into Egypt in St Michael & All Angels, Brighton

of Whitefriars, and as early as 1857 worked on a cartoon of 'The Good Shepherd'. In 1861, an order for this design was given by the Reverend Henry Hamlet Dobney for the Congregational Church, Maidstone. At the beginning of the nineteenth century there was minimal knowledge about the manufacturing of stained glass, its techniques having been lost during the seventeenth and eighteenth centuries and 'The Good Shepherd' shares some of the faults of early Victorian glass, which was often crude with harsh, unsubtle colours, particularly in the depiction of skin tone. It was stained glass that established an early reputation for the firm, Morris, Marshall, Faulkner & Co., which was founded in 1861, in the spirit of an imaginary medieval guild; an arts and crafts community of painters and architects, whose talents would provide the impetus to the reform of the decorative arts in England.

Although the firm never produced its own glass, a richness of colour was achieved in their workshops by adding a silver compound to produce, when fired, the characteristic yellow and green staining. It is this subtlety of colour which gives distinction to the Morris windows at St. Michael and All Angels, Brighton (1861). The subject matter is inspired by the dedication of the church with Angels prominent in all the windows. In the Lady Chapel, the technical skill of Burne-Jones's figurative work is evident in two small windows, set low down, depicting one of Mary's sorrows, 'The Flight into Egypt.' Here urgency is indicated through the arched top of the left light which perfectly accommodates the stooping figures of Guardian Angels leading the Holy Family, depicted in the right window. The figure of the Virgin, shielding the Christ child under her cloak, has a wonderful luminosity against the dark-blue sky, demonstrating the skill of Burne-Jones's design.

St. Michael's great west window consists of two windows each of two lancets with a six-foil above and a rose in the gable; the Virgin and child are prominent in the central circular light. Here a distinctive golden stained glass has been used to depict the Virgin's robe and Burne-Jones has extended this colour to include the bells and wings of the Angels in the seven outer circles. The dark green robes of the Angels, who are playing the bells with hammers, contrast against the gold and pale quarry grounds.

A single design was often used in different mediums. An example of an early religious work, the triptych, 'The Adoration of the Kings and Shepherds' and 'The Annunciation' is no exception; it was to be a subject to which Burne-Jones frequently returned. Commissioned by G.F.Bodley for St. Paul's Brighton, and now in the Tate Gallery, London, this painting, his first major work in oils, completed in 1860, was recommended by the architect, J.P.Seddon to a meeting of the Ecclesiological Society in June of that year. Two of the models in the triptych can be identified; the King presenting gifts to the Christ child is clearly William Morris and studies for the Virgin are Burne-Jones's wife, Georgiana. For Burne-Jones the attraction of this subject lay more in the historical sense than in religious iconography and due, perhaps, to this secularism, many of his religious themes have been given a distinctly anti-pietistic treatment. In the 1857 stained-glass cartoon, of 'The Good Shepherd,' for example, Burne-Jones has depicted a true working shepherd.

Although Edward Burne-Jones once said that 'a painter ought not to be married, children and pictures are too important to be produced by one man,'[7] he married Georgiana Macdonald, in Manchester, on the 9th June, 1860 on the fourth anniversary of their engagement. They returned to the Russell Place rooms in London, where they stayed until just before the birth of their first child Philip in October 1861, when they moved to No. 62, Great Russell Street. A second son, Christopher was born, but died in 1864. The family then moved to Kensington Square and in June 1866 their daughter Margaret was born. By 1867 they found the house where they were to remain for the

next thirty years, 'The Grange', North End, Fulham, then a western suburb of London. A retreat from London was purchased by Burne-Jones in 1880, 'Prospect House' by the sea in Rottingdean.

Burne-Jones work was aimed at a restricted audience. Not overtly moralizing, or in any sense didactic, but it is moral in the romantic sense of appealing to and refining the sentiments. Burne-Jones's subjects invariably refer to the emotional experiences common to all, but which the true artist alone is able to universalize. This was evident when, in 1866-7, he formed an attachment with the Greek sculptress, Maria Theresa Zambaco. The conflict and misery that this relationship caused is expressed in certain mythological characters and situations in Burne-Jones's work. This friendship with Zambaco did not last; but it would seem that the succession of diversions with young women that continued throughout his life, were almost certainly of an innocent kind, but seemingly necessary to nourish the dream-like love and melancholy he cultivated. However, in a letter to Helen Mary Gaskell, 'who was the last of his bittersweet friendships with women younger than himself,' Burne-Jones expressed the wish that 'he was thirty-five again.'[8]

Burne-Jones reacted to modern life by intensifying his visionary powers and escaping into his medieval dream-world. He, along with William Morris, despised the dehumanising effects of massive industrialisation and shared the dream of a lost Utopia. Unlike Morris, who set about attacking it politically, Burne-Jones retreated into a world of artistic fantasy, relying on his vivid imagination to lose himself in beauty.

The Grosvenor Gallery opened in London in 1877 as a serious contender to the Royal Academy and Burne-Jones was invited by Sir Coutts Lindsay to exhibit. Admission was not by competition or prescriptive right, but by invitation only. Much of the work exhibited there was deliberately selected to illustrate the development of beauty through decor - something at the heart of the Aesthetic Movement. Whilst the exhibiting artists included such luminaries as Whistler, Millais and Leighton, Burne-Jones emerged as the major artist, and to many he became the leading figuritive painter of the Aesthetic Movement. It was after this exhibition that 'his existence became widely known and his name famous.'[9]

Sir Edward Coley Burne-Jones achieved great things in a career that lasted almost the entire second half of the nineteenth century. The range of his work is impressive. In addition to his paintings, there were many designs for stained glass and tiles, portraits, decorative work for furniture, book illustrations and mosaics. He received an honorary degree at Oxford in 1881, and was elected President of the Birmingham Society in 1885 and 1886. In 1889, his work was exhibited at the Exposition Universelle in Paris where 'he received much recognition, private and public, the French Government conferring on him the cross of the Legion of Honour.'[10] His achievements were recognized by the the British Government in 1894 when Burne-Jones received a baronetcy from Queen Victoria. He died at his home 'The Grange' in Fulham on the 17th June, 1898. He was still working on his giant canvas 'Avalon' and making plans the evening before he died. His wife, Georgiana, recalls that after playing dominoes, 'Edward said he was tired and would write to tell Rudyard[11] when he was coming to Rottingdean.'[12] He retired to bed for the last time. Three days later his ashes were interred quietly in the outside wall of the South Transept of Rottingdean Church, near the windows that he and Morris had designed some years earlier, and in a spot chosen by Georgiana and himself. Finally on the 23rd June, 1898 a Memorial Service was held in Westminster Abbey; Burne-Jones was the first artist to be honoured in this way.

Notes

1 School List, June 1852
2 Lady Burne-Jones, *Memorials of Edward Burne-Jones* Vol.1,London: 1912, p.59
3 Ibid, p.72
4 Ibid pp.114-115
5 Ibid p.121
6 E.P.Thompson. *William Morris,Romantic to Revolutionary*. London: 1977 p.63
7 Lady Burne-Jones, *Memorials of Edward Burne-Jones*, Vol.1 p. 230
8 Mary Lago,*Burne-Jones Talking*, London: 1981, p.11
9 Lady Burne-Jones, *Memorials of Edward Burne-Jones*, Vol.II p.75
10 Ibid p.201
11 Rudyard Kipling. Lady Burne-Jones's nephew.
12 Lady Burne-Jones,*Memorials of Edward Burne-Jones*, Vol,II p.349

Acknowledgements.
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GUIDED NORFOLK CHURCH TOURS

Rosemary Watts is organising regular half day tours of Norfolk churches between 10 February and 15 November. There are five tours each week (except on Good Friday) , plus an extra three tours each week between April and September. The cost is a modest £4.95. No booking is required, you simply turn up.

For details contact Norfolk Church Tours, 20 Central Crescent, Hethersett, Norwich (Tel: 01603 811542 or email ChrchTours@aol.com).

[Mrs Watts is a member of the Ecclesiological Society and is in the final year of an external B.Th.]

SIR EDWARD BURNE-JONES AND MORRIS & Co., THE ASCENSION, THE NATIVITY, THE CRUCIFIXION AND THE LAST JUDGEMENT: STAINED GLASS WINDOWS AT ST. PHILIP'S CATHEDRAL, BIRMINGHAM, 1884-97

by Anthony Rodriguez

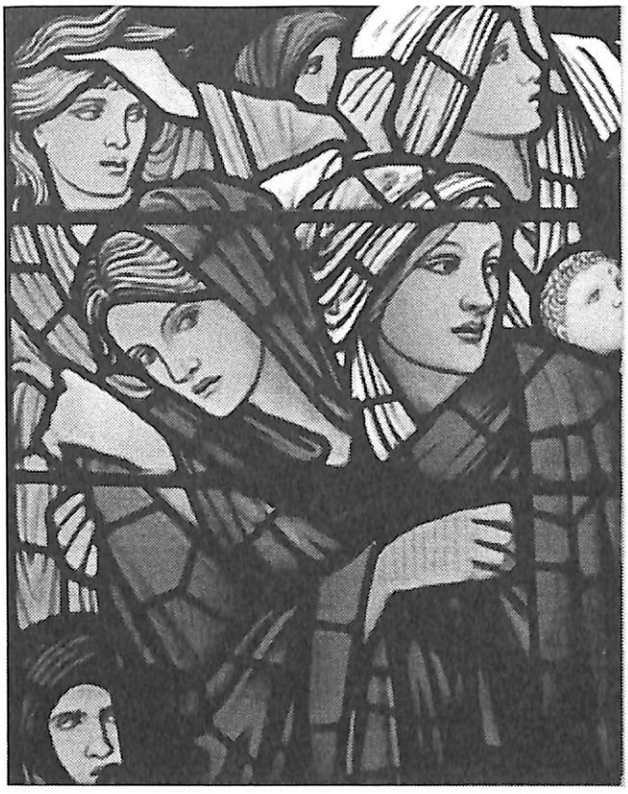
St. Philip's, Birmingham was founded as a parish church, designed by Thomas Archer and consecrated in 1715.[1] Originally, only a shallow apse marked the eastern end, though this was replaced by Chatwin's expanded late Victorian chancel, all built in the same high baroque style. The aisles retain their original clear leaded lights and from the exterior these airy windows contrast with the dark blanks of the Morris windows, protected by iron grilles. Within the Cathedral, the Firm's colourful *Ascension* window above the high altar provides an eye-catching focus for the entire interior. This window was completed in 1884 and forms the central light of a most impressive triptych of mosaic glass panels in the chancel. *The Ascension* is flanked by Burne-Jones's later designs, *The Nativity* and *The Crucifixion*, both completed in 1888. Directly opposite the Ascension window is the Morris Firm's western Doom Window or *The Last Judgement*, providing a dramatic spectacle when illuminated by late afternoon sunlight.

Though commissioned some years apart, the four St. Philip's windows present a marked unity of style and technique. They are highly reminiscent of Byzantine mosaic in their composition of irregular glass pieces, held together with a conspicuous network of lead lines or cames. Each window occupies a narrow, round-headed space, undivided by tracery, forming a Romanesque arch. In order to support the considerable weight of glass, each panel is intersected by a grid-like framework of iron saddle bars. Far from spoiling the decorative effect of the irregular mosaic and cames, the saddle bars help to break up the expanses of undivided mosaic, preventing any impression of fussiness or monotony.

Beginning in the chancel, the upper register of the central *Ascension* window depicts the resurrected Christ rising to heaven. The Saviour displays the dual characteristics of a triumphant holy presence and one retaining the humility of the Son of Man. One feature of special note is Burne-Jones's handling of the drapery which flows gracefully up and over Christ's left hand, raised in blessing the group of apostles below. In his handbook on stained glass, Christopher Whall expressed his admiration for the unique decorative qualities of Burne-Jones's drapery. Writing in 1905, Whall enthused, 'To me there is no drapery so beautiful and appropriate for stained glass work... especially in his sketches and drawings for glass'.[2] Now held at the National Gallery of Victoria, Melbourne, the cartoon for *The Ascension* displays the qualities of intricacy and naturalism so apparent in the finished window. Each St. Philip's cartoon is full of remarkable and interesting detail, starting life as a small sketch and enlarged through several stages, employing a unique photographic technique. In *The Ascension* cartoon, the distinctive Byzantine style drapery is rendered with an intricacy and eye for detail more reminiscent of a Renaissance drawing than a preliminary design for stained glass.



Cartoon for 'The Ascension'
Courtesy of the National Gallery of Victoria, Melbourne, Australia



Detail from 'The Last Judgement'
Courtesy of Alastair Carew-Cox

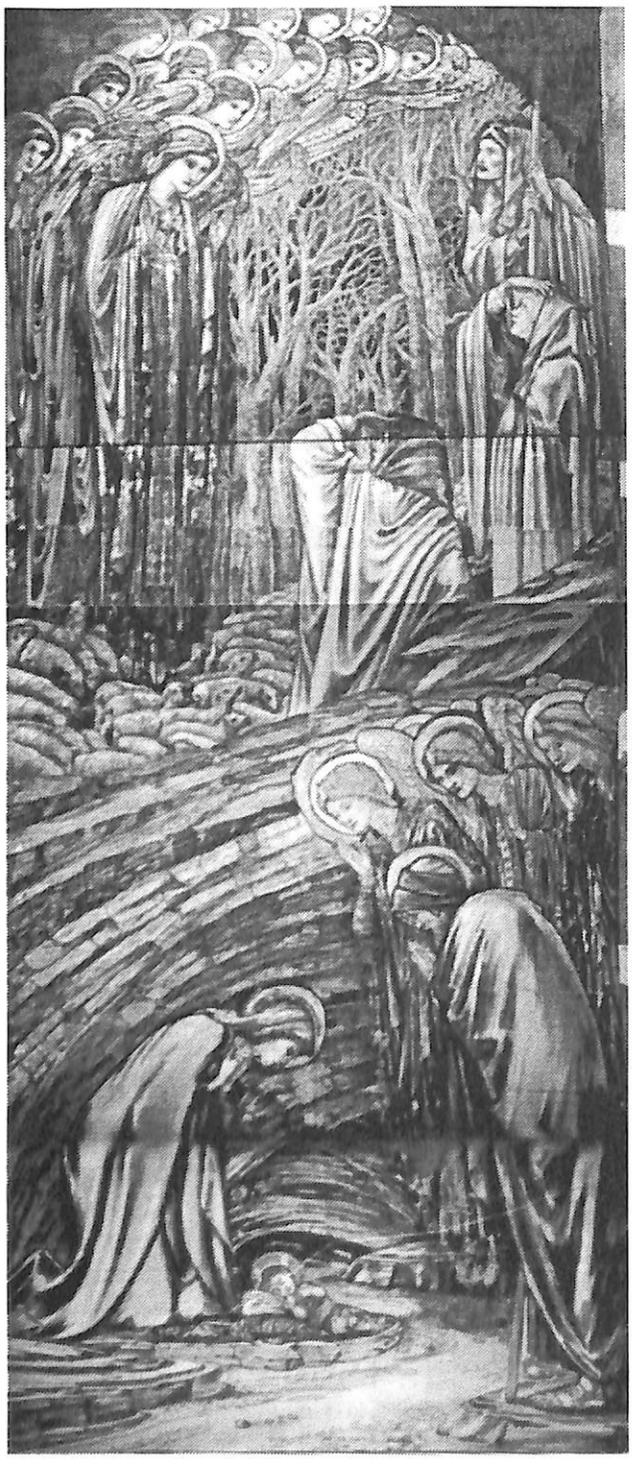
In *The Ascension* window, great attention is paid to the variety of expressions amongst the awe-struck apostles. One notices details such as the apostles' finely detailed hair and beards, giving a sense of individuality and naturalism to the figures. As Mother of Christ, the Virgin Mary's special holy status is signified by her elaborately patterned halo, recalling the punching of a medieval gilded altarpiece. Burne-Jones's Pre-Raphaelite inspired penchant for natural detail is apparent in the rugged foreground with its intricate geology and plants. Above, the strange heavenly clouds signify the mystery and salvation of Christ's earthly mission, celebrated in the Eucharist upon the altar, located beneath the window. Ranks of elongated, stylised angels accompany Christ in his ascent to Heaven. Their densely packed wings, composed of myriad fragments of ruby-red mosaic, create a spectacular heavenly host of abstract decorative quality.

To the pictorial right of *The Ascension* window, *The Nativity* displays a most unusual composition and one which exploits the narrow arched space to the full. Dispensing with the conventional division into horizontal registers, the design contains two related scenes, separated by the spectacular diagonal curve of the cave roof. In this striking geological feature, the mosaic pieces create the impression of fissured, stratified rock. Within the cave, a Nativity scene includes the tiny vulnerable Christ child, swaddled in flowing folds of linen - a favourite motif of Burne-Jones. The new-born Saviour lies upon a rocky cave floor, littered with pebbles, motifs establishing His life as one of humility and simplicity. This detail is one of many bearing comparison with the original full size cartoon held at the Victoria and Albert Museum. At present, this late Victorian masterpiece languishes in the Museum's basement. It has suffered severe physical and chemical damage and awaits much needed restoration, along with the Museum's other holdings: the cartoons for *The Crucifixion* and *The Last Judgement*.[3]

In a design of touching beauty and spirituality, the young Virgin Mary's bowed form is distanced from the expectant group of Joseph and the adoring angels. Protected within the cave, the stark isolation of Mother and Child signifies their special holy status, distinguishing them from the figures waiting outside the entrance. The colours of the pot metals in this window are amongst the most subtle and unusual in the St. Philip's scheme. Mary's rich blue robe and deep red, patterned halo affirm her status as Mother of God, whilst areas of richly patterned, pale green glass highlight the Virgin's inner robe, sleeves and headdress. The rocky cave roof blends and merges with the sheep-fold above, creating an informal, yet highly effective division between the Nativity and the hillside scene of the shepherds and their flock above. Each shepherd is given a distinct personality with an individual reaction to the miraculous host of angels. The facial expressions were conceived in the cartoon and are translated to glass with great success. In all four St. Philip's windows, the richness of colour and subtlety of hue are remarkable. Though bold, they lack the crudeness and 'boiled sweet' gaudiness associated with early Victorian stained glass. These special qualities are demonstrated in the rich organic colours of the shepherds' smocks of brown, purple and blue.

Burne-Jones is noted for his attention to natural detail, a trait inherited from his early association with the Pre-Raphaelite movement. In keeping with the theme of birth and destiny, the thicket of trees branch and fork upwards, whilst foreshadowing the Christ child's ultimate fate to die upon the wooden Cross. Equally symbolic of Christ's mission, the flock of sheep bear close observation. The majority are oblivious to the night's events, but one or two look up, as if in response to the news of the Messiah's birth. Burne-Jones's rendition of the wavy fleeces of the sheep typifies his childlike delight in fine, but otherwise trivial, natural detail. The overall decorative impact of the design is highly successful, combining Burne-Jones's artistic naivety with the Morris Firm's very sophisticated attitude to the art of stained glass. In the lunette of the *Nativity* window, the upward flowing, multiplied forms of the host of angels exploit the space to dramatic visual effect. The density and richness of the red glass pieces making up the angels wings combine with the intersecting lattice of lead lines to create a most striking abstract design. Leading the heavenly host, the angel Gabriel's face appears to glow with light, an effect produced by the use of a piece of relatively translucent glass, set against the background of thick, somewhat opaque glass.

The joyful, vivacious *Nativity* window forms a pendant to the grim and deeply contemplative *Crucifixion* which completes the eastern triptych of mosaic glass. Dominating the composition, the semi-naked, dying Christ is portrayed as a substantial and earthly presence. The imposing, solemn figure of the Saviour is created using relatively



'The Nativity'
Photographs by the author

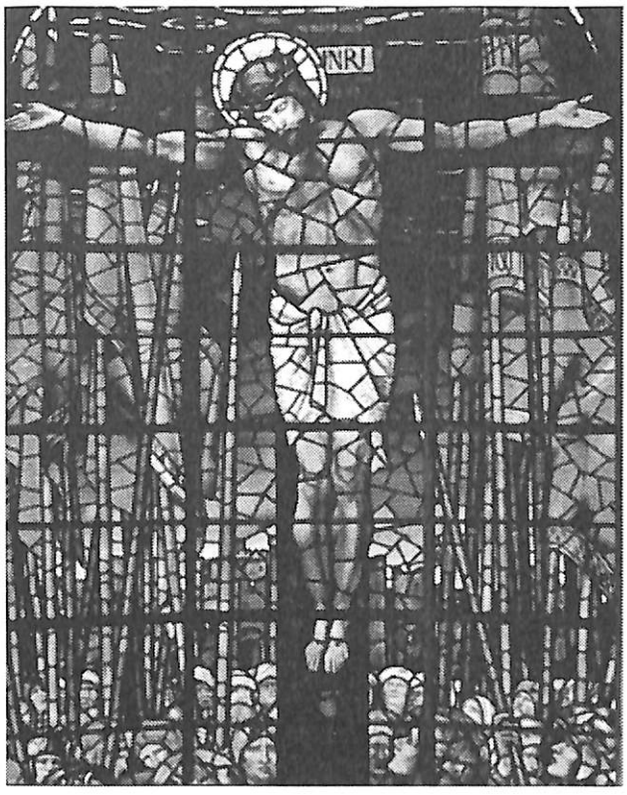
large pieces of mosaic glass. The sparing, yet dramatic employment of the lead lines creates the impression of a broken, racked body, representing Christ's agony on the cross. The massive torso, wiry limbs and the weather-beaten skin are those of the Son of Man, born to suffer on earth before His Resurrection and ultimate Ascension, portrayed on the adjacent window. The sculpted sinews of Christ's earthly body are complemented by the wood grain of the massive cross, whilst above, an eerie sky with strange clouds adds to the deeply solemn mood.

In the hostile crowd immediately behind the cross, the multiplied vertical forms of the bright red flagpoles and banners generate a sense of hostility and violence, culminating in the vicious thrust of the lances, one of which is about to pierce Christ's right side. The tight bandaging and poise of the calves and feet of the lance-bearer or centurion add to the sense of tension and aggression. The desolate, castellated forms of the city walls add to the apostles' sense of desolation and isolation.

Christ's ultimate defeat of death and evil is celebrated in the last of the four St. Philip's windows to be completed by Morris & Co., the magnificent *Last Judgement* of 1897. William Morris had died in 1896 and Burne-Jones was drawing to the end of his own life whilst working on this deeply mystical design. Of all the St. Philip's windows, this design is the largest and most skilled in its exploitation of the vast triumphal arch. Though by no means an ideal interpretation of the Last Judgement, this must rate as one of the most impressive of all Doom windows in British churches. As noted below, the figures are somewhat ineffectual, but the rich colour and animated quality of the mosaic foster a deep sense of spiritual contemplation. This quality is heightened when the window is flooded with late afternoon sunlight, when the colours appear to glow and flicker, casting flaming kaleidoscopic patterns on the Cathedral walls. Penelope Fitzgerald provides an apt summary of the Doom window's special qualities, describing it as 'a window for Evensong.'[4]

In the lowermost register, the risen dead await the Almighty's judgement, their huddled, closely packed forms fostering an atmosphere of claustrophobic anticipation. Burne-Jones employs a variety of keenly observed figurative and abstract details, designed to offer much interest to the viewer. One notices touching details, such as the alarmed small child, clutching at its father's maroon robe. Its parents are far too absorbed in their own impending fate to comfort the infant. Equally telling are the pair of women in blue and green robes, embraced in mutual fear. Their bewildered facial expressions fully convey their mutual sense of frozen terror as they cower, perched precariously on the edge of a tomb. Amongst these lower register figures, decorative points of note include the delicate grisaille-style patterning adorning the pale green areas of drapery and the abstract motifs on the frightened women's shoes. Their fear is quite justified, as the figures inthe lower right hand corner, descending into the abyss of hell and eternal damnation confirm. Though stunning, from an aesthetic point of view, apart from the aforementioned figures. *The Last Judgement* is somewhat lacking in energy and didactic power. Fitzgerald notes the static quality of the figures in the lower register, commenting, 'No agitation here, the dwellers on earth simply stand on earth waiting for their sentence'.[5]

In the middle register, made up of deep purple-brown glass, the castellated city walls depicted in the *Crucifixion* are now in the process of being razed. Their slanting forms act as an effective division between the scenes of earthly terror below and the vision of heavenly triumph above. With robes and wings of brightest red, each angel holds a traditional apocalyptic symbol, including a book, key and



Detail from 'The Crucifixion' window
Courtesy of Alastair Carew-Cox

chain, and seven lamps. Their placid features are beautifully painted, but perhaps too demure to create much sense of spiritual elevation. In Burne-Jones's somewhat tame interpretation of The Book of Revelation, the *Day of Judgement* is a sedate, late Victorian pageant, rather than a vision of genuine awe. The dignified, restrained figure of the enthroned Christ raises His right hand in affirmation of His second coming and the defeat of the forces of sin and evil. To my mind, however, this interpretation of Christ lacks the proper sense of awe and majesty one would expect in such a design and the apparent limpness of the figure's left arm does not improve this impression. His face is downcast and drawn, whilst Burne-Jones's preoccupation with the pale mint folds of drapery conspires to swamp and enfeeble his vision of Christ.

Looking at the somewhat flat and lifeless cartoon for this aspect of the design, one might attribute the magnificent aesthetic quality of the upper register to the Morris Firm's skilled glass painters and glaziers. Indeed, Sewter notes how Burne-Jones's cartoons are 'in black and white only', observing how 'A very great deal of the translation of the cartoon into glass was left to the craftsmen in the studio.'[6] The eye is led upwards and the gaze arrested by the mass of rich red mosaic creating the angels' wings and robes, encircling the pale figure of the enthroned Christ. Leading the heavenly host in triumph, the impressive figure of Michael, Angel of Judgement, generates a sense of energy and high drama. His diagonal poise and asymmetrical wings counteract the static quality of the upper register, blowing his curved, elongated horn to proclaim the triumph of the Messiah. I feel that the employment of the Byzantine style mosaic rescues this design and lifts it to artistic, if not spiritual, triumph. However, for the critic Aymer Vallance, the Firm's use of the mosaic glass technique went too far in this design. Writing in the *Easter Art Annual* of 1900, Vallance commented:

> So small are the component parts that at a distance the impression of lead glazing disappears; while seen near at hand, they are intersected by an intricate multitude of black lines which... darken the whole without... being bold enough to accentuate the principal forms.[7]

On a dull day, the initial impression of late Victorian, Byzantine heaviness and darkness created by the four St. Philip's designs may prove a disappointment for lovers of the translucence and clarity of hue of traditional medieval stained glass. There is some justification for Sewter's criticism of the windows' 'lack of luminosity and transparency'[8] and their 'unpleasantly sharp contrast with the brightly lit nave'.[9] Many areas of glass are too thick to afford sufficient transmission of light, a fault especially apparent in the murky middle register of *The Last Judgement*. However, each window offers very rich rewards to those prepared to allow sufficient time to acclimatise to the unusual aesthetic effect. The mood generated by each window changes with the time of day, season and transient lighting conditions. In each window, the effects of just a few rays of sunlight can transform the visual impression from one of oppressive gloom and flatness to a miraculous and overwhelming vision of colour and abstract pattern.

Though many of the criticisms are valid, Burne-Jones's cartoons and the Morris Firm's interpretation of them are truly inspired works of art. One accords with Whall's assessment of the scheme as 'an example of noble thought and work carried to a peak of perfection and design'.[10]

The connoisseur of Victorian stained glass is urged to view the St. Philip's scheme, whilst those already familiar with it will know that the windows demand many return visits.

FOOTNOTES

1 For an account, see M. Whiffen, *Thomas Archer, Architect of the English Baroque*, Los Angeles, 1973.
2 C. Whall, *Stained Glass Work*, London, 1905.
3 At the time of my visit to the Museum (March 1997), *The Last Judgement* was in the process of restoration, whilst the full size *Crucifixion* cartoon was in too frail a state to move. The full size *Nativity* cartoon was moved especially for my visit, an occasion of considerable excitement and great interest.
4 P. Fitzgerald, *Edward Burne-Jones*, 1975, p. 271.
5 Ibid.
6 A.C. Sewter, *The Stained Glass of William Morris and his Circle*, Vol. 1, 1974, p. 18.
7 A. Vallance, 'The Decorative Art of Sir Edward Burne-Jones Bt', *The Easter Art Annual*, 1900, p. 10.
8 Sewter, p. 54.
9 Ibid., p. 55.
10 Whall, p. 236.

A PIOUS UNDERTAKING: THE RETRIEVAL OF A MEDIEVAL BRIDGE CHANTRY

by Kate Taylor

Just 150 years ago, on Easter Day, 22 April 1848, the Chantry Chapel of St. Mary the Virgin on Wakefield Bridge was re-opened for worship after some 300 years in secular use. The chantry, the only survivor of four medieval chapels on main routes into Wakefield, was built by the townsmen in the mid 14th century as an integral part of their new stone bridge across the River Calder.[1] The bridge is 320 feet long and has nine arches. From its mid-stream island the chapel buttresses the bridge, on the eastern (downstream) side, strengthening it against the flow of the river. It was licensed in 1356.

Since the Dissolution of the chantries in the mid 16th century the chapel had come, via a member of the locally-influential Savile family, into the hands of the Trustees of the Wakefield Poor (later known as the Governors of the Wakefield Charities) and had been leased by them in 1797 to the West Riding magistrates who had responsibility for the maintenance of the bridge. The chapel had been a warehouse, a clothes dealer's shop, a "den" of flax-dressers, a cheesecake shop, a newsroom, premises for a tailor, and offices for a corn factor at a time when Wakefield was a major inland port. A fireplace had been installed and the roof pierced by a chimney, and the spiral staircase in the north-east corner, from the crypt to a turret, had been used in part as a coal store. Interior features, such as cornices and canopies, had been hacked away although even in the early 1840s there were still, apparently, traces of medieval frescoes.

There had been repairs at various periods. The fine tracery of the windows had been demolished and replaced by cross-headed mullions and 18th century sash squares. Four short pillars had been inserted in the finely-sculpted front to strengthen it.[2]

From the late 18th century, however, the chapel was increasingly revalued, portrayed by artists, including J.M.W Turner, or noted by travellers and antiquaries, and in both 1806 and 1809 it was a focus of articles in the *Gentleman's Magazine*.

The restoration of the chapel can be linked more directly to a number of events. First came the publication in 1828 of *A Dissertation on Ancient Bridges and Bridge Chapels and especially that remarkable edifice on Wakefield Bridge* by the Morley antiquary Norrisson Scatcherd (1780-1853). This was followed a decade later by letters in the Wakefield newspaper calling for the restoration of this 'splendid example of English taste and English piety', this 'exquisite relic', after years of 'desecration, decay and miserable defacing'. One writer drew attention to the urgent need for church accommodation where the Chantry stands 'in the very centre of our whole river population'.[3] Then in 1842 came the formation of the Yorkshire Architectural Society, inspired by the Oxford Movement and a sister body, as its foundation resolutions make clear, to the Oxford Architectural Society, the Cambridge Camden

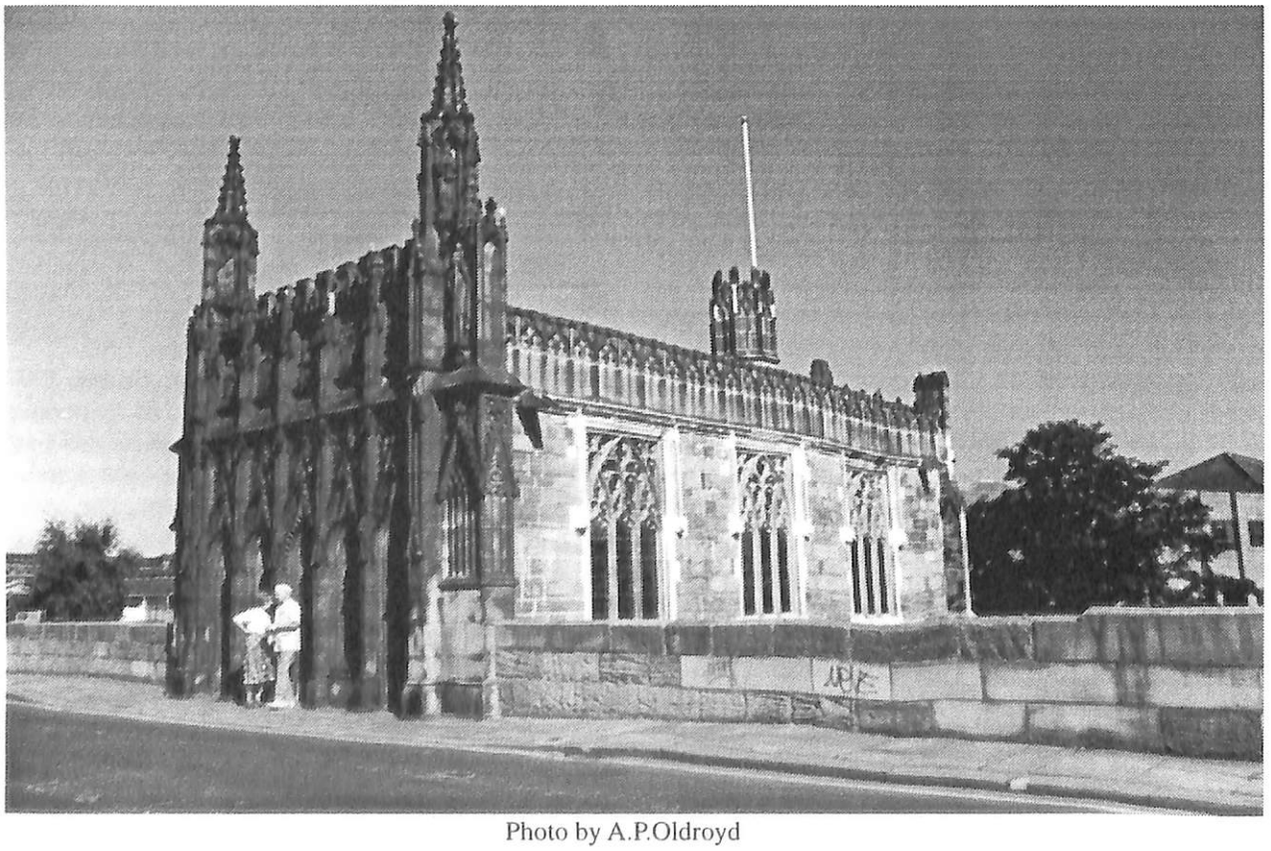


Photo by A.P.Oldroyd

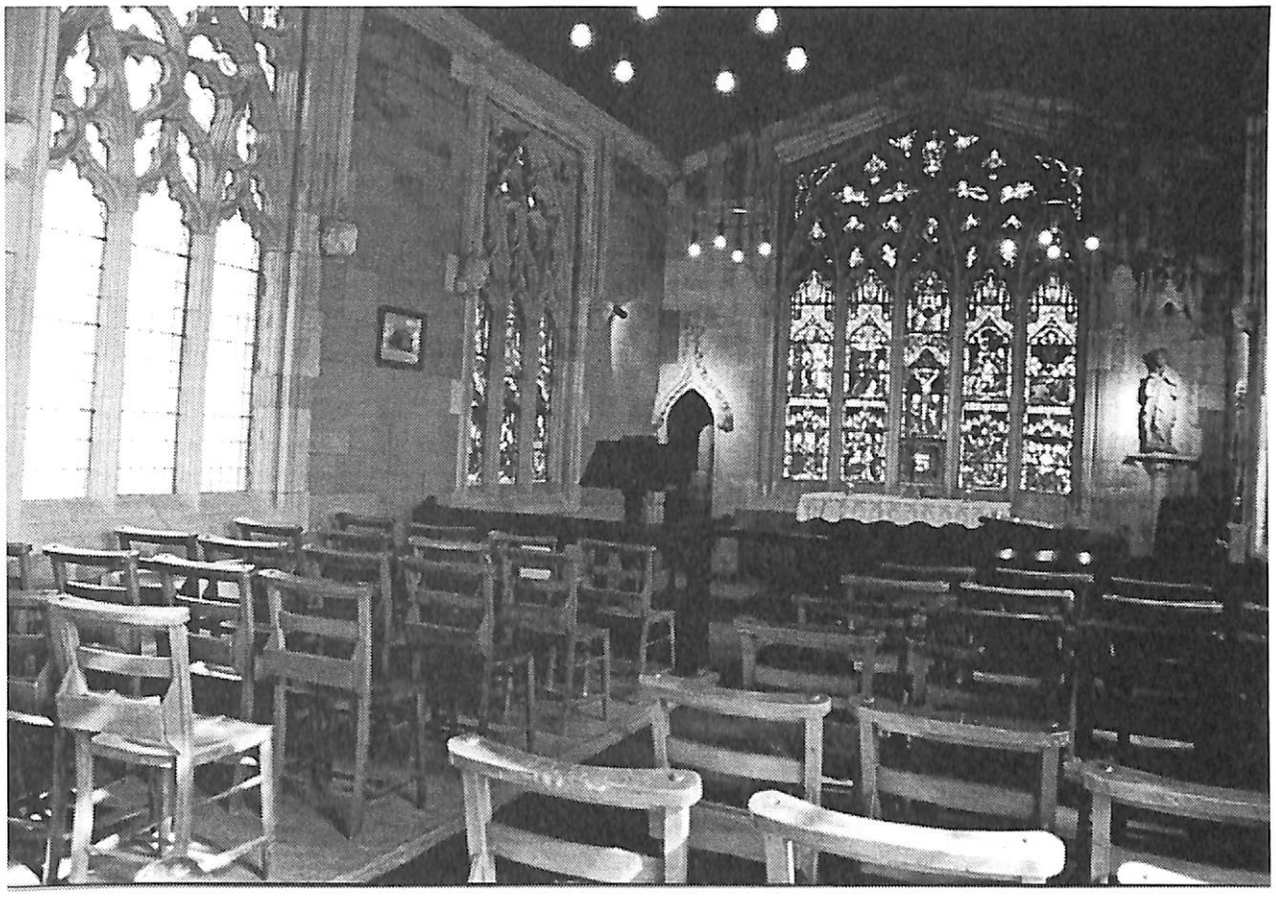


Photo by A.P.Oldroyd

Society, the Exeter and Lichfield Diocesan Societies for Promoting the Study of Ecclesiastical Architecture and the Durham Architectural Society.

Its objects, determined at the inaugural meeting in Leeds on 26 July 1842 with Reverend Dr. Walter Farquhar Hook (1798-1875) in the chair, were 'to promote the study of ecclesiastical architecture, antiquities, and design, the restoration of mutilated architectural remains, and of churches or parts of churches which may have been desecrated, within the county of York, and to improve, as far as may be within its province, the character of ecclesiastical edifices to be erected in future'. [4]

Quick to join the society was the Reverend Samuel Sharp who had been vicar of Wakefield since 1810 and in whose vast parish the bridge Chantry lay. What better mutilated architectural remains to restore? Sharp, himself one of the Governors of the Wakefield Charities, seems to have had little difficulty in persuading his fellows that they should return the building to the church. On 10 October 1842 he successfully applied to the magistrates to relinquish their lease of the building, for which they paid 6d a year, and to give their tenant notice to quit.[5] He reported his success a month later to the Yorkshire Architectural Society and asked it to undertake the restoration of the chapel.[6] Sharp opened an account for subscriptions and Norrisson Scatcherd appealed to 'Antiquaries and Odd Fellows of all kinds, whether Brethren of the Masons or of the secret order of the Peaceful Dove, whether whigs or tories, churchmen or dissenters', to throw their "mite" into the treasury. [7]

Designs for the work were the subject of a competition promoted by the Yorkshire Architectural Society. Eight schemes were submitted anonymously and in March 1843 a sub-committee of the Society, which included R.D. Chantrell (1793-1872), then practising in Leeds but later to become architect to the Incorporated Church Building Society, chose that of George Gilbert Scott. The cost of the restoration was estimated as £2,500. Amongst other competitors were the father and son John Chessell and Charles Buckler.

The Yorkshire Architectural Society, resolving that it must 'rally to assist this pious undertaking' set up a second subcommittee to assist Sharp in fund-raising and voted £30 from its own resources to the cause.[8]

Meanwhile the Church Extension Act of 1843 had led to the creation in Wakefield in 1844 of two ecclesiastical districts, carved from the parish of Wakefield, neighbouring each other and both embracing working-class areas where the immediate presence of the church as an agency of social control was held to be urgent. The Chantry now came within the new district of St. Mary. Here a room above a stable close to the railway station was adopted as both a place of worship and a schoolroom.

Progress on the Chantry scheme - still masterminded by Sharp - was slow, largely, it must be assumed, because of the difficulty in attracting the necessary finance, and it was only in the summer of 1847 that work began.[9] Scott's scheme, much to his later regret, was more of a rebuilding than a restoration.[10] It involved taking down all that re-

mained of the chapel above the crypt. The original front was removed and was bought by Hon. G.C. Norton to be taken to the grounds of Kettlethorpe Hall where it provided the front of a boathouse until wrecked by vandals a few years ago. New stone, from Bath and Caen, was bought for its replacement. Although Scott aimed to reproduce the chapel as it must once have been, the theological tensions of the time precluded anything that smacked overmuch of Mariolatry. Above the three doors of the elaborate west front was a frieze of five rectangular panels. The first four depicted the Annunciation, the Nativity, the Resurrection and the Ascension. The fifth had portrayed the Coronation of the Blessed Virgin. In Scott's design it was replaced by 'an imaginary representation' of Mary and Jesus in heaven.[11] The six niches, which would originally have held statues of saints, were left empty although this may have been simply a cost-cutting measure. At the apex of the east window, on the outside of the chapel and facing down river, a further niche was provided with a statue of the Virgin. An interior niche in the east wall, assumed to have held a similar statue in the past, was recreated, albeit without any figure, and Scott made use of some surviving carved stone for its elaborate canopy. His drawing for this, now in the RIBA drawings collection, seems to be the only design for the scheme to have survived.[12]

Stained glass by Barnett of York was placed in the great east window and in the most easterly of the three windows on either side. The middle window on the south side was provided with glass by Wailes of Newcastle soon after the building was re-opened for worship but the other three windows had, and still have, plain glass panes leaded in a diamond pattern. Two richly-carved oak crossbeams support the roof and the ceiling is panelled in oak. A bell from the local foundry of Teall and Blackburn, in F sharp, was placed in the turret. Seating was provided by the simple means of bringing the chairs across from the stable-room.[13] The work finally cost £2,200 of which only £1,361 lls ld had been raised by November 1848. Samuel Sharp claimed later to have personally lost £200 over the enterprise.[14]

When the work was completed, the chapel, a mere 50 feet by 25 feet in size, formerly established for mass priests of the Catholic church, became until a new church was built in 1856 the sole place of worship for the St. Mary's Church of England district. Services in those first years were conducted daily by the incumbent, the Reverend T.B. Parkinson, a keen Puseyite (who left to join the Jesuits in 1851) with a band of young white-robed choristers. A somewhat romanticised account of the proceedings appeared in a monthly journal, *The Parish Choir*: 'The effect of this tiny chapel is one not easily forgotten. It is crowded every Sunday; on the occasion of which I speak, though the rain had never abated since morning, it was filled; around us an equinoctial gale was blowing and the waters, flooded to a height far beyond their usual course, roared along as though they would sweep the little sanctuary from its foundations'.[15]

After St Mary's parish church was built, in 1854, it was a struggle to maintain regular services in the Chantry.[16] The parish was a poor one and its incumbents rarely had the assistance of a curate. The problem of maintaining the building itself is a perennial one. Substantial repairs became necessary in the 1880s. A local architect, Frederick Simpson, was engaged. The stained glass windows were restored by Powell and Son, of Leeds, and the parapets were renewed. The spire at the south-east corner, and much of the turret, were rebuilt and the walls were repointed. The canopy and its statue above the east window were replaced.[17]

There was a further major restoration in the late 1930s. This time the scheme was initiated - or so it is said - by one Rowland White, a founder member in 1920 of the local Chantry Lodge of Freemasons and a prominent figure on the Wakefield County Borough Council who was to serve as mayor in 1939. An appeal was launched by the Bishop of Wakefield in 1937. Repairs were needed to the tracery of the windows and to the parapets on the north and south sides of the chapel. The gravest problem lay, however, with Scott's west front. Its stone had become gravely eroded in the acid air of the industrial town and it had for long enough been in a far worse condition than the 14th century original. It was replaced in its entirety by a front designed by the diocesan architect Sir Charles Nicholson, closely following the medieval scheme. However the fifth panel of the frieze now depicted the coming of the Holy Spirit at Pentecost. The chapel was reopened and the front dedicated on 3 July 1940.

Nicholson's design included near life-size statues for each of the six niches but these were not put in place until July 1948. They are of the Virgin and St. Christopher, in the lower niches, and Saints Paulinus, Oswald, James and Botolph above them.

Thirty years later another appeal was necessary. There were serious cracks in the south-east corner of the chapel and the parish's architect, G.G. Pace, advised that this needed to be taken down, strengthened and rebuilt. Elsewhere masonry was in need of repair. The window tracery was badly eroded and needed to be replaced. The stained glass windows required re-leading. By this time slum clearance had removed much of its population and the parish of St. Mary had merged with the neighbouring one of St. Andrew, also founded in 1844. In applying for a faculty for the work, the vicar and churchwardens noted that there was difficulty in attracting more than 15 worshippers to any service in the building and that it stood in a part of the town where vandalism was prevalent. Nevertheless some £13,000 was raised. The chantry re-opened on 11 April 1971 which was again Easter Sunday.[19]

The amalgamated parish of St. Andrew and St. Mary remains technically responsible for the Chantry. However in 1990 Wakefield's Civic and Historical Societies, in association with the Parochial Church Council, formed a body of Friends with the twin purposes of making the history of the Chantry more widely known and raising

£100,000 for its repair and maintenance. Recent years have seen over £70,000 spent on replacing the roof, repairing or replacing masonry and providing comprehensive rewiring, heating and lighting. Services are held at 3pm on the first and third Sundays of each month and the Friends arrange occasional recitals, talks and other events in the chapel.[20]

The 150th anniversary is to be marked by a service at 3pm on Easter Sunday at which the address will be given by the Provost of Wakefield, the Very Reverend George Nairn-Briggs.

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CHRIST CHURCH CATHEDRAL, PORT STANLEY, FALKLAND ISLANDS

by Joyce Gregory

[When I was asked to write on the Church in the Falklands, following my recent visit to those Islands, I initially thought of researching the history of the building, but having studied the history of the Islands I realised that not only was the present day cathedral building of significance in the every day lives of the Falklanders but so also was the establishment of the Christian Church by the Missionary Society over 150 years ago. It is a gripping story of heroism and tenacity by people who, despite disaster, were determined to bring the Church to the Falkland Islands and thereby to South America.]

The Falkland Islands are an archipelago of some 420 islands in the South Atlantic of which only a very few are occupied today. The total land area is over 4700 sq. miles, much of the land mass being made up of the two main islands, East and West Falklands. The climate is cool and the mean temperature in Stanley, in the East Falklands, ranges from 7° C in their winter to 10° C in the summer, but the dominant feature is the westerly wind due to the proximity of the Drake Passage. The wind blows most days and one can experience the four seasons in one day. During my two week visit in November last the temperature ranged from just over freezing to 20° C.

These islands were uninhabited when John Davis in the *Desire* alighted on them in 1592. For the next 200 years there were disputes over sovereignty between the British, French and Spanish. The French established a settlement at Port Louis, east of Stanley, in 1764, handing it over to the Spanish 3 years later, who remained there for 40 years. Meanwhile the British established a settlement in the West Falklands, at Port Egmont, in order to carry out a survey of the islands and the naval officer in charge would conduct Divine Service on the Sabbath. By 1810 the Spanish had forsaken their foothold around Port Louis and this resulted in an unsettled period. British and American whalers used the harbours and The United Provinces of the River Plate laid claim to The Falklands (Argentina emerged as a democratic republic only in the mid 19th century).

However the British flag was raised at Port Louis in 1833 with church services being conducted by the naval superintendent. By 1845 the settlement had moved to Port Stanley with chaplains of visiting naval ships conducting services until a Colonial Chaplain arrived and was given the use of a room in the naval barracks for church services. This was then enlarged by taking over a part which had been used as a hospital, and subsequently the Church was moved to the east wing of the Exchange Building, the western wing being a school. In 1862 the church was named Holy Trinity. As Port Stanley increasingly became

a refuge for the sailing ships rounding Cape Horn, so the Church became a haven for their crews.

In December 1859 Charles Bull arrived as resident clergyman and noted that at that time the average Sunday morning attendance was 80, 33 in the afternoon, 56 in the evening. In addition there was a Sunday School which was run by his wife. The room capacity was for only 88 people while the population comprised 540 inhabitants including 210 children in and around Stanley.

So the existing church accommodation was insufficient to meet the needs of the population and there existed at least one reason for building a Cathedral. Another reason was provided by the work of the Missionaries, and by a Commander Alan Gardiner who had resigned from the Royal Navy at an early age, and who in 1844 founded the Patagonian Missionary Society (which became the South American Missionary Society which remains to this day). He intended to establish a mission station on the Falklands which would be used as a base for his work in Tierra del Fuego, but his second expedition to that island proved a disaster, as his supply ship did not reach him in time, and he and his party died from sickness and starvation. However, the Society was determined that the Mission would survive and a new schooner the *Alan Gardiner* arrived in 1855 on the uninhabited island of Keppel in the Falklands and established a mission farm. There followed another tragedy when four years later, eight workers there were massacred by Indian natives from Tierra del Fuego. Two years later the Reverend Waite Hockin Stirling arrived on Keppel Island with his family and a team of missionaries, and in 1869 he built a log house in Ushuaia, Patagonia, where he lived and worked until his return to England to be made the first Bishop of the Falkland Islands, being consecrated in Westminster Abbey in December 1869.

His responsibility for the spiritual and pastoral care of the people of the Islands and the mission on Tierra del Fuego was extended to cover all of South America, and in January 1872 he was enthroned Bishop of his diocese in the Holy Trinity Church, Stanley. He was an Irishman, short-sighted and deaf and not too robust but with a forceful personality; a man who worked tirelessly for the building of the present Cathedral. He formed a partnership with Lowther E. Brandon, another vital personality who arrived as Colonial Chaplain in 1877, and who would nuture his flock by riding his horse from farm to farm so that he could visit every family, his belief being "that a house-going parson would make church-going people".

Holy Trinity Church still remained as part of the Exchange Building and was not satisfactory as a Parish Church. It was never consecrated. Much of the terrain around Port Stanley is of peat and in 1886 there was a massive peat slide which demolished the Church and thereby paved the way for the building of a new Cathedral, one which would be fitting for the increasingly large diocese.

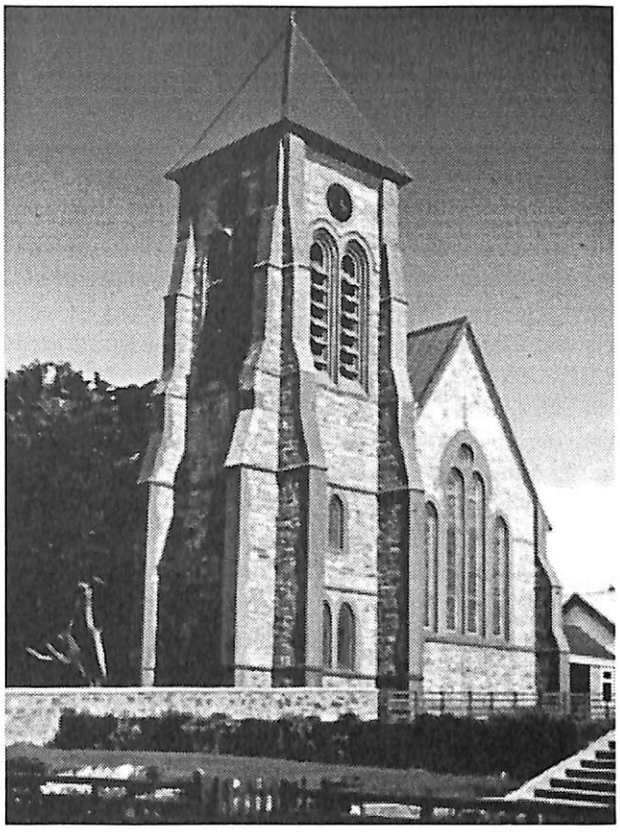
Money and skills were needed and Bishop Stirling and his Chaplain set about finding them. There were many contributors to the fund including Queen Victoria and the City of Canterbury, as well as captains of merchant ships visiting the port. The first design, to seat 250 people, was given by John Oldrid Scott but this proved to be too expensive and the Cathedral was subsequently built to a design by Sir Arthur Blomfield. The foundation stone was laid on 6 March 1890 and on 21st February 1892 Bishop Stirling consecrated Christ Church as a Cathedral and a Parish Church. HMS Cleopatra gave an American organ and from the mission on Keppel Island came an altar book of 1856. In 1893 the stained glass west window was dedicated to the memory of George Markham Dean. The building costs had risen to £9,000 and it was not until 1902 that the tower was completed by Austrian stonemasons.

The original charter set out a secure structure for the running and maintenance of the Cathedral, which has been well served by its Parishioners for over a century. From surviving records we see that the lady organist played for 65 years; the person who preserved the original coloured stained glass windows travelled to England to learn how to carry out this work. Wood carvers in Lincolnshire and Yorkshire produced the very fine sanctuary and chancel furniture and the oak panelling covering the nave walls to the height of the windows, creating a warm and inviting atmosphere. The altar was carved by the people of South Stanley, Yorkshire.

The Cathedral restoration has continued over the past 40 years. In 1964 the original oil lamps were replaced by electric lighting; the heating system has been renewed with a new boiler house, new pipes and radiators. Ten years ago the area in front of the Cathedral was laid to concrete; the roof was stripped and the cover material under the old corrugated iron roof was found to be in good condition: it appeared that flattened drums had been used! In 1991 this old roof was replaced with formed aluminium which cost £32,000. while restoration of the brick-work walls was estimated to be £60,000. Compare these figures with the total cost £9,000 for the original building (the steps to the choir vestry costing just £5!).

Nineteen windows have been rebuilt and replaced. The many small glass pieces were assembled, packed in wooden boxes, and delivered via the RAF to a stained glass artist in Sussex where he rebuilt the windows and shipped them back to Port Stanley.

In 1991 there was an exciting find when, while searching for a leak in the roof above the choir vestry, some of the original linen-backed working papers were discovered with the original drawings for the Cathedral. Although curled at the edges they were perfectly legible as the work of Sir Arthur Blomfield. They are set at a scale of 1 in.. to a foot, the architectural and engineering details being produced with meticulous care. Workmanlike but not elaborate - Sir Arthur did not attempt to tell the individual how to carry out his work but simply indicated what was needed e.g..that he required joints in the woodwork but the carpenter should decide which joints to use. He was also con-



Christ Church Cathedral, Port Stanley (1890-92)

cerned that the appropriate gutters and downpipes should be used.

The strong ties with England and the Church in the Falklands were further strengthened when in 1977 the Archbishop of Canterbury, Donald Coggan, became the Bishop of the Falklands, and this special relationshhip was further encouraged when in 1989 the Rt. Rev. John Kirkham, Bishop of Sherborne, visited the Islands as the personal emissary of Dr. Robert Runcie, conducting a confirmation service in the Cathedral and one in Goose Green. Furthermore, over Christmas and the New Year 1990/91, the Rev. Dr. John Stott, rector emeritus of All Saint's Church, Langham Place, preached both in Stanley and in 'camp' for the farmers. ('Camp' is the word used for anywhere on the Islands outside Port Stanley.)

Having given a short history of Christ Church Cathedral I will now give brief details of the Cathedral itself and of my own impressions when I visited it in November 1997. Christ Church Cathedral is built on the main road into Stanley which skirts the length of the harbour bay. Although Stanley extends a short way uphill from the harbour, where you mostly find houses, workshops and a few shops, the main hotels, shops and places of interest are on this harbour road. The Cathedral clock tower with its louvred windows and Cross is the dominant feature of the skyline and can easily be seen from the hills all round the bay and is a fine sight from the small Islander planes that fly to the outlying islands. The Cathedral Cross itself was shaped by a blacksmith of Stanley and in May 1991 was lowered by a helicopter from 78 Squadron RAF to those waiting on the Tower who would secure it into position. With its grey walls of rubble masonry, red aluminium roof, red brick surrounds of the louvred tower windows high on each face, the red brick doorways and window arches it must be a welcome landmark for those sheltering from the hostile seas of the South Atlantic. For a cathedral, it is small but Blomfield's design takes into account the small community it serves, and the inhospitable region in which it stands: one feels the warmth of the building.

On entering through the west door one feels the immediate welcome of the place, with rich oak panelling all along the lower part of north and south walls of the nave, meeting the smooth grey brick upper walls with the window arches and splays of red brick surrounding the stained glass windows: all enhanced for me by the afternoon sun streaming through the west window. In the nave there are oak pews either side of a carpeted central aisle which leads to a raised chancel with finely carved choir stalls. The Cathedral's role as a Parish Church is very clear. Over the west door are the banners of the Royal Navy, the Royal Marines, the Army and the Royal Air Force together with the Union Jack. There are memorials to those who died in the 1982 conflict and a memorial window to this war is on the south wall facing the west door. There are plaques to the memory of those who have sailed the seas to bring resources to the islands over the years and to those who, in the past, have given so much to the community.

There are two handsome memorials to the life's work of Bishop Stirling, so intimately involved in the establishment of Christ Church Cathedral. Following his death in 1900 subscriptions were invited from the whole Diocese to provide a memorial in the form of a stained glass east window - a three light lancet window in the Early English style - to replace the original opaque glass. The sum donated was sufficient not only to provide the east window but also the fine oak Chancel screen. The east window was designed by Archibald K.Nicholson of London and executed in his studio, and both this and the screen were put in place in July 1927. The Chancel screen was designed by the architects Messrs. Bond of Grantham and carved by Messrs. Bowmans of Stamford and on it is carved a memorial inscription. It was originally intended to be a rood screen but the Cross was not erected as it was thought it would have detracted from the beauty of the Chancel.

The centre light of the east window has the figure of Our Lord reigning over the world. The world on which he stands shows the path over which Bishop Stirling travelled to the Falkland Islands. The left light contains the figure of St. Peter and in the top left hand corner is the small hut built by the Bishop as his first home on Tierra del Fuego. The right hand light has the figure of St. Nicholas, the patron saint of sailors. In his arms he holds a model of the *Messenger* in which the Bishop travelled the Islands and beneath is the mission schooner, *The Alan Gardiner,* which brought Stirling and the other missionaries from England. In the background is Cape Horn.

The Reredos depicts the instruments of the Passion and

the choir and clergy stalls are memorials to those from the Islands who fell in the 1939-1945 war. A beautiful window in the Sanctuary shows welfare nurse Mary Watson with her bicycle - her transport for visiting her patients in and around Stanley during many years. There are hassocks worked by the parishioners, each one depicting a landmark or episode from the lives of the Falklanders together with examples of the abundant wild life that enrich these Islands.

Restoration of the Cathedral continues with support from the Mother Church - it does not take much imagination to realise that the severity of the winds and rains of the Falklands takes its toll on the fabric of the building. The year 1990 saw the launch of an Appeal with HRH the Duchess of York as its Patron - its target was for £600,000. Since the 1982 conflict there have been many visits to the Falklands, not only by politicians but also by members of the Royal Family, all of whom have worshipped in the Cathedral.

One can appreciate the vital and central role played by Christ Church Cathedral in the everyday lives of the community of these Islands. As well as being a refuge and strength it is also a symbol of liberty in troubled times. As the 1990 Appeal brochure puts it:

> With other places of worship on the Islands the Cathedral stands as a symbol of God in their midst and for the qualities of freedom, love, peace and justice, which are greatly cherished.

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*These publications are available from the Cathedral or from the Falkland Islands Tourist Office in Port Stanley.

LONDON'S FIRST CHRISTIANS

by Dave Sankey & Bruce Watson

INTRODUCTION

Relatively little is known about Christianity in late Roman (AD 250-400) London, despite the numerous archaeological investigations which have been undertaken during the last 50 years in advance of numerous redevelopments. There are two possibilities we must now consider concerning early Christianity in London. Firstly, is it possible that we are not correctly recognising or interpreting the archaeological evidence for Christianity in Roman London. Secondly, is there only limited evidence of Christianity in late Roman London because the Christians were only present in small numbers? The aim of this article is to review the documentary, artefactual and architectural evidence for Christianity in late Roman London.

DOCUMENTARY EVIDENCE

The first documented reference to Christians in Britain is Tertullian, who noted in *circa* AD 200 that there were 'places in Britain inaccessible to the Romans which have submitted to Christ' (Ireland 1996, 2040). While this reference implies the existence of Christian converts in Ireland and Scotland, it does not mention England (Salway 1981, 718). It is true that until Constantine's edict of toleration in AD 313, there was intermittent persecution of Christians within the Roman empire, but there were also long periods of toleration (Salway 1981, 339, 715). During one period of persecution in the 3rd century St. Alban was martyred at Verulamium (Farmer 1992, 10; Ireland 1996, 207). A Christian presence in London is proven by documentary evidence, as in AD 314 Restitutus, the Bishop of London, attended the Council of Arles (Ireland 1996, 204).

There is documentary evidence for the continued existence of the Christian church in south-east England during the 5th century. Bede states that during the reign of Arcadius (AD 395-408) a Briton - Pelagius - started preaching the 'British heresy' or 'Pelagianism'. This creed denied the reality of original sin and affirmed that man could attain perfection by his own efforts unaided by the grace of God (Sherley-Price 1995, 49). In AD 429 the French Bishops Germanus and Lupus arrived in south-east England to combat the spread of this heresy and Bishop Germanus returned again in AD 447 (Sherley-Price 1995, 58-64). In AD. 461 and 476 it is recorded that British bishops visited Gaul (Salway 1981, 738).

Possibly during the second half of the 5th century the Christian church in south-east England ceased to exist as an organised body. The documented history of the Christian church in south-east England starts again in AD 597 with the arrival of St. Augustine in Kent, who became Bishop of Canterbury (Sherley-Price 1995, 68). The first documented Saxon church within the walled Roman city of London is St Paul's cathedral, which according to Bede and the Anglo-Saxon Chronicle, was founded by Bishop Mellitus in AD 604 (Garmonsway 1953, 23; Sherley-Price 1995, 103).

ARTEFACTUAL EVIDENCE

Little is known about Christianity in late Roman London. The only artefactual evidence of Christianity in late Roman London is a small pewter bowl, with the *Chi-Rho* (Christ) monogram scratched on its base (Wheeler 1930, 119). The bowl was found at Copthall Court and probably had been dumped in the Walbrook stream. It may

have been an item of church plate. The *Chi-Rho* symbols also occur on a number of late Roman pewter ingots found in the Thames near Battersea Bridge (RCHM 1928, 175). It has been suggested that the rite of lining selective Romano-British graves with chalk or plaster might indicate a Christian presence in London's extra-mural cemeteries (Whytehead 1986, 57-8). However, more recent excavations suggest that this interpretation is questionable, as a number of these lined graves contained a range of burial goods - normally taken to be indicative of pagan rites (Barber *et al* 1990, 10).

ARCHITECTURAL EVIDENCE - CHURCHES

It has been suggested that the medieval parish church of St Peter-upon-Cornhill might have been a Romano-British church (Merrifield 1965, 78). This claim is based on two pieces of evidence. Firstly, according to folklore the church was founded in AD. 179 by the legendary King Lucius (Wheatley 1956, 174). Secondly, the church has a fairly central position within the northern range of the great second basilica (which functioned as a 'town hall' or 'civic centre' and law court, and it may have included a temple or shrine), which could be interpreted as evidence of continuity of function. For instance, at Verulamium the Anglo-Saxon church of St Michael's is also sited over the nave of Romano-British civic basilica (Rodwell and Bentley 1984, 25). However, St Peter-upon-Cornhill is one of four medieval parish churches which stood on the site of the basilica, so the spatial significance of St Peter's church is uncertain (Marsden 1987, 68-69).

The northern range of the London basilica was demolished during the late 3rd and early 4th century (Brigham 1990, 77). If the basilica were ever used as a Christian church it must have been in use during the late 2nd or early 3rd century. It is possible, but very unlikely, that the British Christians had built or acquired buildings of the status of the north range of the London basilica for use as churches by the late 3rd century, before Constantine's edict of toleration in AD. 313.

There is evidence of later structural alteration within the north range of the London basilica, which could possibly indicate it was used a Christian church, but the present evidence is both fragmentary and inconclusive. Firstly, close to the east end of the aisled nave of the north range there is evidence of a column support, which is a second-

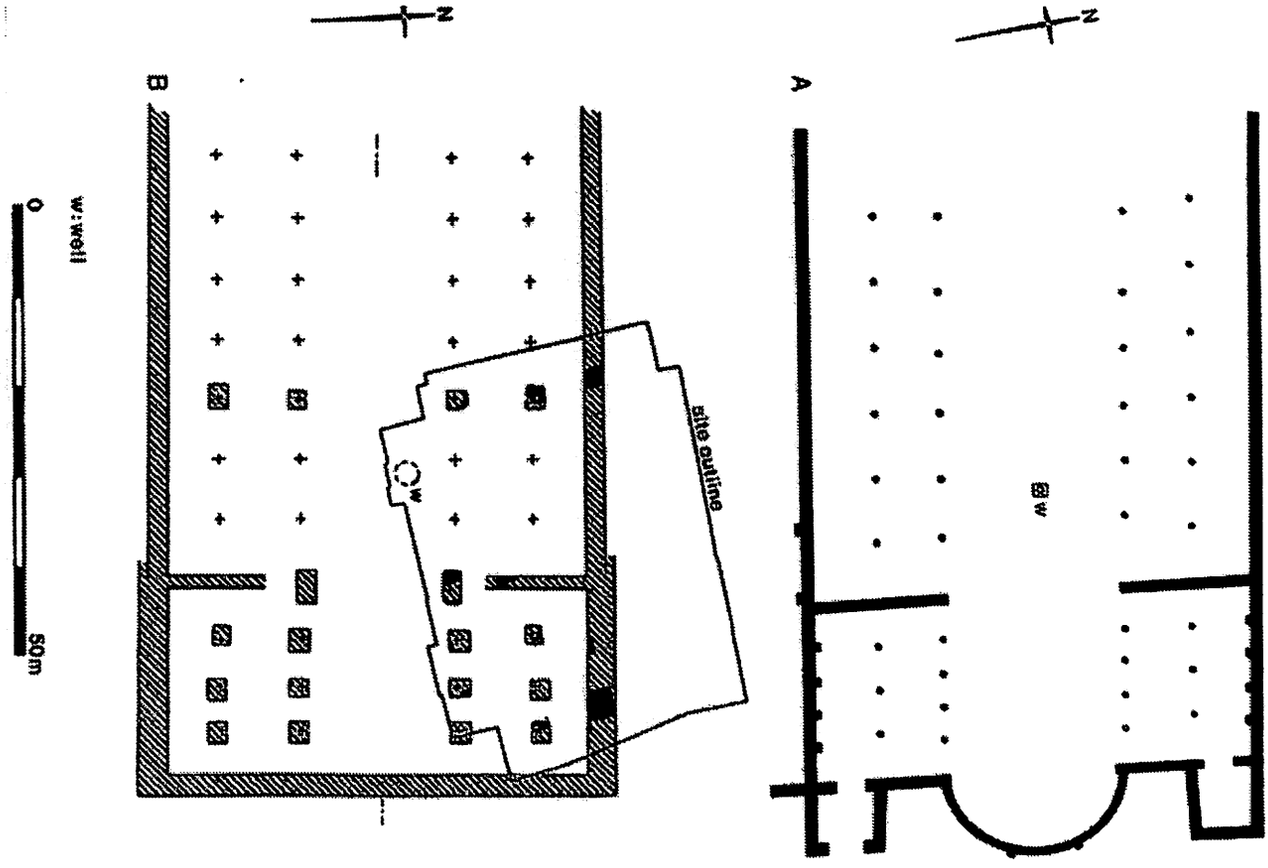

Figure One
A comparison of the ground plan of St. Tecla, Milan, showing the complete structure of the building (top) with that of the excavated remains of the foundations found at Colchester House, London (bottom). They are both drawn at the same scale. Note particularly the relationship between the wells (w) and the internal walls. Also observe that the spacing of the columns in St. Tecla varies, they are further apart on the west side of the internal wall than on the east side of it. This variation in column spacing also fits the London evidence better than simply reproducing the same spacing on both sides of the internal wall (Sankey 1998, 79). Drawn by Kikar Singh of MOLAS.

ary addition of late 2nd century date (Brigham 1990, 72). This column support is in the right place for a screen base or partition at the east end of the nave, which is the sort of feature that might be expected to separate the nave from the chancel in a Christian church. For instance, the early 6th century Byzantine church of St John the Evangelist at Ephesus, in Turkey, has a cruciform basilica plan with a low colonnade dividing the nave from the chancel and high altar. Secondly, during the 2nd century a series of brick-built piers were added to the north and south walls of the great hall or nave of the basilica, presumably creating twin aisles (Brigham 1992, 84; Marsden 1987, 82-85). Excavations to date, within the northern range of the basilica, indicate that the site was abandoned between the late 4th century and *circa* AD 950-1000 (Milne 1992, 37). By circa AD 1000 a new road - Gracechurch Street - had been constructed across the site of the northern range of the basilica, which implies that little of the basilica was still standing by this date (Marsden 1987, 67).

It has been suggested that during the mid 4th century the London Mithraeum was converted into a Christian church (Rodwell and Bentley 1984, 19). Analysis of the Mithraeum material for final publication suggests that during the mid 4th century the building was taken over by a sect of Bacchants not the Christians and that it remained a pagan temple until the end of the Roman period, when it fell into decay. It is also likely that the hoard of sculptures found within the Mithraeum had been buried reverently by pagans, either shortly before or during the mid 4th century conversion of the Mithraeum (Shepherd forthcoming).

ARCHITECTURAL EVIDENCE - A POSSIBLE CATHEDRAL ON TOWER HILL

In the south-east corner of the walled Roman city on the site of Colchester House, Pepys Street, Tower Hill, excavations carried out by the Museum of London Archaeology Service during 1992-93 revealed part of the remains of huge aisled building (see figure one). It was constructed after circa AD. 350. The building had substantial external wall foundations which were two metres wide. In the base of the foundation trenches thousands of closely spaced wooden stakes or piles had been driven, over which was spread a layer of charcoal and clay, followed by a layer of chalk rubble and knapped flints which were placed around the top of the piles. On top of this foundation was poured a layer of concrete on which the stone structure was built. As the superstructure was robbed out for reuse during the post-Roman period little can be inferred about its construction. Residual finds of window glass suggest that the building had glazed windows. Residual finds of marble cladding suggest that the building was decorated to a high standard (Sankey 1998).

There was also an internal wall of a similar build to the external one (see figure one). On either side of the internal wall was a series of pad foundations of the same construction as the external wall. The floor of the building was founded on a mass of rubble on which rough concrete was poured, over which fine screed was then laid and on this surface thin sandstone slabs and reused tiles were laid. A well was located within the building, it was backfilled with demolished building material.

If the plan of the excavated portion of this building is overlaid on a plan of St Ambrose's cathedral of St Tecla, Milan there is a very close correspondence. This is all the more remarkable since Milan was an imperial capital in Ambrose's day (AD. 339-397). Notwithstanding the limitations of the evidence from London, certain details underline the comparison. The relationship of the well to the internal wall is the same in both cases. If the pad foundations west of the internal wall at London followed the spacing of the pillars west of the internal wall at St Tecla, they too would have resulted in a regular series of pillars. Both the pillars east of the wall of St Tecla and the pads east of the division in the London building are more closely spaced, in way that would not have produced a regular series if reproduced west of the wall. Even a notable departure from the St Tecla plan, the extra pad at the end of the internal wall, is consistent with the reconstruction of the London building as a church since it could have served as the foundation of an arch which often marked the division between the sanctuary and the rest of the interior (Sankey 1998).

The two buildings are very similar, a remarkable feature in view of the fragmentary nature of the remains; it is rare to encounter buildings of apparently the same dimensions when comparing ground plans. However, before asserting that this building was a late 4th century London cathedral, it is necessary to consider possible alternative functions. What the London building was *not* was a civil basilica, a type which by this period was constructed to a smaller scale, as at Trier where there was no aisle at all. Moreover encounters between state functionaries and the general population at this date tended to be mediated by the church, which would have favoured generously-sized places of worship. An alternative role to that of a church is as one as a series of late Roman *horrea* or granaries, which are thought to have been used to store the *annona*, or tax in kind. These granaries were large aisled masonry buildings, with wells located within central courtyards - not within the building proper. In the *Notita Dignitatum*, a list of officials probably produced in *circa* AD. 400-425, personnel in the diocese of Britain included the 'director' (*praepositus*) of the treasury in London (Ireland 1996, 138). This reference does suggest the existence of a late 4th century granary in London.

CONCLUSIONS

There is only limited documentary and archaeological evidence for a Christian presence in late Roman London. The limited amount of evidence could be interpreted as implying that Christianity in late Roman London was merely one of number of competing creeds and cults and was not the dominant one. It is likely (but not proven) that during the late 4th century a large, aisled, masonry cathedral was built in the south-east corner of the walled Roman city (Sankey 1998). It is worth considering why in AD 604 Bishop Mellitus chose to found his church of

St Paul inside the then empty and derelict Roman city. Was it because he knew that there had been a Romano-British cathedral here and he was reoccupying a site within the city to emphasis to the continuity of Christianity in London?

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CHURCH ARCHITECTURE IN LEEDS 1700-1799

The Thoresby Society assisted by the Marc Fitch Fund and the Paul Mellon Centre for Studies in British Art, has recently published this pocket sized history of eighteenth century ecclesiology in Leeds. The book was written by Terry Friedman who is also a member of the Ecclesiological Society, and a notable architectural historian who has previously published a book on James Gibbs. This is a superbly researched book which is also well illustrated and abundantly footnoted: a real work of scholarship which it would be nice to see repeated in every major British city for both the eighteenth and nineteenth centuries. Copies can be purchased from The Thoresby Society, 23 Clarendon Road, Leeds LS2 9NZ. Price £15 plus £1.10 p&p. A well recommended purchase.

ODDS & ENDS

NICHOLAS HAWKSMOOR'S LONDON CHURCHES

The Friends of Christ Church Spitalfields are organising a series of all day bus tours of six remarkable Hawksmoor churches which were designed following the Fifty New Churches Act of 1711. The tours will take place on Wednesday 13 May, Saturday 30 May, Wednesday 16 September, and Saturday 26 September. They will commence at 9-30am and finish about 5-30 pm.

The tour will start at St George Bloomsbury, move to St George in the East, then St Mary Woolnoth, Christ Church Spitalfields, St Anne Limehouse, and St Alfege Greenwich. Expert guides wil accompany the tours: Christopher Woodward, an architect and author of *A Guide to the Architecture of London* (13 May); Roland Jeffery, the Campaign Director of the Friends of Christ Church Spitalfields (30 May); Donald Findlay, the Deputy Secretary of the Council for the Care of Churches (16 Sept); and Dan Cruickshank, an architectural historian and broadcaster (26 Sept). The price is £45 (£37.50 for paid up supporters), and includes transport, lunch, notes and donations. To reserve a place on one of these tours you should write to The Friends of Christ Church Spitalfields, The Old Vestry Room, Christ Church, Commercial Street, London E1 6LY enclosing a cheque and SAE.

HACKNEY SOCIETY

The Hackney Society have reproduced a fascinating 1741 plan of Hackney Church and Churchyard, showing the old church in its four elevations, plus the buildings around the churchyard.

Copies of the full-colour poster (42cm x 59cm) are available from The Hackney Society, 21 Sanford Terrace, N16 7LH, at £5.50 incl. p&p (cheques made payable to the Hackney Society).

BIDDLESTONE CHAPEL

Biddlestone Chapel stands at the foot of the Cheviot Hills 10 miles North West of Rothbury in the Northumberland National Park.

For almost eight centuries Biddlestone Hall was the seat of the Selbys, one of the great Recusant Catholic families of the area. Originally built as a typical 13th Century Borders Pele Tower to withstand the ravages of the Scots, the building was later extended to include a 'T'-shaped West Wing, with a small courtyard and ornate gateway to the South.

In this form Biddlestone became the model for Sir Walter Scott's 'Osbaldistone Hall'. The young Scott stayed both at the 'Rose & Thistle' in nearby Alwinton, and at Biddlestone as a guest of the Selbys.

After a disastrous fire, the entire structure, with the exception of the ground floor of the original 'Pele', was demolished and replaced by a completely new house in 1796. The present chapel was built as a first-floor 'wing' on top of the old Pele's remains. The exterior measures some 32 feet x 42 feet with space for a congregation of 40 or 50 from the local Catholic community. There is also an upper gallery which would have been used by the Selby family.

The Estate was sold by Walter Selby in 1914. The farms were later bought by their tenants while the Hall and the surrounding 50 acres of parkland were taken over by the Forestry Commission. The Hall was finally stripped and demolished in the 1950s. The Chapel 'wing', however, was left standing and continued to serve the local Catholic population every Sunday well into the 1970s.

In more recent times the Diocese of Hexham and Newcastle has leased the Chapel from the Forestry Commission and, since then, from a succession of private timber merchants who have owned the plantation of conifers around it. The 50 acres of mature conifers are now owned by a sympathetic landowner who in close consultation with the Northumberland National Park and The Historic Chapels Trust will landscape the woodland and grant access to the Chapel so long as it remains in the ownership of the Historic Chapels Trust. It is hoped that the Diocese of Hexham and Newcastle will permit the contents and furnishings to remain insitu.

In recent years the Chapel, part of Thropton Parish, has been used for Saturday or weekday evening Masses three or four times each summer. While these were well attended, the Diocese decided to relinquish its tenancy in 1992, mainly because of the falling local population, and the building is now redundant.

The Chapel is a Grade 2* Listed Building. The National Park (which is the Local Planning Authority) assisted the Diocese with the cost of repairs in 1992. The Chapel is now in a relatively good external state of repair but requires extensive internal redecoration and cleaning which will by undertaken by the Historic Chapels Trust once ownership has been transferred to the Trust. In future major structural repairs, maintenance and insurance will become the responsibility of the Trust. The local 'Friends of Biddlestone Chapel' will take responsibility for minor repairs, cleaning and arrangements for access.

The Historic Chapels Trust was established in 1993 to take into its ownership redundant chapels and other places of worship in England which are of outstanding architectural and historic interest. Its object is to secure, for the benefit of the public generally, the preservation, repair and maintenance of redundant buildings of Non-Conformist, Roman Catholic, Jewish and other religious bodies, together with their contents, burial grounds and curtilages. The Trust is helping to foster greater understanding of its buildings by means of research, publications and publicity.

The initial establishment of the Trust was aided by a small grant from the Department of National Heritage. English Heritage provides up to 70% of the cost of repairs to the buildings and related expenses. The balance of 30% is sought from grant-giving charities and commercial companies, and raised from **Friends'** subscriptions and donations. Subscribing **Friends** receive two newsletters each year. Local committees of **Friends** support individual buildings in the care of the Trust.

A group of 'Friends of Biddlestone Chapel' has been formed with the aim of safeguarding the Chapel's long term future. Not only is it an important historic building, but the fact that Mass has been said there since 300 years before the Reformation should make it particularly important to students of religious history.

The Historic Chapels Trust wishes to acquire Biddlestone Chapel. Acting under the umbrella of the Historic Chapels Trust, the Friends of Biddlestone Chapel are now seeking to raise the balance of the funds to enable the Trust to complete the acquisition of the Chapel. The total cost of acquisition is approximately £25,000.

A welcome grant from the J. Paul Getty Jr. Charitable Trust and funding from the Northumberland National Park Authority and other local interests has already put in place a significant proportion of this amount but more is required to complete the project.

We therefore invite you to join us as a Friend of Biddlestone Chapel to ensure its future as a continuing testimony to the tenacity of faith of so many recusants in Northumberland. There will still be occasional services of worship in the chapel, some ecumenical. The chapel will be open to the public at reasonable times and it is hoped that concerts, recitals and other suitable cultural events can be arranged during the year.

Any donations should be made payable to The Historic Chapels Trust and should be earmarked specifically for Biddlestone Chapel (the Trust is a Registered Charity No. 1017321) and sent to:

Mr. Aidan Harrison,
Morrelhirst,
Netherwitton,
Northumberland NE61 4PT
Tel: 01669 620230

The value of your donation can be enhanced by making a four year Deed of Covenant in favour of the Historic Chapels Trust or, alternatively, a single 'Gift Aid' donation (minimum £250) enables a tax credit to be reclaimed by the Trust.

All donations will be acknowledged with thanks in a register to be placed in the Chapel.

If you would like more information on Biddlestone Chapel or would like to play a more active part in acquiring the Chapel for the Historic Chapels Trust please contact:

Dr. Anthony W. Henfrey,
East Wing, Callaly Castle,
Alnwick,
Northumberland, NE66 4TA
Tel: 01665 574 420
Fax: 01665 574 021
e-mail: encalluk@aol.com

LETTERS TO THE EDITOR

From Harry Coles

To clarify what appeared in Number 15's 'Odds & Ends', the organ built by Lewis & Co. Ltd. in 1897 for the Collegiate Church of St Saviour's (since 1905, Southwark Cathedral) of which, in November 1997, the writer heard its 'little sister' in St Paul's Anglican Cathedral, Melbourne, it is not so much that it possesses many of its original parts, but every one of them!

In the instrument's superlative restoration by Harrison & Harrison Ltd. of Durham, 1986 and 1990-1, it was found that the original soundboards just needed restoring, its actions just updating, and it still has 3,248 Lewis pipes! Wisely, in 1895, the contract was entrusted with a firm of tip-top organ builders. And there's a lesson there!

6 The Chestnuts
Ollards Grove
Loughton
Essex

From John B.Weller

I seek archive data and descendants of William D. Griffin, a notable church architect of Staffordshire from c1851 to c1890. His practice was in Darlington Street, Wolverhampton and he lived, anyway originally, at Tettenhall outside that town.

The firm from c1855 to 1859 was Griffin & Weller, after which my grandfather, John Weller [1830-1905] set up on his own. This was after they completed St Philip's Church, Penn Fields, Wolverhampton where my father, William Weller [1877-1960], architect, is buried.

We imagine my grandfather may have been articled to Griffin, and we seek evidence for this, before becoming a junior partner aged about 25.

Their commissions included:

1853	Unexecuted scheme to alter St Giles, Willenhall
1857	Chancel of St James, Wednesbury
1857-58	St John, West Walsall
1859	St Philip, Penn Fields
1860-61	St Margaret's, Great Barr
1863	St Giles, Willenhall
1876-78	St Leonard's, Dunston
1890	Steeple St Margaret's, Great Barr

152 High Street
Bildeston
Ipswich
IP7 7EF
Tel: 01449-740492

From Christian Hauer Jr., FSA

A historian friend in Durham sent us a cutting from the *Times* of 3 Dec '97, Ms Ruth Gledhill's story on the City Churches Development Group. I had been too busy to check the Internet *Times* for a while and so had missed it. At any rate, I read the story with substantial delight. Dare we hope that the Ecclesiological Society's conference, "The City Churches: Their History and Future", played a role in bringing about this initative?

I presume all these developments will be reported and commented upon in forthcoming issues of *Ecclesiology Today*.

Hauerc@worldnet.att.net

THE GIFT: THE MORRIS WINDOWS IN THE EPIPHANY CHAPEL, WINCHESTER CATHEDRAL

by Jane Somner

It is one hundred years since the death of Sir Edward Burne-Jones and an appropriate time, perhaps, to visit the Epiphany Chapel in Winchester Cathedral and to contemplate the stained glass windows there.

The Winchester Cathedral guide says that some of 'the best modern glass' is 'tucked away' in The Epiphany Chapel off the western aisle of the north transept of the Cathedral. This chapel has to be sought out, not only because it is not on the guided 'tourist trail', but the entrance, opposite the organ, is easy to miss. Having found the chapel, it may be that one is immediately aware only of the bold scale and stern, unadorned strength of the Norman architecture. The casual observer, the tourist with little time to 'do' the cathedral, may be forgiven for missing the treasures within. Canon Arthur Sutton Valpy's gift of the Chapel, and Mrs. Valpy's gift of the cycle of four stained glass windows in his memory, have furnished the Cathedral with a place set apart for prayer and private devotion. The remains of wall paintings, seen in the 19th century, of the Adoration of the Magi may have inspired the dedication of the Chapel and the subsequent subject matter of the windows.



Adoration of the Magi, Castle Howard
Reproduced by kind permission of the Hon. Simon Howard

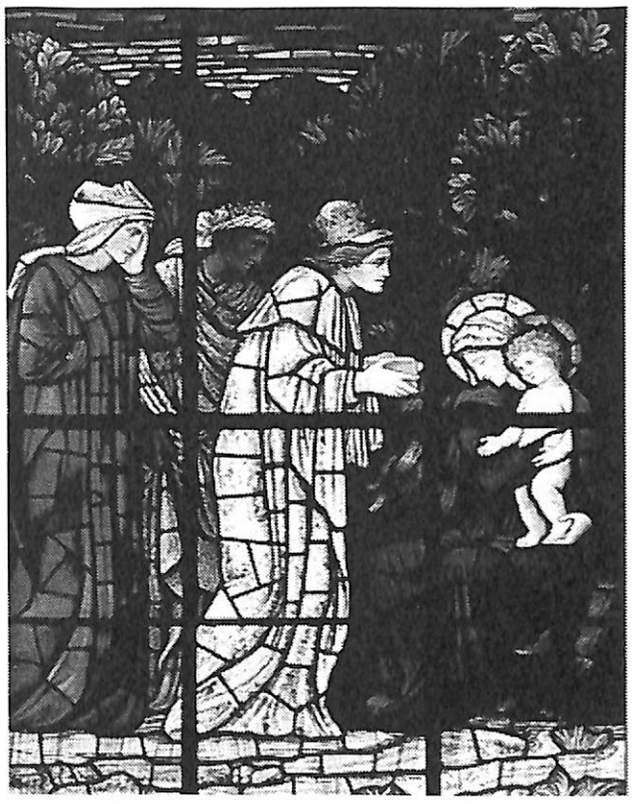
The firm of Morris & Co. was chosen to undertake the task of providing the windows for the Epiphany Chapel, not only because some of the most brilliant stained glass of the 19th century came from their workshops, but possibly because Valpy had financial and familial interests in the firm.

Canon Valpy, William Morris and the firm's principal designer, Edward Burne-Jones, were all dead by the time the windows were executed so it fell to J. Henry Dearle and his team of draughtsmen and glass painters, Titcomb, Stokes, Knight, Howard and Watson to create the glass for the Epiphany Chapel. A former glass painter and the manager of the stained glass department at Morris & Co. since 1896, Dearle chose for Winchester the Burne-Jones designs that had originally been used for four windows in the chapel at Castle Howard in 1874. The central panels of these designs record episodes from the life of the Virgin Mary and the Incarnation: The Annunciation, The Nativity, The Adoration and The Flight into Egypt. To reflect the dedication of the chapel at Winchester, and the climax of the story portrayed in the windows, the Adoration window was placed above the altar on the north wall. Consequently, the fourth window in the Castle Howard series, The Flight into Egypt, became redundant and had to be replaced. To lend coherence to the designs and in keeping with the account in St. Luke's Gospel, Dearle linked the Annunciation and the Nativity windows on the west wall with a representation of the Visitation.

The rounded Norman window spaces, without the complicated gothic tracery of the windows on the eastern side of the transept, provided Dearle with a large, uncluttered area to realise the bold, powerful designs. The upper panels of the Castle Howard windows contain the traditional symbols of the four Evangelists, set in an imitation architectural setting which was designed by Philip Webb. In keeping with later Morris windows, Dearle filled the empty spaces around his portrayal of the birth of Christ with foliage forms. He chose the continuous curving stem and branching spirals of Acanthus. Found on ceilings of Italian churches from the earliest times to the Middle Ages, Acanthus is used to symbolise Heaven. Christ's family tree, the Tree of Jesse, often based on the Acanthus, was to 'branch and flower' in the birth of Jesus. The influence of Morris' work in textile and wallpaper design is immediately obvious. The sinuous scrolls of green and gold are set against a smaller design of white, grey and yellow. Light, diffused by the beautiful green and gold glass reproduces the effect of moving leaves, gilded and varnished by sunlight. The outer border of each window is made up of a slim band of vine leaves, a continually recurring motif in devotional art, and for early Christians a symbol of Christ. The vine is set against a mosaic of green, red and blue pot-metal glass.

Although Dearle was responsible for the windows in the Epiphany Chapel, it is the strength of Burne-Jones designs that facilitates the transition from the bold, basic architecture to the works of art in glass. The influence of the masters of the Medieval period, Giotto, Fra Angelico and Botticelli, is obvious in the graceful, sculptural Italianate figures which Dearle emphasised by using the vivid colours of gemstones. With his wide knowledge of Christian iconography and his deep interest in all things Medieval, Burne-Jones chose not to use the typical complex architectural setting for his Annunciation, but used instead the simple compositional style in use before ca. 1300, with the two figures standing side by side. The story of the angel Gabriel bringing a message to Mary has been transformed by Burne-Jones. He places the scene in the Garden of Eden. In Fra Angelico's Annunciation of c. 1434 a small scene of Adam and Eve's expulsion from the Garden of Eden is included at the top of the picture. By using pictures, both Fra Angelico and Burne-Jones bring to mind Man's fall from grace and that Mary, cast as the new Eve, will give birth to Christ who will save humanity from sin. Mortal woman and angel, traditionally placed on the left of the design, are separated by the Tree of Knowledge, entwined by a serpent. The Virgin is isolated yet sways in response to Gabriel's message. The low 'wall' draped in deep blue, the sky made up of a mosaic of blue glass, the greens of the tree canopy and of the grass, provide a rich backdrop for Gabriel's wings of spiritual Pre-Raphaelite red, for the garments of patterned gold and the haloed heads of both figures. The dove of the Holy Spirit hovers above Gabriel's annunciating hand in the centre of the composition. Gabriel, like the angels in Fra Angelico's 15th century altarpiece, Pala dei Linaioli, bears above his brow the symbol of the gift of the Holy Spirit, a tongue of fire. As at Pentecost when the Apostles received the gift of 'tongues', Gabriel speaks that Mary may understand. The text 'When Thy word goeth forth, it giveth light and understanding unto the simple' underscores the scene.

Before Gabriel left Mary he told her that her cousin Elizabeth was also expecting a son. In St. Luke's account, Mary set out to the hill country of Judah to visit her kinswoman. The second window in the series records the moment when Mary went into Zechariah's house and was greeted by Elizabeth as the mother of the coming Messiah. This episode is presented to us as the Visitation and often followed Annunciation scenes in manuscripts such as The Book of Hours of Isabella of Castile, c. 1400. Some confusion reigns in the description of this scene. The Morris and Company archives and Sewter[1] describe this panel as a 'Visitation' but Keith Walker, in his report on the Epiphany Chapel and its stained glass, describes this panel as 'The Salutation of St. Elizabeth' and states that 'Mary does not seem to be visiting Elizabeth'.[2] It seems obvious to me and to Donald Green, an expert on Morris glass, that Mary has just entered through the doorway on the right, and that the two women are greeting one another.[3] The song of praise, The Magnificat, is said to originate from the meeting of the two women, with some manuscripts attributing the song to Elizabeth and not to Mary. So perhaps



Adoration of the Magi, Winchester Cathedral

it's understandable that the Visitation and the Salutation should be confused, as by all accounts they may have occurred at the same time! However, Donald Green has no doubt whatever that Dearle was designing a Visitation, either from an original design or possibly from a compilation of earlier images by Burne-Jones. Keith Walker also takes Dearle to task for not being accurate enough with his symbolism, 'A vase of white flowers stands between the women, but they do not have the six petals of lilies'.[4] Although a large Madonna lily can be seen behind Elizabeth, perhaps the other flowers are not meant to represent lilies. They could be the five-petalled blossom of the orange tree, also an attribute of the Virgin Mary, symbolising her purity and virginity and so used as a bridal flower. What is apparent is that this window lacks the intensity and power of the others.

Although this Visitation design does not appear at Castle Howard, Dearle may have borrowed some of Philip Webb's ideas for the tiles and architecture to frame Mary and Elizabeth in the traditional pose that can be seen in early representations. In the 15th century painting by the Master of Bohemia, the two woman touch hands in greeting. At the side of Mary is a doorway and Elizabeth appears to have risen from a couch, beyond which the sky can be seen through the window openings. Dearle has used all these ingredients and has taken the wall draped in blue from the Annunciation scene as a backdrop for the figures. Wearing the same gold and white patterned robe over a blue gown, Mary seems small and lifeless whilst Elizabeth, draped in strong red and green, emerges as the dominant figure. Dearle uses the blue mosaic of the sky as the link between one episode and the next. The text, 'They that fear Thee will be glad when they see me because I have put my trust in Thy Word' inscribed at the base seems



The Nativity, Winchester Cathedral

appropriate. Both these women put their trust in God. According to Luke's Gospel, Joseph and Mary went to Bethlehem to register for a census ordered by the Emperor Augustus. Unable to find lodgings in the town the Holy Family stayed in a stable, where their Son was born. The Nativity scene, set under the simple wooden beams of a basic shelter, overflows with the figures of angels. Their red wings and golden heads form a frieze behind Mary and the baby. Two shepherds dressed in sombre brown doff their hats in homage. The solid, beautifully painted figure of Joseph balances the composition on the opposite side. Brilliantly robed in emerald green, Joseph, the human father of Jesus, has all the strength and power of any of Michelangelo's Old Testament prophets. The object of their attention and the focal point of the design is the figure of Mary, bareheaded in blue, cradling her infant son. She forms an arched shape which echoes the curve of the window. The light on her emanates not only from the star above and from her own halo but also from the child, creating the subtle highlights and shading on her gown. Her naked baby turns towards her for succour and protection. Behind her, two angels in gold and white appear to be preparing the manger for the baby. Beyond the Heavenly host and beyond the shelter of the stable the canopies of trees and the blue mosaic of the sky represent the outside world. Used by artists from the time of Giotto, the simple shelter and the hard ground of the place of Christ's birth symbolise the hard reality of an earthly life. The text that accompanies this panel 'Thou madest Him lower than the angels to crown Him with Glory and Worship' seems to bear that harsh reality out.

'We have seen his star in the east and have come with gifts to worship the Lord'. The account of the last episode, and the climax of the story in the Epiphany Chapel windows, can only be found in St. Matthew's Gospel. Matthew places the Adoration of the Magi in a house in Bethlehem. The Burne-Jones design for the Adoration, and Dearle's interpretation of it, places the scene in the open, almost as though Mary and the baby are 'on the road'. In the windows at Castle Howard this design works well as the precursor to the depiction of The Flight into Egypt. However, the Adoration window at Winchester has more intensity as Dearle used stronger and richer colours. The figures are placed against the earthly green of tree canopies and the heavenly blue of the sky. As in the Nativity panel, Mary is dressed in rich blue but now wears a white headdress. Jesus, standing on her lap, presents Himself with open hands to the three Magi who stand in line before Him. The Magi wear crowns, symbols of the Christian tradition of their representation as kings. Seen also as representing the whole human race, they are usually portrayed as men of different ages and races. Although the middle king has a black face, they all appear as young men, clothed in kingly robes of white, blue and red. Placed above the altar on the north wall of the chapel, together with its inscription 'The Gentiles shall come to Thy light and Kings to the brightness of Thy rising', this portrayal of the Adoration of the Magi invites our own adoration as Christ manifests himself to the world.

The declared aim of Morris & Co. to regenerate the decorative and applied arts according to medieval ideals of craftsmanship are achieved in the stained glass of the Epiphany Chapel. The quest of Ruskin and the Pre-Raphaelites to produce 'serious' didactic artistic messages which are true to nature is achieved, as is the Victorian interest in symbolic and iconographic art. The sacramental elements of worship are stressed in the provision of a place set aside for private prayer and 'consecrated meditation'[5] where the images portrayed in the windows tell the essentials of the story of the birth of Christ. In the medieval sense of 'teaching through pictures', these images reach out to all people.

Notes

1 A.C. Sewter, *The Stained Glass of William Morris and his Circle*, Yale University Press, 1974/5.

2 Keith Walker, 'Arthur Sutton Valpy, The Epiphany Chapel and its Stained Glass', *The Winchester Cathedral Record*, 1989.

3 A Private Research Project by Donald Green 1991.

4 Keith Walker, op. cit

5 *The Hampshire Chronicle*, 29th January 1910.

Acknowledgment.

I am grateful to Donald Green for his assistance and support. I am also grateful to Esme West-Watson, a guide at Winchester Cathedral, for her interest and advice.

THE CHURCH OF ST. GEORGE THE MARTYR PRESTON, LANCASHIRE

by Douglas R. Carrington

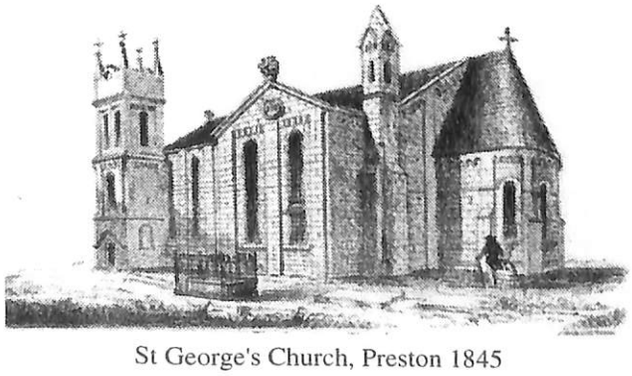
St.. George's Church, a hidden gem surrounded by tall buildings in the town centre of Preston, was built in 1723 as a Chapel-of-Ease to the Parish Church of St John, the first Chapel-of-Ease in Preston. [St John's was originally dedicated to St Wilfrid but this was changed c.1580 to St John the Divine, possibly because St Wilfrid was not considered a scriptural character].

The town's name, Preston, is said to be derived from "Priests' Town" on account of the large Roman Catholic population and the considerable number of Catholic Churches. Preston is also noted for the "Preston Guild Merchant", held once every twenty years since 1179, when the whole town is on holiday for a week and there are great religious and trade processions, entertainments, feasts, balls, sporting events, circuses, pageants, concerts, theatrical and firework displays, attracting literally hundreds of thousands of people to the festivities. There is a saying in the North of England, 'Once every Preston Guild' - which has come to be used in the context of 'a sceptical comment on a rare, distant or doubtful happening'!

St George's Church was originally a simple cruciform building of red brick until 1844, when it was cased in stone and its plainness made more ornamental. At this time a gallery ran round three sides of the church, but in view of the narrowness of the nave, this must have been remarkably cramped. The Vestry accounts show that there was an organ in the west gallery from about 1740.

A new organ was built by "Father" Henry Willis in 1865 at a cost of £4,000 and was inaugurated by W.T. Best, who was then regarded as the finest organist in the world. [Willis went on to build, or rebuild, nearly half the cathedral organs of the land and those in the Royal Albert Hall and the Alexandra Palace in London.]

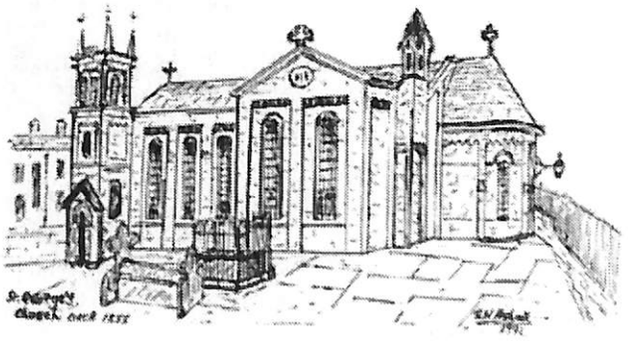
In 1885 the organ was transferred from the west gallery to its present position in the north-east portion of the chancel and whereas the carved organ case made by Arthur Birchall (the son of Churchwarden Birchall) formerly faced east, it now faces west into the north transept. A simple 'pipe-rack' type of organ case presently faces into the chancel and is hardly a thing of beauty.



St George's Church, Preston 1845

The acoustic of a church is, more often than not, a matter of luck rather than intention, but happens to be ideal in St George's. Here, the reverberation period is about three seconds, which is ideal for the organ, harpsichord, guitar, and singers; but not, curiously, for two flautists who played there recently.

The organ in St. George's is a three-manual and pedal instrument of 37 speaking stops which was originally blown by a hydraulic engine. It is just possible that this engine was connected to the hydraulic main, supplying water at 1,000 lbs/sq.in., which powered many of the cotton mills and factories in the town, also the hydraulic lifts in Preston Railway Station which is nearby.



St George's Church, Preston c. 1855

Many famous organists have given recitals upon this organ and, without exception, all have praised the perfection of the voicing of the pipework by the great "Father" Willis. Such men are as rare as a Christopher Wren, Pugin or Stradivarius - only a handful in any century !

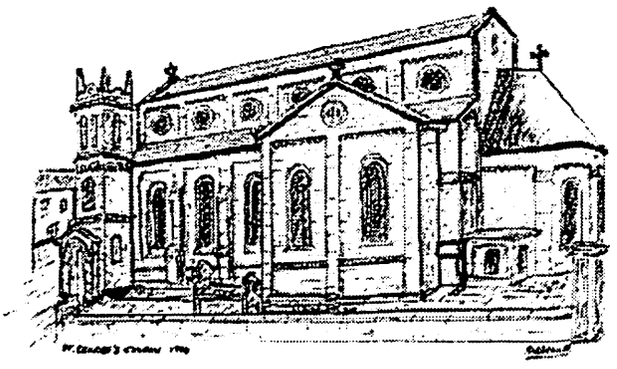
This is a typical town-centre church,where there is hardly any resident population, but is attractive to those who appreciate the 'high church' form of worship. The congregation, therefore, comes from far and wide. There are pews for some 250 and it is a Grade II Listed building.

Whilst this Romanesque building may be quite simple externally, the interior is a riot of colour with wall paintings of merit on every available surface. These murals were carried out by Messrs. Shrigley and Hunt of Lancaster between 1885 and 1897 to a design by a Swedish artist C. Alnquist.

I am indebted to Mr. R.W. Ashall, a Churchwarden of St George's, for permission to reproduce his illustrations of the building. These were taken from his booklet on the church which was published in 1991.

Readers may be interested to know that Preston Parish Church was the first church in the world to be lit by gas c.1816 (according to researches by British Gas). In February 1818 the Trustees of the Gas Company threatened to cut off the gas to the church for non-payment of bills ! Gas was installed in St. George's Church in 1863. A dozen miles away, the Blackpool, St. Annes and Lytham Tramway Company Ltd. was using, in 1896, trams powered by a 15hp Crossley gas engine.

As a young man of thirty years of age Henry Willis had built an organ for the Great Exhibition of 1851 which had captured the imagination of both organists and organ builders. It was this instrument which was seen and heard by the St..George's Hall organ advisers who were so impressed by W.T. Best's virtuoso playing that within twenty minutes they had decided that Willis should build the new concert organ for St George's Hall, Liverpool - still considered to be one of the finest in the world. I was privileged to be invited by the City Council to act as Curator of this fabulous instrument for many years.



St George's Church, Preston 1890

[The drawings were produced by Mr R.W.Ashall. Both Mr Carrington and Mr Ashall are retired dentists!]

MORE ODDS & ENDS

MEDIEVAL GRAVE SLABS

The Archaeology Service within the Museum of London is preparing a short publication on two fragments of early medieval grave slabs, reused as lintels in the construction of a 14th/15th century chalk, flint and ragstone cellar/rubbish. They were discovered during the excavation of lift pit on the site 10-18 London Bridge Street, approximately 200 metres south of London Bridge.

One is the lower half of an adult slab (not inscribed) and the other a child's slab with bevelled edges. On both sides of the upper bevelled edges are parts of two inscriptions in Lombardic script. One side reads -ORATA and the other S:DE:R? The slabs are of Purbeck marble and datable by calligraphy alone within the range 1200-1350.

As the site lies within the old St Thomas's Hospital precinct (1215-1862), they may have originated from St Thomas's Church or a chapel associated with the hospital. It is equally possible, if the earliest date is assigned, that they come from the original foundation of St Mary Overy, which lay to the west, adjacent to the Thames. The Priory of St Mary Overy was destroyed in c. 1207 or 1212 and a new hospital founded in the area of modern St Thomas Street.

Further details can be obtained from Portia Askew on 0171 410 2200 or portiaa@molas.org.uk

POETRY WITH A PURPOSE

If you write poetry and would like the opportunity of having it published alongside the work of other Christian writers in a quality anthology, Triumph House would like to hear from you.

Now going into its fifth year of publishing Triumph House is on the lookout for poems written from a Christian point of view. All poets published during 1998 will be considered for the Forward Press Top 100 - and a share of £10,000 in prizes.

You can send up to two poems, maximum 30 lines each or contact Suzy Walton for a free copy of *Poetry News* which contains full details of the Top 100 competition and inspiring ideas for poetry. Write to Triumph House 1998 Poets, 1-2 Wainman Road, Peterborough PE2 7BU, or call them on 01733 230749 or fax on 01733 230751.

ANOTHER NEW BOOK

Written by Brian Taylor and titled *Accipe Spiritum Sanctum*(1995). This is an historical essay on the agreements of Bonn (1931) and Meissen (1991) on the question of Anglican orders. It is published by St Thomas's Trust, 252 Worplesdon Road, Guildford ISBN 0952014133.

DEAD SEA SCROLLS

There will be an exhibition of scrolls at the Kelvingrove Art Gallery & Museum in Glasgow between May and August 1998. The event will coincide with the 50th anniversary of the foundation of the State of Israel.

CHURCH BELLS

The bells at St Mary's Episcopal Church in Edinburgh are having a volume control installed so as to minimise annoyance during practice sessions. The bells are also being refurbished at a cost of £170,000, of which the Millennium Fund will pay half.

Programme for 1998

The Society will be organising a number of church visits during 1998. We are also introducing a booking system for visits, as this enables us to make arrangements for the numbers involved, and to cancel or rearrange visits in the event of sickness or similar problems. So please telephone the number which is given if you want to attend any of the visits. Pre booking is not required for lectures.

4 April	Kingston Parish Church, its neighbours and competitors. (Hopefully including St Peter's Norbiton, Lovekyn Chapel, Kingston All Saints, St John the Baptist Hampton Wick.) Meet at Norbiton Station ticket-office side (25 minutes Waterloo) at 2.30 pm. If you are interested in attending please telephone 0171 213 8724 (day), 0181 942 2111 (eve). Members should note that the visit will involve some walking. Leader: Trevor Cooper.
22 April	Spring Lecture at 6-30 pm in the Parish Room of the Church of St Andrew by the Wardrobe, St Andrew's Hill, London EC4 (nearest tube Blackfriars) followed by an informal reception.
2 May	Visit to Westminster Cathedral, London and Annual General Meeting. Meet outside the western door at 3-00 pm (nearest tube Victoria) but telephone 0181-891-3825 beforehand. The AGM will be at 3-15 pm in the Clergy House Library and will be followed at 4-00 pm by a tour of the Cathedral which will be led by Dr Rory O'Donnell. Members can join Vespers at 5-30 pm. Dr O'Donnell is one of the leading scholars concerned with Roman Catholic architecture. Leader: Paul Velluet.
23 May	The Churches of Brighton It will be necessary to limit the numbers for this tour. Hence members should phone 01252-623314 to book a place. Meet outside St Peter's Church in Victoria Gardens at 10-00 am. Leader: John Elliott.
13 June	The Churches of Windsor and the Annual Service Again numbers may have to be limited so phone 01252-623314 if you want to go. Meet outside the Parish Church - St John the Baptist (just outside the Castle walls) at 10-00 am. Leader: John Elliott
27 October	Annual Lecture A reception and lecture by Professor J. Mordaunt Crook at the Society of Antiquaries in London. Details to follow.
16 December	End of Year Lecture and Reception. At 6-30 pm at the St Alban's Centre, Baldwin's Gardens, Holborn, London EC1 (just behind St Alban's Church and close to Chancery Lane tube). Wendy Evans will talk on "Whitefriars Glass: James Powell & Sons of London & the nineteenth century ecclesiologists". Wendy Evans is the Museums Supervisor at Westminster Abbey Museum, having previously been the Curator, eighteenth century, Department of Later London History & Collections at the London Museum.

Outline Programme for 1998

The Society will be organising a number of church visits during 1998, of which those listed below are the first to be arranged. We are also introducing a booking system for visits, as this enables us to make arrangements for the numbers involved, and to cancel or rearrange visits in the event of sickness or similar problems. So please telephone the number which is given if you want to attend any of the visits. Pre booking is not required for lectures

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20 June	The Churches of Leeds Meet outside the main entrance to the railway station at 11-00 am. Telephone 01270-873166 to book a place on this exciting tour. Leader: Chris Webster.
21 October	Autumn Lecture At 6-30 pm in the Parish Room of the Church of St Andrew by the Wardrobe, St Andrew's Hill, London EC4 (nearest tube Blackfriars) followed by an informal reception. Details will be published in the next edition of *Ecclesiology Today*.
16 December	End of Year Lecture and Reception. At 6-30 pm at the St Alban's Centre, Baldwin's Gardens, Holborn, London EC1 (just behind St Alban's Church and close to Chancery Lane tube). Details in the next edition of *Ecclesiology Today*.