



A Guide to the Pre-Raphaelite Windows of Christ Church Southgate

Introduction and the Pre-Raphaelites

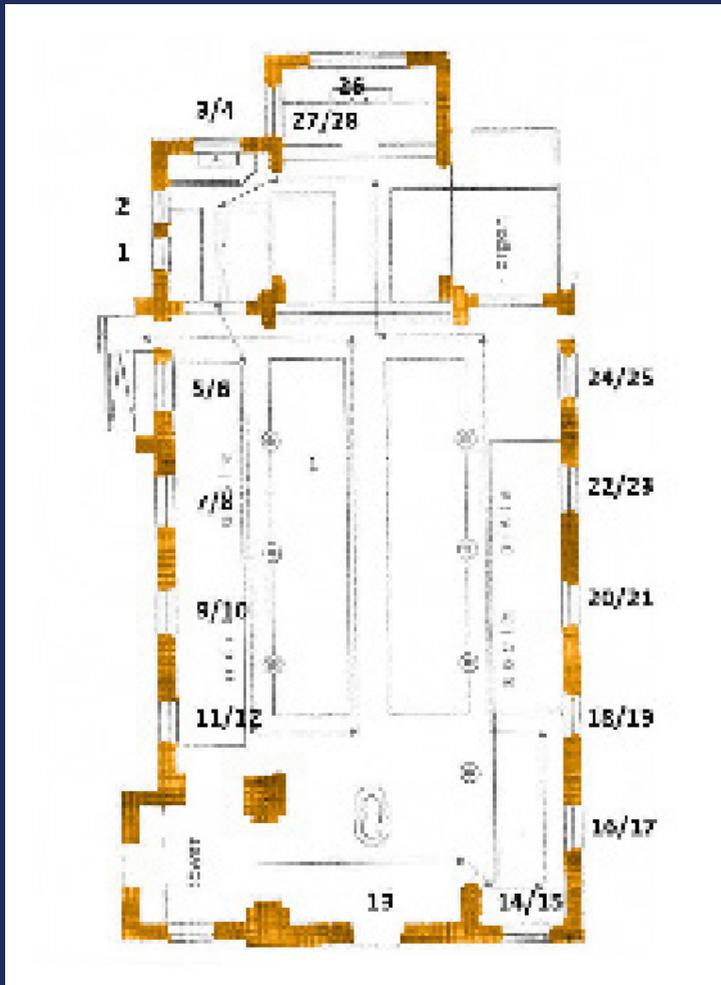
Christ Church Southgate is blessed to have one of the finest collections of Pre-Raphaelite stained-glass windows in the world. Some of the windows are unique to Christ Church, in other cases the window design was first used in our church and the remainder feature designs that were first used elsewhere. Apart from the Great East, Great West and one pair in the south aisle, all the windows in Christ Church were designed by members of the Pre-Raphaelite movement.

The movement had its origins in the Pre-Raphaelite Brotherhood, founded in 1848 by a group of young artists who had become disillusioned by what they perceived as the drab utilitarian style of the time. The name came from a desire to return to what they saw as the more direct and uncomplicated style of the 14th and 15th century Italian artists prior to the High Renaissance and Raphael in particular.

Founder members of the Brotherhood included Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais, all students of the Royal Academy and under 25 years of age. Their subjects were often religious and/or mediaeval with a style that focused on accurate reproduction in minute detail and the use of brilliant colours.

By 1854 the Brotherhood members had gone their separate ways, but in the late 1850s Dante Gabriel Rossetti became associated with two younger artists William Morris and Edward Burne-Jones who had met whilst students at Oxford. The latter two studied under Rossetti for a time; Burne-Jones continued his studies as an artist whereas Morris decided to broaden his horizons to focus on the design of stained glass, ceramics, furniture, wallpaper and textiles. The three remained friends and in 1861 joined forces with Philip Webb and Ford Madox Brown to form Morris, Marshall, Faulkner & Co., later to become Morris & Co., the studio that designed and manufactured the pre-Raphaelite windows in Christ Church.

Coincident with the development of the Pre-Raphaelite movement, a new style of architecture – Gothic Revival – was becoming increasingly popular. The two had much in common in that both sought to return to a simpler approach that had its roots some centuries earlier. Christ Church was built in the Gothic Revival style with the architect being George Gilbert Scott. It was dedicated on 17 July 1862 shortly after William Morris had established his studio, and some of our windows are amongst the first works to come out of the studio. In later years Morris became a vehement critic of some approaches to the restoration of older buildings – and Gilbert Scott' in particular – and he eventually refused to supply windows for such restorations. Fortunately, he was happy for his designs to be used in contemporary buildings constructed in the Gothic Revival style.



Christ Church Floor Plan showing the order in which the windows are presented in this booklet

The Lady Chapel

We start our tour in the Lady Chapel, which is a treasure chest containing four very special windows [1-4]. All are unique to Christ Church (“only use”) and they depict the four evangelists – Matthew, Mark, Luke and John – so named because they were the authors of the four Gospels at the start of the New Testament. Matthew and Mark appear within separate canopies on the north wall of the chapel, with Luke and John forming a pair of windows surmounted by 5 roundels on the east wall above the altar.

Underneath each evangelist are the opening words of their respective gospels (King John Version of the bible). Above each evangelist is an associated symbol, these being the four wingedbeasts identified in the book of Revelation (Ch, 4, vv. 6-8).

The windows were donated by Southgate resident and entomologist Francis Walker (1809-1874). The Walker family were great local benefactors whose name lives on through the Walker Ground and Walker School, and Francis’s brother Isaac provided a considerable proportion of the costs to build Christ Church. The windows were some of the earliest works produced by the Morris studio, and if they were not in place when the church was dedicated in 1862, they would have been installed shortly afterwards.



1] St. Matthew: This window was designed by William Morris himself, and it is widely thought to be a self-portrait (an 1870 portrait by George Frederic Watts bears some striking similarities). Philip Webb. The image on the front cover is part of this window.

Above St. Matthew's head is an image of a winged man (or angel) carrying a scroll, the symbol of St. Matthew; this and the surrounding Gothic canopy are the work of Philip Webb. The image on the front cover is part of this window.



[2] St Mark: this window is the work of Ford Madox Brown and depicts the evangelist seated at a low table having just sharpened his quill. Above his head is a winged lion, the symbol associated with St. Mark since the earliest days of Christianity. Its most famous appearance is probably at the Basilica of St. Mark in Venice, where the choir of Christ Church Southgate sang in 2019.



[3] St. Luke and [4] St. John: both windows are the work of William Morris, with the canopy and surround by Philip Webb. St. Luke is pictured with hands outstretched as if addressing an audience and above his head is a winged calf (or ox).

A young St. John is seen in a contemplative mood whilst writing, with a winged eagle above him. The tracery above is by Philip Webb and

The manufacture of stained glass windows

At this point it is worth taking a moment to think about how stained glass windows were made. It may therefore come as a surprise to learn that each of our windows started life as a cartoon. Today the word cartoon conjures up thoughts of an animated film or an amusing image but in the 19th century it referred to any type of drawing.

The artist would start with a conceptual drawing and develop this into a detailed image of how the window was to look – the cartoon. The cartoon would be enlarged to the actual size of the window and fastened to a board. Grid enlargement was the process used initially, but photo-enlargement was introduced in the 1850s and used for some later designs (see Sanctuary Windows below).

More detail would then be added, such as the shape and colour of each panel and the lead surrounds, in order to enable the window to be manufactured. Although the artist produced the initial design, other craftspeople then took over and could add some detail (in one instance Edward Burne-Jones handed over a design with the instruction “put millions of flowers over here”).

The pieces of glass were then laid out on top of the cartoon with the lead surrounds and the window manufactured. In the case of Morris & Co. the entire process from concept to finished product was handled in-house, involving not just the artist but other skilled workers, and this was very much in keeping with the philosophy of the Arts & Crafts Movement.



Edward Burne-Jones's original cartoon for what became our Pax window (left) and the finished product.

harvardartmuseums.org

The North Aisle

There are four pairs of windows in the North Aisle [5–12], all designed by Edward Burne-Jones and donated between 1876 and 1898 by parishioners of Christ Church, often in memory of loved ones. These windows collectively depict the Christian virtues of Faith, Hope, Charity, Temperance, Justice, Wisdom, Humility and Generosity.

Faith, Hope and Charity (Love) are sometimes called the theological virtues and are most famously expounded in the 13th chapter of Paul's first letter to the Corinthians, a passage often read at weddings.

Temperance, Justice and Wisdom are three of the four cardinal virtues whose origins go back to Plato but which were embraced by Christian teaching. Humility and Generosity feature in Paul's letters to the Ephesians and Corinthians respectively.

All of these windows, and indeed the majority of the windows in Christ Church, feature a female subject, something that would have been unusual at the time.

The North Aisle windows were produced from designs that had been commissioned for use in locations ranging from Boston USA to Calcutta (now Kolkata) in India, yet there is a pleasing symmetry and consistency in their appearance.

The windows are now presented in order from east (by the Lady Chapel) to west (by the main entrance).



[5] Faith (Fides) first appeared in Sculthorpe Church, Norfolk in 1865/6

[6] Hope (Spes) was commissioned as a memorial window in St. Egbert's Bicester in 1865/6.

Tracery detail: Pelican in its Piety.

Windows installed in Christ Church in 1876 and given in memory of Letita Catharine Hayes (d. 6 November 1865), widow of Rev'd Henry Horace Hayes, by her brother.



[7] Charity (Caritas) first use as the central panel of the Virtues window in the south aisle of Christ Church Oxford in 1871

[8] Temperance (Temperantia) first use in the Four Cardinal (Human) Virtues window at Jesus College Cambridge 1875 Windows given in memory of Rev'd Charles Luck of Cockfosters (d.6 February 1866).



[9] **Justice** (Justicia) first use in the Great West Window, St. Paul's Cathedral, Calcutta 1874 (commissioned by the Indian government)

[10] **Wisdom (Prudentia)** first use in the Four Cardinal (Human) Virtues window at Jesus College Cambridge 1875.

Windows donated in memory of Sarah Maria Walker by her nephews and niece 19 August 1885.



[11] **Humility (Humilitas)** first use Our Saviour's Lutheran Church, Boston USA 1883

[12] Generosity (Liberalitas) first use as the lower left panel of the Great East Window at St. Martin's Brampton, Cumberland 1880 (depicts St. Martin of Tours giving half his cloak to a beggar).

Windows given by the parishioners in memory of Rev'd Cyril Fitzroy Wilson (d. 1898), 2nd vicar of Christ Church.

Having reached the final pair of windows in the North Aisle it is worth taking a few moments to reflect. Turn round to look at the South Aisle and you will notice that the windows there are of a much deeper hue than those in the North Aisle. This is because the south side of the church is illuminated by the afternoon sun whereas the north side has minimal exposure to the sun – another example of the thought that went into the design of the windows.

As mentioned earlier the windows in the North Aisle are all based on designs that had been used elsewhere. In general the design of our window is identical to the original although different colours are often used. There are, however, some variations: the lowest panel of our Faith window differs in the way the cloak is arranged along with the omission of the head of another figure, and the detail around the cloak differs from the original in our Temperance window. Our Patience (Pax) window is a mirror image of the original, presumably to ensure that both figures are facing inward, and the fruit on the plate held by Phebe differs slightly.

The original window commissions are of interest. In some cases Morris & Co. were engaged to design and produce one or more windows in a particular building, but at St. Martin's church in Brampton the architect was Philip Webb and all the windows were designed by Edward Burne-Jones, making the whole church a product of Morris & Co.

The West Wall

In the north-west corner of the church are two windows of unknown origin which are partially obscured by the parish office, The Great West window [13] is not the work of the pre-Raphaelites but is nevertheless worthy of mention. It was produced by Clayton & Bell – probably in the 1870s – and consists of three large lancets each divided into three panels. The lancets depict three events at the very start of Christianity: the Annunciation of the Blessed Virgin Mary, the Nativity of Christ and the Baptism of Christ. The dedication reads: "In memory John Lutwyche, eldest son of John and Agnus George. Died 7th May 1842, aged 7 years. Also of Agnus Alfreda their only daughter died 4th February 1869 aged 30 years by their affectionate brother Arthur George."

Moving along the West Wall we find ourselves in the former Remembrance Chapel, now used as the children's corner. The two windows to the south of the west wall are – along with those in the Lady Chapel – the earliest to be installed and date back to the early 1860s. Christ Church is the first use of each design and the windows depict the apostles and brothers and [15] St. Jude. St.

[14] St. James (left)

James is by Edward Burne-Jones and St. Jude by Dante Gabriel Rossetti, with the tracery above (angels carrying shields) also likely to be by Rossetti and the canopies by Philip Webb. St. James was the leader of the early church in Jerusalem and is here shown as their bishop. St. Jude (Thaddeus) – not to be confused with Judas Iscariot – was the author of the eponymous epistle and is held by some to be the patron saint of lost causes.



The St. James & St. Jude windows were donated in memory of Captain Timothy Smith (commander of an East India Company vessel) and his wife Sarah. Timothy and Sarah lived in a house called The Wilderness on the site now occupied by Southgate College, and are buried in our churchyard, close to the window.

The South Aisle

Stand with your back to St. James and St. Jude and immediately to the right are windows depicting the great apostles St. Peter and St. Paul. Peter was one of Christ's disciples and his name was changed from Simon when Christ told him that he was the rock upon which the church would be built. Paul was an enthusiastic persecutor of the early Christians until he saw a vision of Christ on the road to Damascus. He went on to spread the gospel across many Gentile lands and establish a large number of early Christian communities.

St. Peter is depicted holding the keys to heaven and St. Paul holding his sword and a sheaf of letters. The next pair of windows depict King David and St. Francis. David was a shepherd boy who became the king that united and ruled over the 12 tribes of Israel. St. Francis, who was born at Assisi, Italy in 1181, founded the Franciscan religious order and was known for his love of all aspects of God's creation. Next are Saints Martha and Phebe. Martha was the sister of Mary and Lazarus, whom Jesus raised from the dead. Phebe (or Phoebe) was a deaconess of the early church at Corinth who was recommended to the Christian congregation at Rome by St. Paul. Finally we continue the theme of Christian virtues featured in the North Aisle with Peace (Pax) and Patience (Patientia), mentioned in chapter 4 of St. Paul's letter to the Ephesians. There is one final pair of windows depicting biblical scenes but these are not the work of the Pre-Raphaelites.



[16] St. Paul: first use as a panel in the Great South Window of Townhead-Blochairn Parish Church, Glasgow 1866 (windows removed in 1992 and stored in a Glasgow museum).

[17] St. Peter: first use Peterhouse College Chapel Cambridge in 1871.

Both windows by Edward Burne-Jones with canopies and tracery by Philip Webb. Windows given in memory of Thomas Ward FRCS, District Medical Officer of the Edmonton Union (workhouse), a site now occupied by the North Middlesex Hospital.



[18] St. Francis: by John Henry Dearle; only use of this design.

[19] King David: by Edward Burne-Jones; first use in the North Transept of the Albion URC, Ashton-under-Lyne 1895 (original commissioned by Abel Buckley at a cost of £300). These windows were installed in 1913 and given in memory of Sydney Dowling (d. 11 November 1911).



[20] St. Phebe: first use as St. Dorothy in the Great East Window of St. Martin's Brampton 1880

[21] St. Martha: first use commissioned for the original chapel of St Ursula at Whitelands College, Chelsea in 1891 (now in the new college building in Roehampton).

Both windows by Edward Burne-Jones. Given in memory of Susannah Ann Turner, a parishioner for 70 years who lived at Grove House, The Green (d. 22 Apr 1903).



[22] Peace (Pax): first use as St. Teresa of Avila in the original chapel of St Ursula at Whitelands College, Chelsea in 1891 (now in the new college building in Roehampton).

[23] Patience (Patientia): first use as the Blessed Virgin Mary in the South window of St. Margret's church, Rottingdean in 1894 Both windows by Edward Burne-Jones. Given in 1909 in memory of Helen, the wife of John Miles, president of the Southgate Library and Reading Room (d. 03 August 1908).

The final pair of windows in the South Aisle (closest to the organ) date to 1866 and are by Clayton & Bell [24] [25]. They depict four biblical scenes, three of which are easily apparent: the raising of Jarius's daughter, the raising of Lazarus and Jesus with the woman of Samaria. The subject of the bottom right panel is uncertain and the windows were given in memory of M Bradley and the Rev'd Charles Bradley, who lived in Southgate for 26 years.

It is highly likely that when Christ Church opened in 1862 all the windows in the nave were made of plain glass, so take another look and be grateful for the generosity of the parishioners of the church whose gifts over the years transformed it into the rich tapestry we see today.

Before inspecting the final pair of Pre-Raphaelite windows, pause at the Chancel steps and study the Great East window [26].

This is by Clayton & Bell and was given in memory of Vincent Figgins, who died in 1860. It is similar in design to the Great West window, and whereas the latter looks at the start of Christ's earthly life the Great East window looks at the final part of that life. Three large lancets are each divided into three panels and depict Christ's death, resurrection and ascension into heaven. The roundels above the window depict Christ as the central figure sitting in judgement of the seven churches mentioned at the start of the book of Revelation.



Looking along the nave to the Great East window with the Lady Chapel to the left at the end of the North Aisle.

The final pair of windows is found in the sanctuary immediately to the left of the Great East window. These delicate, lightly coloured windows were installed in 1876 and are the work of Edward Burne-Jones, with Christ Church being the first use of the designs. An entry from Burne-Jones's notebook provides evidence that photo-enlargement was used to convert the cartoons to the size of the windows and, according to A Charles Sewter (author of "The Stained Glass of William Morris and his Circle"), this is thought to be the first documented use of this procedure.

The window on the right [27] depicts the parable of the Good Samaritan who tended to the needs of a man left for dead by robbers after others had walked by "on the other side"

On the left is Dorcas [28] – also known as Tabitha – a widow of Joppa mentioned in the Acts of the Apostles (Chapter 9) as one who “was completely occupied with good deeds and almsgiving”. She was later raised from the dead by St. Peter and here she is seen giving her cloak away to a person in need.



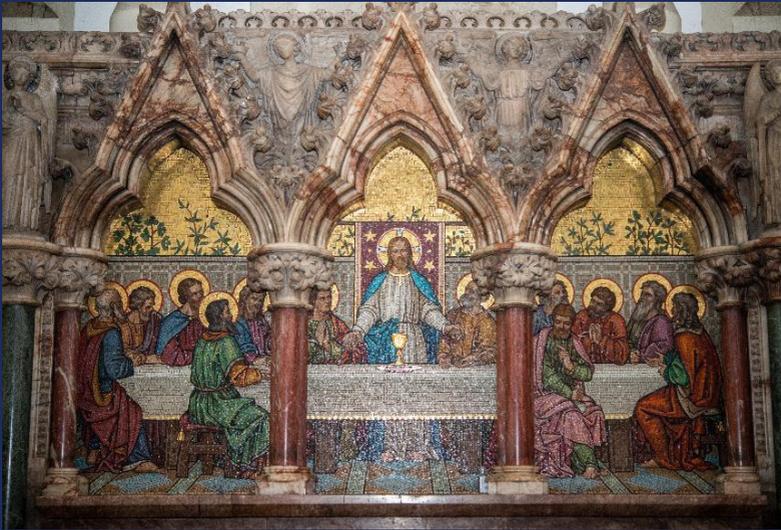
Roundels



Our eyes are often drawn to the main subject of the windows, but many of them are adorned by some magnificent arrays of roundels.

The Reredos

Although not associated with the Pre-Raphaelites, the reredos is another decorative feature of Christ Church that is worthy of attention. It is located in the sanctuary behind the altar and underneath the Great East window, and is a mosaic depicting Christ celebrating the Last Supper with his disciples.



It was designed by the 19th century Italian artist and glassmaker Antonio Salviati, and is an almost exact replica of one that he designed for Westminster Abbey. Salviati lived in Venice, where our reredos was made by his workshop The Venice and Morano Glass and Mosaic Company. That building is now the Anglican Church in Venice, where the choir of Christ Church Southgate gave a concert in 2019.

More about the Pre-Raphaelites

The five men who established the William Morris studio were born between 1821 and 1834, with Ford Madox Brown the eldest and Morris the youngest.

William Morris was born in Walthamstow – then a village – and studied divinity at Exeter College, Oxford where he met fellow student Edward Burne-Jones (b 1833). The two became, and remained, close friends and soon took a mutual decision to abandon any thoughts of joining the church.

Edward Burne-Jones moved to London to study art under Dante Gabriel Rossetti and he remained focused on painting and the design of stained glass windows until his death in 1898 (he is responsible for the vast majority of the stained glass window designs in Christ Church). He was knighted in 1894 and was considered to be one of the greatest British designers of ecclesiastical stained glass.

William Morris was a headstrong character who took some time to settle into his true vocation. Upon leaving Exeter College he took articles with a Gothic Revival architect, only to give that up and move to London to join Burne-Jones in studying art under Rossetti. Feeling that his skills were not best displayed purely as an artist, he broadened his scope to include all aspects of the decorative arts and was happy to be called a designer and craftsman. He will for ever be known as one of the most influential founders of the Arts and Crafts movement, whose scope included handcrafted metalwork, jewellery, wallpaper, textiles, furniture and books (the curtains in Christ Church use designs by Morris). He was also an accomplished poet and he died in 1896.

Dante Gabriel Rossetti was born in London to Italian parents in 1828 and grew up in an environment where literature was a key influence. He developed a strong interest in both painting and poetry, choosing to study the former at the Royal Academy, for a time under Ford Madox Brown. He was a founder member of the Pre-Raphaelite Brotherhood, and designed one of the windows in Christ Church. He was an accomplished artist, and painting tended to pay the bills, but he probably became more famous as a poet. His sister Christina Rossetti was also a poet and amongst her output is "In the Bleak Midwinter", a carol that is often sung at Christ Church.

Ford Madox Brown was born to English parents in Calais and started as a painter of romantic subjects. He became influenced by the Nazarene movement (the German equivalent of the Pre-Raphaelites) and as a consequence simplified his style. He developed an association with William Morris and designed one of the windows in the Lady Chapel.

Philip Speakman Webb (1831-1915) was a designer and architect who met William Morris during the latter's brief spell taking articles as an architect in Oxford. He designed the Red House where Morris lived after his marriage and became the chief designer of household furnishings and decorative accessories in metal, glass wood and embroidery at Morris & Co. He designed much of the tracery and canopies for the windows in Christ Church.

John Henry Dearle (1859-1932) took over as chief designer at Morris & Co. following the death of Edward Burne-Jones in 1898. He was trained by Morris in the design of textiles and stained glass, and designed one of the later windows in the South Aisle.

Acknowledgements



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The content of the booklet owes much to the comprehensive "Notes on the Windows of Christ Church Southgate" produced by David Jeeves in 1990. Additional material comes from "A brief history of the Church in Southgate N14" by Dora Collins, notes prepared by former churchwarden Phillip Dawson and research carried out by Clive Woodhouse.

Rear Cover: Detail from the reredos

