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ECCLESIOLOGICAL SOCIETY

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SOCIETY NEWS

Subscriptions

Subscriptions are now due for 1999, and there is a new subscription rate. Many thanks, therefore, to the two hundred members who sent us a revised standing order following our plea in the last edition of *Ecclesiology Today*.

If you wern't among the two hundred, please think for a moment - do you normally send us a cheque, or pay by standing order? If normally by standing order, then there is going to be some sorting out to be done, because your order will have been paid to our bank for the wrong amount. Please fill in the form and send it on to us as soon as possible - to be frank, we're dreading all this, and the sooner we can get it tidied up the better.

If you normally pay by cheque, please consider converting to a standing order for this year's payment - just fill in the form and send it to us. This makes such a difference to our administration (no paid staff, just volunteered evenings). But if you wish to continue paying by cheque, please ensure you send the correct amount, and write your postcode on the back of the cheque so we know which John Smith you are. Send it to the address on the form.

If you can't remember whether you already have a standing order, phone our helpline in the evenings between 7.00 pm and 10.00 pm: 0181 942 2111.

For UK members (including institutions the annual rate is £12.50 (£10 for pensioners), with a supplement of £2.50 payable for each additional member from the same household. Uk life membership costs £200. Overseas membership costs £20, payable strictly in sterling.

Society Conference 1999

Details will follow but put Saturday 2 October 1999 in your diary. The subject will most probably be Anglican Churches in the Century after the Reformation. The venue will be in London and early booking will be advisable.

Annual General Meeting & Service

Full details of the arrangements for these important events in the Society's calendar will be published in April. Meanwhile, members are reminded that, under the Society's Laws, any motions for consideration at the Annual General Meeting must be submitted to the Honorary Secretary in time to reach him on or before 31st March, for inclusion in the agenda to be published with the April edition of *Ecclesiology Today*. Matters may be discussed under "Any other business" at an Annual General Meeting at the discretion of the Chairman. Eligibility for the office of President is limited to members of a minimum of ten years' standing. Eligibility for office as vice-president is limited to members of a minimum of five years' standing. A nomination for the office of President or that of vice-president, accompanied by the nominee's consent in writing, must be received by the Honorary Secretary by 31st March, and any such nomination must have been endorsed by the Council before being put to the Annual General Meeting.

Membership Cards

A membership card is issued each year to all subscribing members of the Society. One will be enclosed with this issue of *Ecclesiology Today* if your subscription for 1999 had been credited before posting. Please sign your card on receipt.

Cecil B Chapman

Cecil Chapman, who died a few months ago at the age of 87, was one of our longest-standing members. The last two years of his life were marred by ill-health but, prior to that, he was an extremely active and loyal supporter of the Society, serving for many years on its Council, acting for a time as Honorary Curator of the Society's collections, and attending as many of its events as could be fitted into a crowded schedule: it is understood that he was a member of 23 different amenity societies. His interests were wide-ranging, embracing railways, archaeology, topography, music and general art and architecture as well as ecclesiology in all its aspects. He visited, and logged, some 3,500 churches over the years and, as a result, built up a large collection of picture postcards, guide books and other literature. These have been donated to the Society by his surviving sister and brother-in-law, Winifred and Philip Dimmock, with whom he had lived, and these will be added to the Society's collections at St Andrew-by-the-Wardrobe.

Library Facilities at St Andrew-by- the-Wardrobe

As announced in the September 1998 issue of *Ecclesiology Today*, the Society's paid-up members may now have access to the libraries which are housed at St Andrew-by-the-Wardrobe in the City of London. These comprise the combined collections of the Ecclesiological Society and the Ancient Monuments Society (incorporating the Friends of Friendless Churches) and the separate theological library of the parochial Church Council.

Access is by prior appointment only, with our Society's authorised representative who is Mrs. Catherine Haines, 63 New Road, Whitechapel, London El 1HH (tel. 0171 377 9374). Mrs. Haines will be at St. Andrew's on the mornings of 27th January; 17th February; 17th March; 28th April 1999. Arrangements for access from May 1999 onwards will be published later. A leaflet giving further access information and a summary of the material held is available by post on sending a stamped addressed envelope to Kenneth Richardson, 3 Sycamore Close, Court Road, London SE9 4RD.

'TRUE MASONIC PRINCIPLES' : A MID-NINETEENTH CENTURY ALTERNATIVE TO 'TRUE PRINCIPLES'

by Christopher Webster

One of the most potent mid-nineteenth century images of the ecclesiastical architect at work - and one over which the Cambridge Camden Society and Pugin were united - revealed, according to *The Ecclesiologist*, the ideal architect 'pondering deeply over his duty to do his utmost for the service of God's holy religion and obtaining by devout exercises of mind a semi-inspiration.....The beautiful effect of every building is attributed to the architects' religious calling and lives'.[1] Pugin expressed it in visual form, showing the architect in his 'drawing office' which is complete with an altar, triptych and crucifix alongside the compasses, ruler and pens.[2] Although it is clearly set in the middle ages, its relevance for contemporary practitioners would have been unambiguous.

Yet running parallel with this belief that a well designed church could result only if professional skills were supplemented by piety and what we might term 'divine inspiration', was a commitment to the idea that there was a rather different route to artistic achievement: the path to a successful design lay in discovering the system of proportions used by the builders of the great cathedrals and churches of the mediaeval period. Such a system, it was believed, had been passed in secret from mason to mason, but had become lost at some time following the Renaissance. While both design philosophies relied on mysticism, the latter was by no means primarily Christian in it origins, looking more towards the shadowy beliefs inherent in Freemasonry and the secular, intellectual scholarship of geometry and mathematics. As Thomas Kerrich explained in 1809, in a paper read to the Archaeological Institute of Great Britain and Ireland, until 'the principles and rules by which [mediaeval churches] were designed.....are discovered, all our attempts to build in the Gothic style must be unsuccessful.'[3]

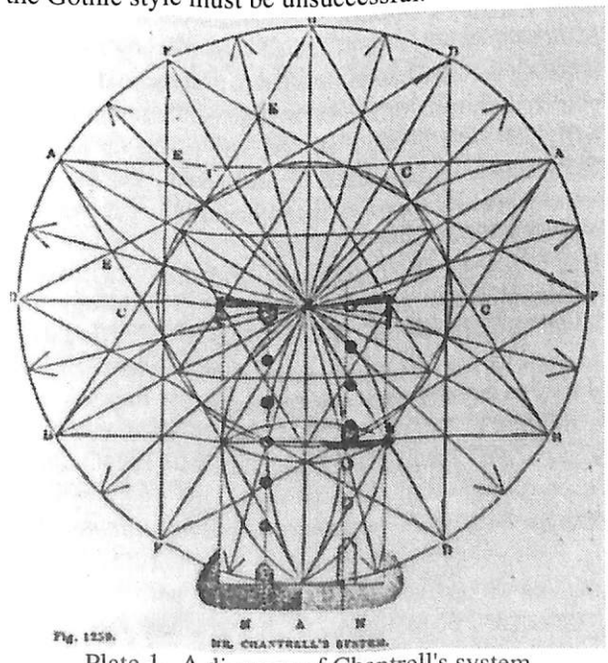


Plate 1. A diagram of Chantrell's system
From Gwilt's *Encyclopedia*

This paper seeks to explore further the interest that was exercised in this subject in the first half of the nineteenth century and now largely discredited and forgotten. In particular, it will consider the role taken by R. D. Chantrell[4] who was deeply committed to this area of study in the 1840s, following his claimed 'discovery' of the system in 1842.

Chantrell had trained with John Soane in London before establishing a successful practice in Leeds, which lasted from 1819 to 1846, specialising in ecclesiastical commissions. Subsequently he retired to London. Despite his provincial base, he remained in close touch with metropolitan architectural developments; he was an early provincial Fellow of the Institute of British Architects, and was later elected a member of both the Archaeological Institute and the Cambridge Camden Society. He was a serious archaeological scholar, and publicised the results of his research in this and other areas of architectural history and theory in lectures and through articles in the architectural periodicals.

Despite considerable professional success, Chantrell's pre-1842 churches form a disparate group; advanced designs with long chancels and other Camdenian innovations appeared concurrently with chancel-less preaching boxes. Echoing Kerrich's conclusions - quoted above - Chantrell admitted that prior to his discovery he 'worked without system - merely adapting ancient features to masses, to which [he] could give no just proportions',[5] an approach to design he clearly found unsatisfactory.

Like most architects trained in the Georgian period, Chantrell was committed to a tradition that laid down the fundamental importance of the rules of Classical architecture. To those who also had an interest in Gothic, it seemed entirely logical that mediaeval architects had been guided by equally cogent rules, 'but unhappily no mediaeval Vitruvius had collected and transmitted them.'[6] At least, no written record of them was known in the early nineteenth century. Kerrich suggested that if the theory had been written down, the books 'probably perished in the Reformation'.[7] According to John Mason Neale, a key founder member of the Camden Society, 'That there is a proportion observed between every part of an ancient church is an unquestionable fact; we feel and know it to be so, though we cannot at present explain its rules, nor analyse its principles.'[8]

It was, no doubt, in an attempt to overcome such a deficiency that a number of nineteenth century scholars laboured to discover the proportional system which it was assumed mediaeval architects had used. Since the buildings which were presumed to be based on this mysterious system existed in large numbers, it is not surprising that there were attempts from about 1800 [9] to rediscover the



Plate 2. St Paul, King Cross, Halifax 1844-47

principles by working back from the measurements of these buildings. It was a task undertaken by what P. H. Scholfield refers to as 'a small group of enthusiasts'[10] which included, after Kerrich, R. W. Billings, Chantrell and C. R. Cockerell. [11] Scholfield sees the wider significance of this group stemming from them having inaugurated 'the shift of interest from arithmetic and the analytical study of linear proportions to geometry and the study of shape'.[12]

Dominating the various early nineteenth century theories of mediaeval proportion is a shape known as the *vesica piscis,* or 'fish's bladder'.[13] The importance that was attached to it then no doubt stemmed from Cesariano's commentary to his translation of *Vitruvius* of 1521. This was hardly a primary mediaeval source yet in the absence of anything of significance that was older, it represented a useful starting point for a study of mediaeval proportional systems. Cesariano mentioned three rules that had been used in the designing of Gothic churches. The first fixed the overall length and breadth of the church by means of the *vesica piscis*, the second provided for the subdivision of the plan into equal bays and the third determined the heights of the various parts by means of equilateral triangles.[14] The figure had been discussed by Durer in 1525,[15] and its earliest consideration in the nineteenth century was probably in another paper by Kerrich, read to the Archaeological Institute in 1820.[16] Between this date and 1842 when Chantrell discovered his system,[17] little attention seems to have been devoted to the problem. John Browne of York had been working on the subject and had shown Chantrell his findings 'in about 1830',[18] and R. W. Billings published his *Attempt to Define the Geometric Proportions* ... in 1840.

Plate 1 shows Chantrell's system and as Gwilt notes, 'if it be drawn out to a very much larger scale it will not appear so complex'. Gwilt goes on to describe the construction of the system as follows:

> Besides the triangles, the points are obtained for many polygons. The six divisions A A, B B, from the semi-diameter are first obtained; and straight lines drawn to each alternate one give triangles. On their intersections, as C C, if lines be continued to the circumference, six centres are given, D D, F F, upon which, with the first radius A B (or of the semi-diameter), strike a second series of segments, and a third set of 12 centres is obtained. The second centres will give two intersecting triangles, completing the first part of the design. Upon the 24 points of the intersecting inner arcs, a circle inscribed will determine the inner triangles upon the centres of the first, and the diagram is perfected. For more complex forms, an additional number of centre lines may be drawn upon the remaining intersections.[19]

This quotation, which is only a small part of the whole process of geometric construction catalogued by Chantrell, is included here as much to give readers a glimpse of the almost labyrinthine complexity of the system, as it is to help explain it!

Prior to 1842, Chantrell no doubt followed the attitude to proportions adopted by his former master, Soane, which echoed the Romantic tendencies of the early nineteenth century:

> [Architecture] has no fixed proportion. Taste, good sense and sound judgement must direct the mind of the architect to apply harmony and justice of relative proportion, the correlation of the parts with the whole, and of the whole with each part.[20]

Batty Langley's *Gothic Architecture, improved by Rules and Proportions,...* of 1742 had been thoroughly discredited long before Chantrell started to practise and, like other church architects of the early nineteenth century, he initially followed Soane's advice, and relied on an essentially subjective approach to proportion. Yet the limitations of such an approach are rather cruelly exposed by an examination of Chantrell's high output of designs in the late-1830s and '40s. The wide variety of commissions - which included new churches and rebuildings, large churches and small ones, generous budgets and frugal ones, as well as the full range of stylistic alternatives - produced an equally wide variety of quality. Impetus to find a solution to this perceived artistic frustration may have come from Chantrell's involvement with Freemasonry.

The mystical nature of proportion and measurement forms an essential part of the ritual of Freemasonry, and from the late 1830s Chantrell was involved with the craft. On 7 June 1837 he joined the Lodge of Unanimity, no. 179, in Wakefield,[21] and on 21 June 1838 he became a member of the Lodge of Fidelity, no. 289, in Leeds.[22] The

ritual does not describe the system which guided mediaeval 'masons' but states that they, like the architects in other great civilisations, had used 'a' system. It is possible that this was sufficient to encourage Chantrell to pursue the subject; in writing about his church at Rise (1844-45), Chantrell stated the design 'was founded on true masonic principles'.[23] He was no doubt aware of some of the earlier writers who had tried to prove that it was the Freemasons who had been the guardians of the secrets of proportion. These authors believed that small groups of Freemasons had travelled throughout Europe applying the principles to the great cathedrals they built and in this way ensured a uniformity of proportion in all of them.[24]

While we can only speculate on the source of Chantrell's inspiration to identify the system, it is quite clear that he was dissatisfied with 'working without system', and by 1842 had developed a theory which he believed explained the way in which medieval architects worked, and which could be used for the design of new buildings in the Gothic style. On 7 April 1843 he read a paper to the Leeds Literary and Philosophical Society 'On the Geometric Principles of Gothic Architecture'[25] and on 14 June 1847 delivered a paper 'On the Geometric System applied by the Mediaeval Architects to the Proportions of Ecclesiastical Structures' to the Institute of British Architects.[26] An article with the same title subsequently appeared in the *Builder*.[27]

Kerrich's essay seems to have been the starting point for Chantrell's enquiries[28] but he soon found that this system had only limited application. It satisfactorily explained the form of a number of mediaeval churches, but Chantrell found that there were plans to which it could not be applied, and he concluded that 'Mr Kerrich's theory cannot be admitted further than as a small integral part of a more general and comprehensive system'.[29] Similarly, Browne's theory, which concerned the use of the circle, could be 'proved' by its application to certain plans, but the existence of arrangements which it did not fit led Chantrell to conclude that this could not be considered 'a universal system'.[30] Clearly, for a system to be applicable to all examples, it needed a wider range of points formed by the intersection of constructed lines or arcs, and into which a mediaeval plan could be shown to fit. This is precisely what Chantrell's system offered. It was capable of producing an almost infinite number of equilateral triangles within concentric circles of different radii, and Chantrell maintained that 'this system will apply to the works of all ages that can be tested by sound geometric principles.'[31]

In the light of subsequent studies on the subject, how valid was Chantrell's theory? In discussing Kerrich's system, Scholfield wrote:

> Having provided himself by an entirely arbitrary process with a wide enough range of rectangles, he needs only what Nobb calls a 'little selective adroitness' to apply them to small-scale drawings with which his paper is profusely illustrated.[32]

If the criticism is valid for Kerrich's system, it is even more so for Chantrell's which provided a greatly increased range of shapes into which its author could 'prove' mediaeval plans would fit. Indeed he allowed himself additional flexibility by noting that one of the key lines generated by his system 'may either pass through the centre of the [line of] piers or come on the outer or inner faces [of them]...'[33]

Scholfield stated that the available evidence suggests,

> mediaeval architects were keenly interested in geometry and in its application to the problem of proportion in the widest sense of the word. But it is doubtful whether this interest got beyond the formulation of arbitrary rules for the setting-out of the general lines of buildings on the one hand, and the explanation of the symmetry of geometrical form and pattern of the other hand.[34]

This broadly agrees with B. G. Morgan's view that,

> ...mediaeval design may have been founded on geometrical concepts. However, there is nothing to suggest that some single geometrical figure contains the secret of all Gothic architecture.[35] ...The critical weakness in the nineteenth-century theories ...is not that they held geometry to be at the heart of mediaeval architecture, but that, in spite of a lack of support from contemporaneous documentary sources, they regarded the great monuments as unified compositions derived from a predetermined arrangement of geometrical figures.[36]

Whatever shortcomings there were in Chantrell's archaeological scholarship, he lost no time in applying his 'discovery' to his own designs.



Plate 3. St Philip, Leeds 1845-47

> I have now some new churches in progress on this principle - "first pointed" at Halifax, [King Cross]; "second" (decorated), at Huddersfield, [Armitage Bridge]; and at Leeds; "third" or perpendicular, at Keighley[37]

he wrote in March 1846, and the following year he stated,

> Upon this system, with great advantage and satisfaction, I have had erected the churches of Leven and Rise, in Holderness, Middleton near Leeds, King Cross, in Halifax; and those of St Paul's, Armitage Bridge, near to Huddersfield, and St Philip's, in Leeds, are rapidly advancing towards completion.[38]

The seven churches listed in these articles, together with two more - St. Paul, Denholm Gate, near Halifax and All Saints, Roberttown, near Huddersfield - were all designed between 1843 and 1845 [Plates 2 & 3]. Unlike the pre-1842 buildings which were not only different from this group, but could display startling differences from each other, the post-'42 group are stylistically unified. However, it would be a mistake to expect them to appear similar. Indeed it was the capacity for variety within the principle which Chantrell saw as a major advantage of this method of designing.

> [Rise Church] is founded upon true *masonic* principles, even to the mouldings, *nothing strictly copied, but composed.* No two buildings are to be found alike, - and why? Simply for this reason: That the principle, *on having the key*, is inexhaustible; and, by *working* upon the *key*, minutes will suffice to produce new subjects, where days may be expended in copying ...[39]

Certainly Chantrell believed he had found his longed for 'system' to work within and thus be able to go beyond 'merely adapting ancient features to masses ...'[40] Whatever shortcomings his 'system' may be shown to have, it cannot be denied that his writings are a confident statement of his mastery of the problem of composition. More importantly, his buildings of this period are an accomplished and assured series of Gothic essays, which suggest the system was capable of practical application, at least for Chantrell.

The value of the 'system' was enhanced by the range of church designs to which Chantrell successfully applied it. It included the styles Early English, Decorated and Perpendicular, as well as sizes which range from small (Rise), to large (Keighley), and costs which varied from cheap (Roberttown), to expensive (Armitage Bridge). Furthermore, it seems it was even possible to adapt it to the constraints of small and irregular sites, for example at St Philip, Leeds.

Yet for all Chantrell's eloquence on the subject of his 'discovery', the unsuspecting modern critic might come to a rather different conclusion in seeking to explain the obvious sophistication that can be identified in the quality of Chantrell's late designs. Might one not conclude that he had finally mastered the skills of composition in the Picturesque tradition - a skill which is, of course, essentially intuitive rather than scientific - which he had learnt first from Soane, but from which, ironically, he was trying to distance himself publicly? Is one being cynical in suggesting it was perhaps this, plus the recent availability of modern designs for churches, complete with appropriate details, by a younger generation of architects, that could be used as models, that had come to Chantrell's aid?

Scholfield's and Morgan's somewhat sceptical conclusions about the validity of the various investigations into mediaeval proportions reappear in Kruft's more recent *A History of Architectural Theory*,[41] and perhaps rightly so. However, we should not overlook the seriousness granted to the subject in the nineteenth century, not merely by the small but prestigious group of scholars, architects and archaeologists listed above, but perhaps more significantly, by the extensive coverage devoted to the subject in Joseph Gwilt's *Encyclopedia of Architecture*. No less than 61 pages of tightly packed text - with accompanying diagrams - are devoted to the subject of 'Mediaeval Proportion' in this widely read volume that ran to seven editions between 1842 and 1899.[42]

Notes

1 *The Ecclesiologist*, 1845, iv, p. 279.
2 A W N. Pugin, *True Principles*, London, 1841, frontispiece.
3 Published in *Archaeologia*, 1812, xvi, p. 298. Kerrich was the Principal Librarian to the University of Cambridge.
4 See: C. Webster, *R. D. Chantrell, Architect: His Life and Work in Leeds 1818-1847*, Leeds, 1992.
5 *Builder*, 1847, v, p. 300.
6 C. R. Cockerell, 'William of Wykeham' in *Proceedings at the Annual Meeting of the Archaeological Institute.....at Winchester*, London, 1846, p. 32.
7 Kerrich, *op. cit.*, p. 298.
8 The Cambridge Camden Society, *Church Enlargement and Church Arrangement*, Cambridge, 1843, p. 8.
9 Cockerell, *op. cit.*, ' We have sought them for half a century', he wrote in 1845.
10 P. H. Scholfield, *The Theory of Proportion in Architecture*, Cambridge, 1958, p. 82.
11 These are all discussed in: J. Gwilt, *The Encyclopedia of Architecture*, London, fifth edition, 1867, pp. 969-74.
12 Scholfield, *op. cit.*, p. 84.
13 The shape and its construction are explained fully in Gwilt *op. cit.*, pp. 968-9.
14 Scholfield, *op. cit.*, pp. 86-7.
15 Gwilt, *op. cit.*, p. 967.
16 Published in *Archaeologia*, 1821, xxv, pp. 353-368.
17 Gwilt, *op. cit.*, p. 973, gives this date and in the 'Description of the Church of St. Philip, Leeds', which appeared in the *Leeds Intelligencer*, 9 October 1847, and almost certainly written by Chantrell, it states: 'The proportions are obtained on a system discovered in 1842 by.....Mr. Chantrell.'
18 *Builder, op. cit.*, p. 301. Browne's system does not appear to have been published.
19 Gwilt, *op. cit.*, p. 973.

20 J. Soane, *Lectures in Architecture*, (edited by A. T. Bolton), London, 1929, p. 100.
21 *List of Joining Members of the Lodge of Unanimity*, West Yorkshire Archives Collection, Wakefield.
22 A. Scarth and C. A. Brown, *A History of the Lodge of Fidelity*, Leeds, 1894, p. 220.
23 *Civil Engineer and Architect's Journal*, April 1846, p. 100.
24 The issue is discussed in detail in: D. Wright (ed.), *Gould's History of Freemasonry*, London, vol 1, pp. 120-41. It concludes that there is no evidence for believing that these Freemasons had any exclusive access to ecclesiastical commissions nor that they subscribed to any precise and consistent theory of proportion.
25 *Leeds Intelligencer*, 15 April 1843.
26 *Gentleman's Magazine*, 1847, xxviii, pt 2, pp. 68-9.
27 *Builder*, 1847, v, pp. 300-302.
28 However, Chantrell claims to have read it only 'after the completion of Leeds Parish Church' i.e., after 1841. *Ibid.*, p. 300.
29 *Ibid.*, p. 301.
30 *Ibid.*
31 *Ibid.*, p. 302.
32 Scholfield, *op. cit.*, p. 88.
33 Gwilt, *op. cit.*, p. 973. This is illustrated in Plate 1, which Chantrell explained as follows: 'M is part of the plan of the nave of Boston Church, Lincolnshire, arranged on the [outer face of the piers], while N is part of that at Middleton-on-the-Wolds, Yorkshire, where the lines come on the inner face of the piers.'
34 Scholfield, *op. cit.*, p. 87.
35 B. G. Morgan, *Canonic Design in English Mediaeval Architecture*, Liverpool, 1961, p. 17.
36 Ibid., p.16.
37 *Civil Engineer and Architect's Journal, op. cit.*, p. 100.
38 *Builder, op. cit.*, p. 302.
39 *Civil Engineer and Architect's Journal, op. cit.*
40 *Builder, op. cit.*, p. 300.
41 H.-W. Kruft, *A History of Architectural Theory*, London and New York, 1994, pp. 38-9.
42 It appeared in: 1842, 1845, 1854, 1859, 1867, 1876 and 1899. The latter three were edited by Wyatt Papworth after Gwilt's death.

HENRY WOODYER (1816-96)

The Centre for Continuing Education at the University of Reading is about to launch a two year research project on this notable, yet little known, Victorian architect. Having completed a project on the Berkshire buildings of George Edmund Street, the University is keen to capitalise on the experience which was gained and to tackle a somewhat larger project.

Woodyer was briefly associated with Butterfield before setting out in business on his own. Initially he had an office in London, then in Guildford and finally at Grafham, to the south of Guildford, where he lived the life of a somewhat eccentric gentleman.

While Woodyer's early commissions came from family connections and friends, he quickly developed a 'High Church' clientele of his own. He was responsible for several churches in Windsor, including the Clewer Convent complex, as well as the magnificent church, Holy Innocents at Higham in Gloucestershire (1848-51), which he designed for Thomas Gambier Parry.

Much research work was undertaken by Gordon Barnes some years ago, and the results, plus a significant photographic collection, are held by the Council for the Care of Churches. The Rev. Basil Clarke also started to gather material for a book on Woodyer, but again this was never finished, and his notes are also held in the same archive.

The research team will spend the first year undertaking the basic research and establishing an archive of manuscript and photographic material. Then when this work is complete, the process of analysis will commence, the result hopefully comprising an exhibition, day school, web site, and a book.

If you live near a Woodyer church the research team would like to hear from you, and photographs, camcorder clips, and research jottings will be especially welcome. The team would also like to hear of any archives of material, other than those at the Council for the Care of Churches, the various county Record Offices, Lambeth Palace Library and at the RIBA.

The team can be contacted at:

The Henry Woodyer Research Team
Centre for Continuing Education
Building 24
University of Reading
London Road
Reading
RG1 5AQ

Anyone wanting to join the research team can get details from the same address, or by telephoning Dr John Elliott on 01252-623314.

Remember, if you pay your annual subscription by standing order, you need to change the amount to £12.50 a year. See the important note on the inside front cover.

GLENBUCHAT AND THE SCOTTISH KIRK

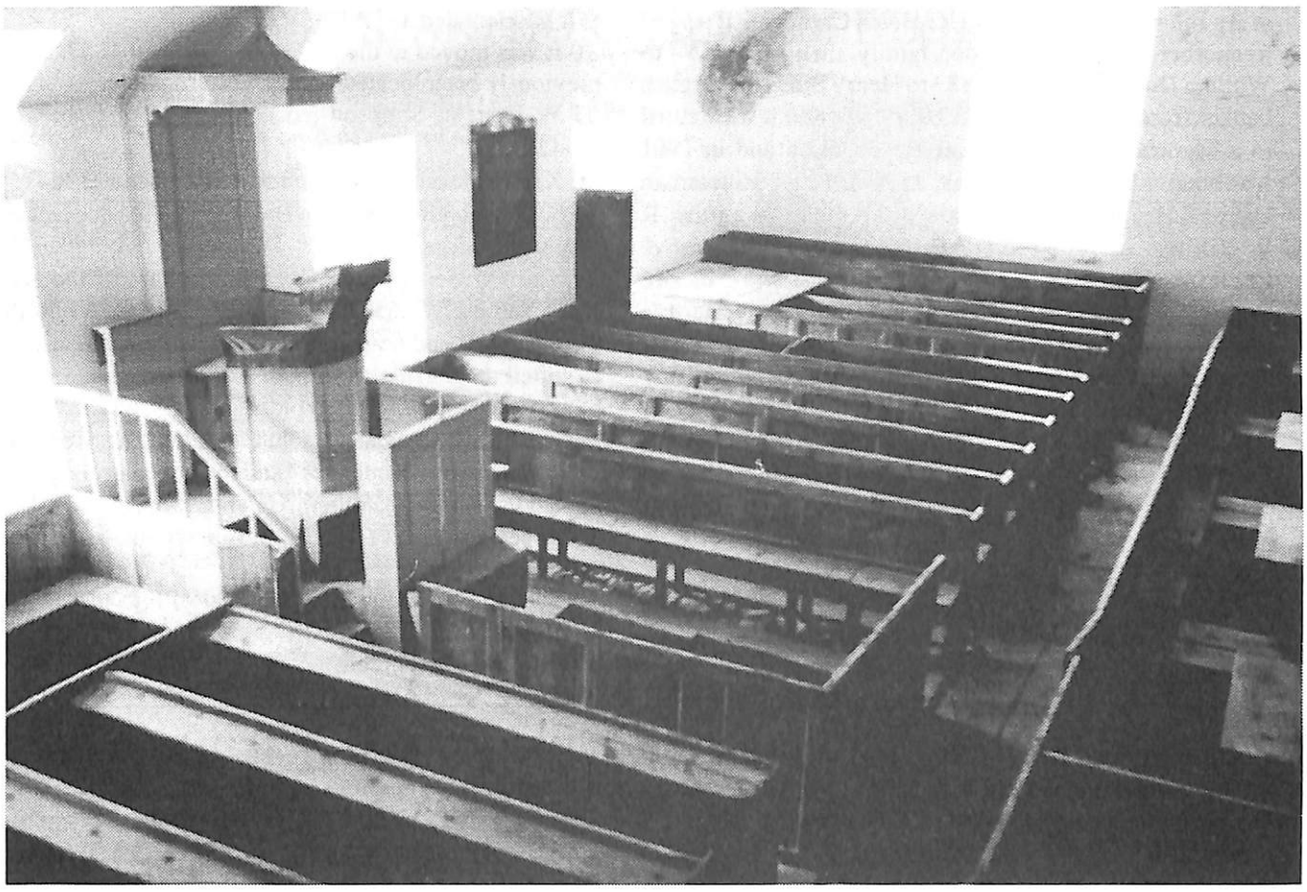
by John Elliott

Churches that have escaped the improver's hand are hard to find, especially those whose internal arrangements date from the eighteenth century. Yet, deep in the Scottish glens above Aberdeen, there is an excellent example of just such a building, one which has survived almost untouched, and so illustrates the Church of Scotland's liturgical practices in the 1700s.

Glenbuchat lies some 44 miles west-north-west of Aberdeen and 15 miles to the west of Alford.[1] The glen is just over seven miles long, ranges between a mile and three miles wide, comprises 11,083 acres and stands just over 1,000 feet above sea level. Apart from the grouse moors and forests, the dominant activity has always been upland farming; the raising of fat and store cattle and sheep, with arable crops which included turnips and grass for cattle feed, and barley for the whisky industry. Like many Scottish glens, Glenbuchat has suffered as the population has moved to the towns and cities. A population of 420 in 1801 grew to 570 in 1871 before a decline set in.[2] Today no more than a handful of people see the glen as home, and all those in its lower reaches.[3]

Originally part of the feudal territory of the Earldom of Mar, in the sixteenth century the glen passed to the Gordon family - who fought at Sheriffmuir (1715) and Culloden (1746) - and a castle was built there in 1590.[4] The glen was given independent parish status in 1472,[5] and the first church was built about this time and dedicated to St Peter. It was rebuilt on the same foundations in 1629,[6] and again in 1792.[7] The plan comprises a simple rectangle,[8] topped by a pitched roof and with a bell-cote at the eastern end, and two doors on the south side, one for the minister and a second for the congregation.[9] The gables on the north side date from 1629, the south wall is largely from 1792, the apex of the west wall has a stone dated 1629, the two gable windows are of 1792, the bell is dated 1643.[10] The walls of Kildrummy freestone are rendered outside and plastered within, the ceiling coved, and the floors cobbled between the pine pews which are arranged on three sides of the pulpit and Precentor's desk which are placed against the southern wall. The box pew to the east of the pulpit was for the inhabitants of the Manse, and a large box pew along the northern wall had removable partitions so that it could be converted into a penfold - a long box with a low table in the centre - for the annual communion. In 1828 a gallery was erected at the eastern end for the Earl of Fife. This carries his coat of arms and points up the problem of local patronage which was, with other issues, to split the church in 1843.





The internal arrangements have been described as 'a model of primitive but comely decency',[11] and the church as 'one of the best examples of a Scottish country Kirk to survive' from the eighteenth century.[12] Here the emphasis was very much on the spoken word, long prayers, Bible readings and the sermon. In the eighteenth century there were two services each Sunday, one in the morning and another in the afternoon, the latter usually being devoted to catechising and examining the religious knowledge of the congregation. The Kirk was also the forum through which poor relief was administered and by which moral discipline was enforced, the latter usually being connected with sexual laxity or breaking of the Sabbath - both central elements within the strong Calvinistic ethos that pervaded the eighteenth century church - and those in sexual error were required to appear in sackcloth for three Sundays before absolution was granted.

As was common at that time, Communion occurred once a year, usually during August or early September, and was preceded by much preparation. Each of the communicants was required to undergo an examination which tested their religious knowledge and moral suitability, there was a day of fasting on the Thursday, a Preparation Day on the Saturday, communion on the Sunday and a Thanksgiving service on the Monday.[13]

After the Disruption of 1843 split the Church of Scotland between its "Moderates" and "Evangelicals",[14] Glenbuchat gained a second Kirk,[15] though not till 1865;[16] the Established Church used the old Kirk, and the Free Church the new building. Deprived of much of its congregation and income, the Established Church was left with little to spend on the old Kirk which remained largely unchanged. When these two groups - the Church of Scotland and the Free Church - reached a form of local agreement, and were reunited, in 1932, the old Kirk was abandoned in favour of the newer, and more conveniently located, alternative. Some minor repairs were undertaken in 1948, but it was the combined efforts of Aberdeen County Council, the Ministry of Works and private subscriptions that led to a thoroughgoing restoration in 1964. Since then the Kirk has been used on an occasional basis: it stands as a little visited, but important, museum of eighteenth century Scottish ecclesiology, one which 'preserves to a degree unique in Scotland, the internal arrangements of the eighteenth century'.[17]

For a history of the glen see W. Douglas Simpson (ed.), *The Book of Glenbuchat* (1942). For information on similar churches see M Chatfield, *Churches the Victorians Forgot* (Ashbourne, 1979).

Notes

1 The name of the glen has had various spellings. Glenbuchat (1473), Glenbouchat (1507), Glenbuchet (1549), Glenbuchat (1582), Inner Buchet (1654), Glen Buicket (1792), Glenbucket (1810) and more recently Glenbuchat.

2 James Barclay tried to reinvigorate the estate between 1901 and 1907. He built a number of cottages in an attempt to retain the population, but his efforts failed.

3 The census figures of population are: 1801 420, 1831 539, 1861 552, 1871 570, 1881 506, 1891 408, 1901 401. In 1901 there were two schools in the glen with about 110 and 40 pupils.

4 By John Gordon and his wife Helen Carnegie. It passed to another part of the Gordon family, then - in 1736 - to William Duff of Braco, in 1883 to Henry Burra the English banker from Rye (he paid £50,000), in 1886 it was rented to a Manchester industrialists for shooting and in 1901 was bought by James Barclay, an Aberdeen businessman and ex-Liberal MP. The castle still remains as a ruin. R W Billings included sketches of it in his *Baronial & Ecclesiastical Antiquities of Scotland* (1845-52) and Reginald Blomfield (who had married Henry Burra's daughter) produced drawings for a restoration of the castle around 1885. These were exhibited at the Royal Academy in 1886 and published in the *Builder* (11 September 1886). A shooting lodge was built at the head of the glen by the Earl of Fife in 1840.

5 Prior to that the glen was part of the parish of Logie in Mar.

6 Some parts of the old walls still exist.

7 Before 1792 the church was covered in heather.

8 It is 57' 4" long by 26' 9" wide. The walls are 2' 6" thick.

9 It is orientated 14° NE.

10 It was moved to the eastern end around 1857, having previously been located on the western gable.

11 W. Douglas Simpson (ed.), *The Book of Glenbuchat* (1942).

12 Ken Cruickshank, *Glenbuchat Yesterdays* (1984).

13 Sometime after 1820 the Preparation Service and Fast Day were merged.

14 The "Moderates" had been the leaders of the eighteenth and early nineteenth-century church. While they were rational and unemotional in their faith, they sought to soften the harsher aspects of Calvinism, and accepted patronage as a way of avoiding local "whims". The "Evangelicals" remained resolutely Calvinistic, were more zealous than the "Moderates" and rejected patronage. See Gerald Parsons (ed.), *Religion in Victorian Britain* (1988), and especially pp 117-145, for a full explanation.

15 At Craigton.

16 The land was granted by the Earl of Fife in 1861 and the Kirk opened in 1865.

17 Plaque in the church.

SIGILLUM SOCIETATIS CAMDENICE CANTABRIGIENSIS A.S. MDCCCXXXIX.

As published in the *Ecclesiologist* (1847) pp 184-5

SUCH of our readers as have procured copies of the Annual Report of the Cambridge Camden Society, and also the subscribers to our *Instrumenta Ecclesiastica*, will perceive that the Society has cemented its corporate existence by the adoption of a new and beautiful seal. This, whether viewed as a work of art or in a religious aspect,



possesses so much merit that we think some account of it will be generally acceptable. We must premise that the design is from the able hand of that great master of Christian device, Mr. A. W. Pugin, and that the woodcut was executed by Mr. Thompson, an artist of whom we are glad to speak in very high terms. The sigillum itself is formed in the proper ecclesiastical shape of the vesica piscis. It contains Saints in niches of tabernacle-work, and is filled-in with small architectural views. In the middle is seen the Incarnate GOD, through Whom all the offerings of the Church are made, holding the orb and cross in His hand, and seated in the lap of His Blessed Mother. On the immediate right and left, stand S. George with shield and spear and dragon, and S. Etheldreda with crown and staff; the one the Patron of England, the other of the diocese of Ely. On the right of S. George is S. John the Evangelist with the eagle at his feet, holding in his hand a chart of the New Jerusalem. He is sometimes considered as the Patron of architecture. On the left of S. Etheldreda appears S. Luke with the ox, holding in his hand a picture. He is the Patron of painting and the fine arts in general. On the extreme right is introduced a ruin, which, on the left, is seen transformed into a fine cross church with lofty spire. Below the middle figure, a Camdenian eye will not fail to detect a representation of the restored Round Church, with its conical roof and gable crosses. The seal is completed by the figure of an Angel bearing a scroll with the scripture, *QUAM DILECTA.

* Ps. lxxxiii.

[In the same year the Ecclesiologist *had listed those architects of whom it approved and those who did not live up to its requirements. The former comprised Messrs Allen, Butterfield, Carpenter, Derick, Ferrey, Harrison, Hayward, Kirk & Sharpe. The 'damned' were Messrs Barry, Blore, Carver, Cottingham and Kennedy].*

PROFILES: ARTHUR WILLIAM BLOMFIELD

The architect Arthur William Blomfield (1829-99) was born at Fulham Palace, on 6 March 1829. He was the fourth son of Charles James Blomfield (1786-1857), Bishop of London, and his wife Dorothy (nee Cox). He was educated at Rugby School and Trinity College, Cambridge where he gained a BA in 1851 and an MA in 1853. After University he was articled to Philip Charles Hardwick (1822-92) for three years - Hardwick being architect to the Bank of England and the son of Philip Hardwick - and a continental tour with Frederick Pepys Cockerell (1833-78) followed.

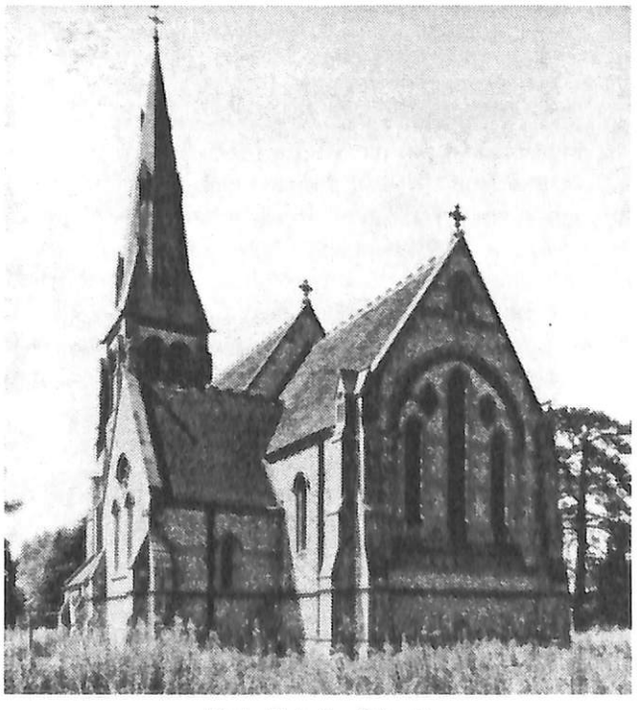
During 1856 Blomfield set up in independent practice at 8 Adelphi Terrace in London, where he rapidly developed a significant ecclesiastical practice through his family connections. He later moved his office to Henrietta Street, at the corner of Cavendish Square, and then to 6 Montagu Place. His London house was at 28 Montagu Square, and he also had a house at Broadway in Worcestershire.

In 1860 he married Caroline Smith, the daughter of Charles Case Smith, and they had two sons - Charles James Blomfield (1862-1932) and Arthur Conran Blomfield (1863-1935) - who both joined his architectural practice as partners in 1890. His first wife died in 1882 and in 1887 he married Sarah Louise Ryan, the daughter of Matthew Ryan.

He was a member of the Architectural Association, becoming its President in 1861. He was also an associate of the Royal Institute of British Architects, became a fellow in 1867, was made vice-president in 1886 and was awarded their Royal Gold Medal in 1891. He was elected Honorary Member of the Royal Academy of Arts of Copenhagen, and received the third class medal of the Dansbrog from the King of Denmark; both awards flowing from his designs for the English church in Copenhagen. At home he was a trustee to the Soane Museum, was appointed architect to the Bank of England (1883), was elected an associate of the Royal Academy (1888) and was knighted in 1889. He pursued an active social life. In his youth he was a rower with the bow seat in the Trinity College eight, and somewhat later in life he became an amateur actor, and the President of the Westminster Abbey Glee Club.

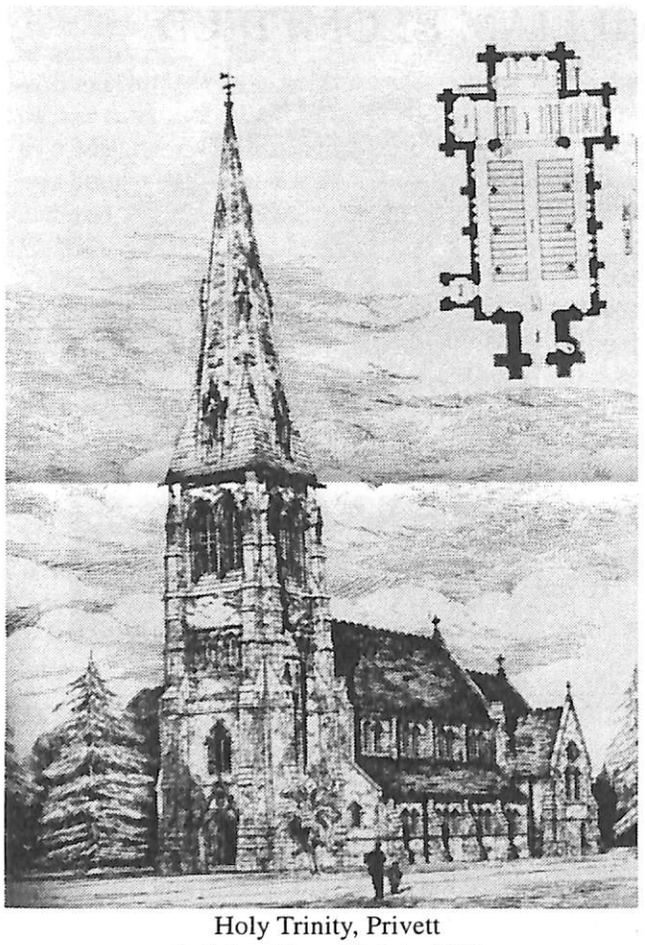


Sir Arthur Blomfield
Building News 3 January 1890

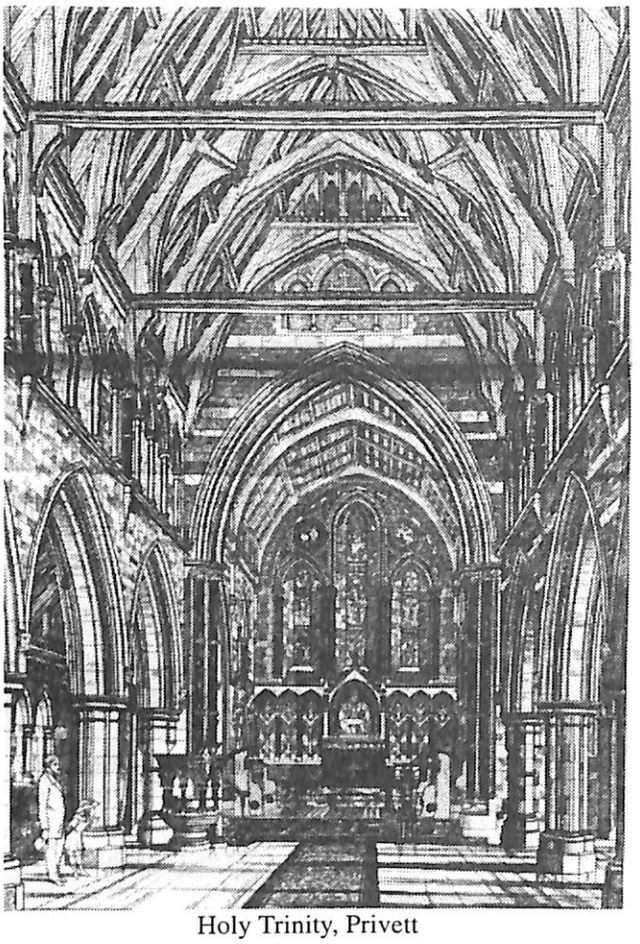


Holy Trinity, Privett

Blomfield was one of the last great Gothic Revivalists. He was also a prolific architect whose primary activity was church building and restoration. His favourite style was English perpendicular, which he considered particularly suitable for church designs, though his variant of this style was not based on a slavish copying of architectural precedent, or in any search for eccentric originality. He was also open to the possibilities offered by modern materials, especially iron which he used regularly, for instance in an iron screen at St Peter's Church, Eaton Square (1895) and for iron columns in St Mark's Church on the Marylebone Road (1871-72). His reputation was such that the *Builder* described his works as being 'distinguished both by knowledge and by refinement' (4 Nov.. 1899 p. 407). He was architect to the Diocese of Winchester, and, at various times, responsible for works on the Cathedrals at Lincoln, Chichester, Canterbury, Peterborough, Salisbury and Hereford. His ecclesiastical connections made him especially aware of nineteenth century Anglican liturgical needs, and he was active in reordering existing churches so that they could be made appropriate to modern worship. His ecclesiastical output was considerable, and it was in such buildings, and others with an ecclesiastical connection, that he produced his best work, the most notable example being that concerned with the erection of a nave, south porch and south transept for St Saviour's, Southwark (1890-97).



Holy Trinity, Privett
Building News 21 July 1882



Holy Trinity, Privett
Building News 21 July 1882

He also received commissions from a number of wealthy patrons. Of particular note is the work he did at St Mary Magdalene, Sandringham for the Prince of Wales (1890); the chapel he added to Tyntesfield for the Gibbs family (1875); St Mary's, Portsea (1887-89) for William Henry Smith; and Denton Manor, near Grantham for Sir William Welby Gregory. Other important works included completion of the Law Courts (with A. E. Street) after the death of George Edmund Street (1824-81); the Law Courts branch of the Bank of England (1886-8), which he designed in a classical style; Church House in Dean's Yard, Westminster (from 1896). He was responsible for designing a number of colleges and schools, or for making additions to existing buildings, including the Whitgift Hospital Schools at Croydon (1869-71); King's School, Chester (c.1875-77); the Bancroft School, Woodford (1887-89), which was commissioned by the Drapers' Company; a headmaster's house at St Edmund's Junior School, Canterbury (1897); Sion College Library on the Thames Embankment (1886); Queen's School and the Lower Chapel for Eton College (1889-91); a library and master's house at Trinity College, Cambridge (1876-78); a chapel and other buildings at Selwyn College, Cambridge (1882-89); chapels for Malvern College and for Queen Anne's School at Caversham; plus the Great Hall for the relocated Charterhouse School at Godalming (1885). In London his most notable buildings include the Royal College of Music (1894); St John's Church, Wilton Road; St Barnabas, Bell Street (1875); St Saviour's, Oxford Street; St James's, West Hampstead, and the rearrangement of St Peter's in Eaton Square.

Blomfield was also active overseas, designing St George's Cathedral, George Town, Demerara, which he designed to be built of timber on a concrete raft (1881); Christ Church Cathedral, Port Stanley, Falkland Islands (1890-92), where most of the materials were exported from Britain; St George's Church, Cannes (1887); an English Chapel at St Moritz; St Alban's Church in Copenhagen (1885-87).

However, perhaps his finest building is the church he designed and saw built at Privett in Hampshire between 1876-78. The patron was George Nicholson who lived at Basing Park and was the MP for Petersfield: a ginmaker who came from Bow in the east end of London. Gin brought money, and money brought respectability along with a seat in Parliament and a house in the country.

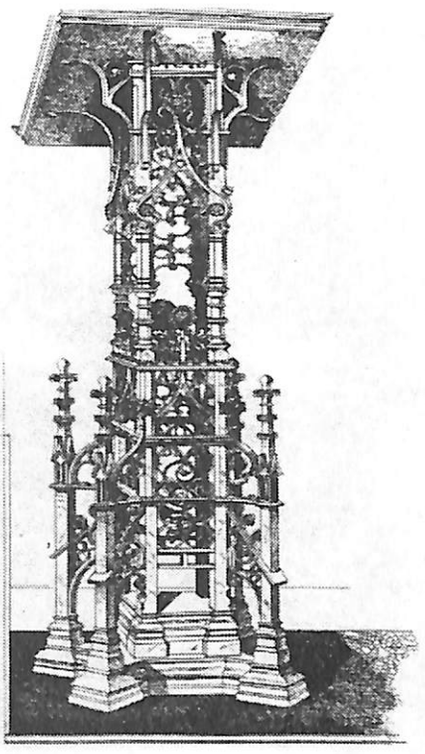
Then a son and three workers died after being overcome by gin fumes and the family decided to build a monument. The result is Holy Trinity church, a magnificent example of High Victorian Gothic which stands virtually unchanged from how it was first built, and is now preserved by the Redundant Churches Fund.

The style is Early English, with a four bay nave, aisles, clerestory, transepts, and an unaisled chancel. Yet, as if that was not enough, there is a magnificent 160 foot western tower and broached spire which is visible for miles around. Outside the structure is of flint with Doulting stone dressings, and the roofs are covered with Broseley

tiles. Inside the walls are of ashlar Ham Hill and Corsehill Down Bath stone, plus a dado of Corsehill stone. The ornamentation and decoration matches the majesty of the exterior. The polished columns are of Purbeck marble, there is a font of Mansfield stone, an Italian marble mosaic floor which was supplied by Burke & Co, stained glass by Heaton, Butler & Bayne, and a wonderfully elaborate pulpit and reredos. Dove Bros from London were the builders, Farmer & Brindley did the carving, Lewis provided the organ, while Mears and Stainbank of Whitechapel made the bells. The lectern was designed by Blomfield, and made by Hart, Son & Peard. Apart from the base and book-rest, it is made of charcoal forged iron which was beaten to form the decorative elements. The base is of cast iron and the book-rest of brass.

Blomfield died suddenly at the Royal Societies Club in London on 30 October 1899 and was buried at Broadway on 3 November. A memorial service was held at St Mary's, Bryanston Square.

[The church is in the centre of the small village of Privett which lies just to the north of the main Petersfield to Winchester road in south Hampshire. A visit is recommended].

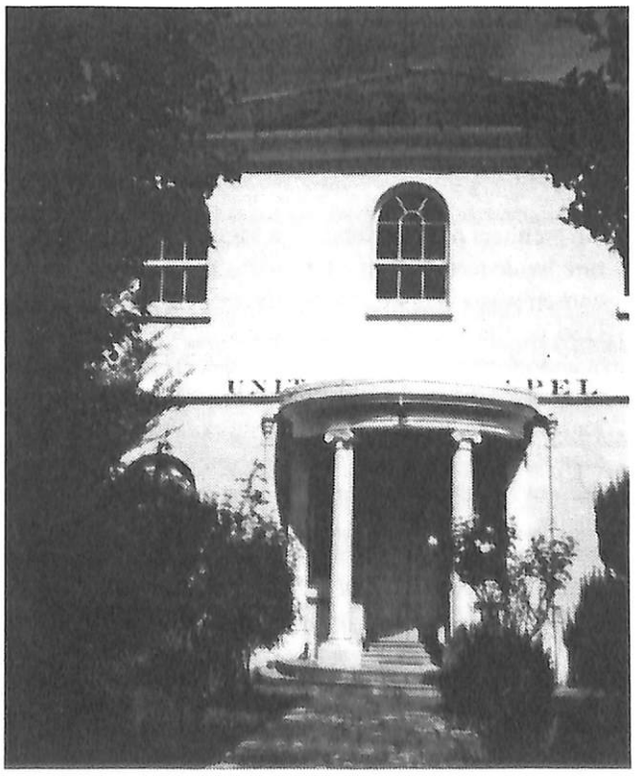


THE CHAPEL IN THE GARDEN, BRIDPORT, DORSET

by Ann Read

The Unitarian Chapel in East Street is testimony to the confidence of Dissenters in eighteenth century Bridport, and has provided visual evidence of its mission for over two hundred years. Now a Grade 2* Listed Building, described by Pevsner as 'modestly classical,'[1] the Chapel has retained a dignity and charm.

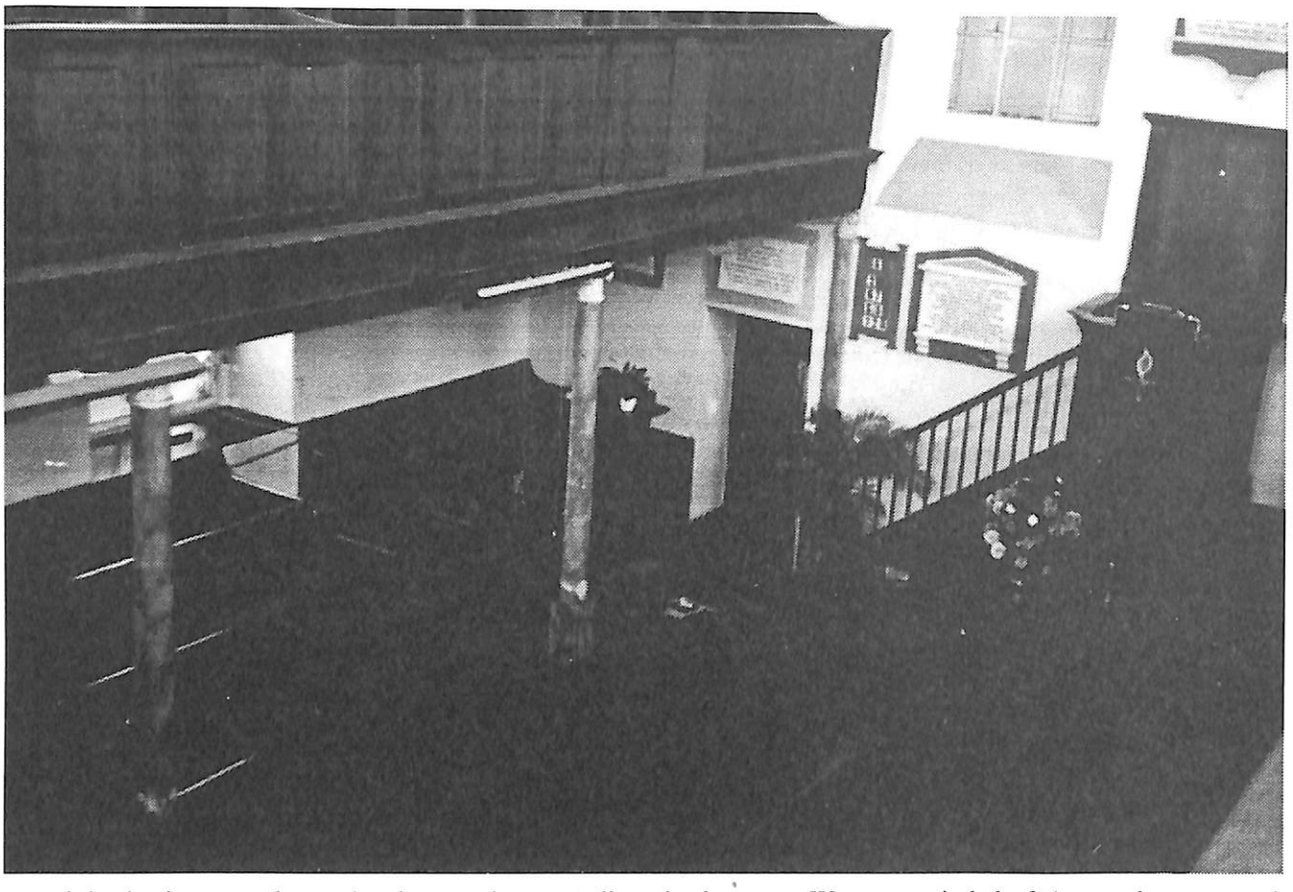
Thomas Belsham[2] visited Bridport in 1774. The letter he sent to his mother on that occasion still exists; he wrote:



'In the evening we went to Bridport a town where the Dissenters are more numerous and more powerful than the Establishment. They have introduced a kind of Anti-Test for no man is admitted a Member of that Corporation who is not a Dissenter.'[3]

The Dissenting interest in Bridport had been put on a permanent basis through the conditions imposed by the 1662 Act of Uniformity when an ejected clergyman, the Rev. Richard Downe, was licensed as an Independent Dissenting teacher on 1 May 1672, and 'licensed a private dwelling-house as a place of public worship.'[4] It appears that the congregation continued to grow until a theological dispute took place during the ministry of the Rev. Thomas Collins, which split the congregation. *The Dissenters Magazine* of 1798 records Mr. Collins as being the Minister of the Dissenting Congregation at Bridport 'until the year 1742: when the harmony of it was broken by suspicions, which some began, then, to entertain of his orthodoxy in the doctrine of the Trinity.'[5] This resulted in 'over two hundred members separating from him and forming a distinct congregation. Mr. Collins still continued to preach to the major part of the society who adhered to him.'[6] This society worshipped in a building not far away from the present Chapel until 1791.

How did the new Chapel come to be built? The Minute Book provides the answer. Discussions took place at a meeting on 26 December, 1791 with a view to erecting a new building in which to worship, as it was felt that 'the present Meeting House is extremely mean in its appearance unbecoming the Respectability and Opulence of the society... incommodious both to the Speaker and the Hear-



ers... it is also in a very decayed and even ruinous condition.'[7] There was discontent with the old site, which was considered extremely inconvenient for building a new house on; the ideal solution was presented when the owner of the Crown Inn proposed to sell his premises for £380. The urgent need for larger and more prestigious premises seems to have been the fulcrum of the decision; the minutes record the resolution to buy the site with the cost of the building being met by members' subscriptions. £567 was raised the first evening with 'the highest subscribers being entitled to the first choice of a pew or seat in the new house.'[8]

The new Chapel was built between 1791-94 at a total cost of just over £2,050. This included, 'the land, printing the liturgy and purchase of hymn books.'[9] The hymn book proposed was Dr. Kippis's collection,[10] and it was decided to use a liturgy compiled for the purposes of the new Chapel. To augment the subscription, a small mortgage of £550 was raised, but soon paid off by a further subscription some years later. The members were willing, and prosperous enough, to be able to contribute financially to erect an exemplary building (which they felt befitted their status in the town), to maintain the building, and to pay the stipend of their minister. Ministers had to work along with their more prosperous members, 'as must have been the case with some of the smartest Unitarian, Congregationalist and Presbyterian chapels.'[11] The members wanted a new Chapel that would blend harmoniously with the 'good brick houses built since the year 1720.'[12] The rising middle-class of merchants and manufacturers had money and education. They were in a position to make important decisions, and desired to build a new Chapel which would maintain a fitting and permanent presence in the town. We are reminded of the employment and wealth generated by the maritime industries; sailcloth weaving, net, cord and rope-making using locally grown, and imported, hemp and flax. In 1801 there were 287 houses in Bridport containing 526 families, making a total population of 3,117 people.[13]

The Chapel opened on Sunday 9 March, 1794, at which time it was found necessary to prepare a trust deed.[14] We have a delightful glimpse of the members through the words of a missionary who visited the chapel in 1811. The Rev. Richard Wright, wrote: 'At Bridport is a most respectable, numerous and affectionate and zealous congregation of Unitarians. I preached to them twice, members of other congregations attended, it was supposed we had 700 persons in each congregation.'[15]

No architect or designer can be traced,[16] but the architecture evidences a style appropriate to the town. The site chosen was a short way from the new Town Hall, built in 1786 on the site of the old Chapel of St. Andrew by the sculptor/architect, William Tyler, R.A. There is no secrecy or furtiveness in the position of the Chapel; it is in the main thoroughfare of this busy market town and, at first glance, it has the appearance of a small private villa, until the headstones, in memory of past benefactors, become visible, and the lettering above the portico, added in 1821, proclaims the identity of the building as a Unitarian Chapel. The architectural style of the building has the elegant austerity of the classical. Built in red brick and rubble with ashlar dressings, now painted, the hipped roof is covered with slates. The main entrance 'under an open semi-circular porch composed of two free-standing Ionic columns and pilasters with plain entablature on a stylobate of two

steps,'[17] was designed to welcome visitors in an appropriate manner. The main door to the Chapel has a narrow light either side and a fanlight over. The round-headed windows are arranged symmetrically, with one either side of the porch and there are three windows on the first floor level.

Internally, the plan of the Chapel is rectangular, oriented north and south, with a severity and classical appearance typical of the late eighteenth century. There are no gilt colourful decorations, no stained glass windows or ornament , just the patina and bneauty of old wood which fills the interior of the Chapel; plain polished wood does not distract the eye or thoughts from the preacher's words. The position of the pulpit stresses its importance in Unitarian worship; it is the focus of the room, raised and situated centrally in a commanding position on the north wall, enclosed by communion rails which were added later. A plan of the building in its original form shows: 'That there was neither table nor rail. It was the custom of Dissenters to bring a plain deal table into the Chapel for Communion, placing it in a large rectangular pew at the front. Three such pews are in the plan.'[18] The box pews fill the floor space; a privileged few still retain the iron curtain rods which provided not only warmth and privacy, but conspicuous status too. The gallery on three sides of the room has a panelled front and is supported on columns of marbled wood. The capitals have the volute scroll and organic decoration of the Ionic order. The gallery was the area designated for the children who came to Sunday School, with the 'singing gallery' on the south side.

An old painting in the vestry depicts the Chapel in relation to the adjacent Literary and Scientific Institute, which was built in 1837. No trees or plants obscured the view of the chapel from the road at that time. A tall ornamental iron fence with two gates and an arch over not only separated the chapel from the pavement, but gave the building an added importance.[19] No extensions to the chapel are shown in this painting, but in 1841 a building on three floors was added and in 1890 another was erected and opened as a boys' school. Fortunately these were added to the side and the rear of the original building, and looking from the front, they need not be associated visually with the eighteenth century chapel.

During this period of optimistic and enthusiastic expansion by the Victorian Unitarians, a new Congregational Church was built in 1860 by Messrs. Poulton and Woodman on a large site directly opposite the chapel. Described by Pevsner as having a 'shrill Dec. facade,'[20] Gothic for church architecture had now become the way forward. As J. Mordaunt Crook explains: 'The nineteenth century idea of 'the styles' replaces the eighteenth century concept of 'taste.'[21]

Dissent from the Church of England generally meant exclusion from any political aspirations; 'that things happened differently in Bridport is not easy to understand, but it was probably due to a combination of hard work and public service by the Dissenters, coupled with some political sagacity as well as some fortunate timing.'[23] On 27 June, 1837 the Chapel was registered for the 'Solemnization of Marriage' and in 1844 the vestry minute book records the Royal Assent being given to The Dissenters' Chapels Bill. The Centenary of the Unitarian Chapel was celebrated in 1894, when it was recorded that they could not boast of such large numbers as of old but that it was intended to carry on the good work of broadening theological views.

Coming to more recent times, a bomb falling on Bridport during the second World War caused some structural damage to the ceiling, which had to be replaced, and the damage to one of the pews has been left as a memorial. The number of members has continued to decline, but the Bridport Unitarian and Free Christian Chapel remains firmly seated in its garden, apparently waiting for what will happen during the next two hundred years.

Notes

1 J. Newman and N.Pevsner, *The Buildings of England: Dorset*, p. 113
2 Thomas Belsham (1750-1829). Unitarian divine.
3 T. Belsham, letter July 18th,1774, Dr. Williams's Library, London: MS 24-81 [12]
4 John Hutchins,*The History and Antiquities of the County of Dorset Vol.2,1861-74 [repub.1973], p. 31*
5 *Protestant Dissenters Magazine* Vol.5 July 1798, in Dr.Williams's Library, London: pp. 246-247
6 Ibid.
7 Unitarian Chapel Minute Book 1791, County Record Office, Dorchester, Dorset.
8 Ibid.
9 Ibid.
10 Dr. A.Kippis: Non-conformist divine, [1725-1795]. *Collection of Hymns &Psalms for Public &Private Worship.*
11 G. Best, *Mid-Victorian Britain*, London: 1988,p. 204
12 John Hutchins, *The County of Dorset, 1861-74*, &. 1973
13 Dorset Record Office, Dorchester, abstract of population figures 1801-1986. Bridport: 1801: Compared with Bridport: 1991, population 7278: West Dorset District Council, Planning Department.
14 T.A.Colfox, *History of the Bridport Unitarian Congregation*, 1894, p. 7. In Dorset Record Office.
15 Ibid, p. 7.
16 Possibly designed by the Rev.Samuel Fawcett who was involved in the building of the new Chapel, or by the architect of the Town Hall, built in 1786.
17 *Royal Commission on Historical Monuments in Dorset*, Vol.1-West, 1952, p. 46.
18 Dorset Record Office, D.43/R.1. E.B.Short, *Somerset & Dorset Notes & Queries*, Vol.29, 1974, p. 220
19 The iron gates went with the war effort. Now replaced by low wooden gates
20 J. Newman and N. Pevsner, *The Buildings of England: Dorset*, p. 113
21 J. M. Crook, *The Dilemma of Style* (1987), p. 14
22 E. B. Short, *A Respectable Society*, Bradford on Avon: 1976, p. 27

BOOKS SEEN & NOTED

A Future for the Past: A joint conference of English Heritage and the Cathedral Architects Association, March 25-26, 1994, (English Heritage in association with James and James, 1996), ISBN 1873936451; £25. Proceedings of a conference on the first three years of strategic technical research in English Heritage's cathedral grants scheme.

Alexander, Jennifer (ed.), *Southwell and Nottinghamshire: Medieval Art, Architecture and Industry*, (British Archaeological Association, available from W. S. Maney and Sons Ltd., Hudson Road, Leeds LS9 7DL), ISBN hb 0901286915, pb 0901286923, 156 pages, 138 ills; hb £43, pb £32 (p&p included). A recent addition to the well-known series. Includes a number of papers on the Minster, a paper on early Gothic parish church architecture in Nottinghamshire, with a variety of other papers on church art and architecture.

Architectural Heritage Fund: Funds for Historic Buildings in England and Wales: a Directory of Sources, (Architectural Heritage Fund, Clareville House, 26-27 Oxendon Street, London, SW1Y 4EL); £13.50. Points the reader in the direction of possible funding sources for the repair, conservation, conversion and rehabilitation of historic buildings.

Barron, John & Moore, Alexandra, *City of London Churches: a Walker's Guide*, (available from Alexandra Moore, 9 Bartholomew Close, Saxon Road, Winchester, Hampshire, SO23 7DL), 264 pages, 92 photos, 38 drawings; pb £16.40 incl. p&p. Six walks round the City churches.

Bell, Derek, & Reynes, Malcolm, *Christchurch, Newgate Street: its History and Architecture*, (Bene Factum Publishing, 11a Gillingham Street, London, SW1V 1HN, 1997), ISBN 0952275430, 41 pages, ills; pb £4.95. Nicely illustrated history of the building, gutted in the second world war. One of the authors is Chief Executive of Christchurch Holdings PLC, which has the lease on the tower.

Binnie, G. A. C., *The churches and graveyards of Berwickshire*, (G. A. C. Binnie, Ladykirk, Berwick, TD15 1XL), ISBN 0952680505, 468 pages; £21.95. Information about every known church in the county, of all denominations.

Blockley, K., et al, *Canterbury Cathedral nave: archaeology, history and architecture*, (The Archaeology of Canterbury New Series Volume 1, Dean & Chapter of Canterbury Cathedral with Canterbury Archaeological Trust, 92A Broad Street, Canterbury, CT1 2LU, 1998), ISBN 1870545036, 248 pages, 88 figs, 93 plates; hb £25.00 (p&p £4.00). Account of the 1993 excavation which exposed an enormous Saxon cathedral under the floor of the present building. The book also looks at the above-ground archaeology of the nave.

Brooke, Harold, *Closed for Business: Ewan Christian's Restoration of Southwell Minster 1848-1888*, (Southwell Cathedral Council, The Minster Shop, Church Street, Southwell, Notts, NG25 0HD, 1997), ISBN 0952851415, 79 pages, 13 ills; pb £4.50 (p&p £0.90). A full account of this long restoration, based on the files of the Ecclesiastical Commissioners.

Brimacombe, Peter, *A Tale of Two Cathedrals: Old Sarum and New Salisbury*, (English Heritage, 1997), ISBN 185074677X; pb £5.95. Tells the story of the two cathedrals, and the move from old to new medieval town.

Challis, M. G., *Life in Medieval England as Portrayed on Church Misericords & Bench Ends*, (Teamband, Nettlebed, 1997), ISBN: 1898187010. Price not available.

Grandsden, Antonia (ed.), *Medieval Art, Architecture, Archaeology and Economy at Bury St Edmunds*, (British Archaeological Association, available from W. S. Maney and Sons Ltd., Hudson Road, Leeds LS9 7DL), ISBN hb 0901286877, pb 0901286885, 300 pages, 196 ills; hb £49, pb £38 (p&p included). A recent addition to the well-known series. Includes a number of papers on the abbey's architecture, and others on St Edmund's shrine, relic and cults.

Guigon, Philippe, *Les Eglises du Haut Moyen Age en Bretagne: Tome 1*, (Centre Regional d'Archeologie d'Alet, 1997), 167 pages, 58 ills; pb £18.00. Study of early medieval churches in Brittany, using a range of sources.

Lehmberg, S. E., *Cathedrals under Siege: Cathedrals in English Society* 1600-1700 (University of Exeter, 1996), hb £36.

Lewis, Roy, *Staffordshire Churches and Chapels on Old Picture Postcards*, (1996), ISBN: 1900138069; pb £3.50.

Mackley, Roderick (ed.), *The Church of Pitsea St Michael: research project 1994-1995*, (Transactions of the Rochford Hundred Field Archaeology Group, volume 2, available from Peter Howard, 39 Bailey Road, Leigh-on-Sea, Essex, SS9 3PJ), 55 pages, figs, card cover spiral bound; £5.00 (p&p £1.50). This an abandoned church. The publication reports on a multi-disciplinary study of the building and its surroundings.

Mawer, C. F., *Evidence for Christianity in Roman Britain* (1995), pb £30. Illustrated catalogue of small finds with inscriptions apparently influenced by Christianity.

Moller, Dorthe Falcon, *Music Aloft: Musical Symbolism in the Mural Paintings of Danish Medieval Churches*, (Copenhagen: Forlaget Falcon, 1996).

Churches to Visit in Scotland, 1998 (Scotland's Churches Scheme, Dunedin, Holehouse Road, Eaglesham, Glasgow, G76 0JF, 1998), ISBN 0952533634, 160 pages; pb £3.50.

ODDS & ENDS

The Abbey & Monastery of Paisley
A two day conference will be held in Paisley Town Hall on 11-12 September 1999. Eight speakers will examine different aspects of the abbey: its history, archaeology, architecture, its stained glass, lead cloth seals and botanical discoveries.

The abbey was founded around 1164 by Walter the High Steward, with monks from the Cluniac Monastery at Much Wenlock. in Shropshire.

With time the monastery became one of the richest, but after the Reformation it was demolished, and has been built over on two occasions: with the New Town of Paisley in the 18th-century, and by modern municipal buildings in more recent times.

The conference is being organised by the Renfrewshire Local History Forum, and details can be obtained from Mrs L Fleming, Minard, Ranfurly Place, Bridge of Weir, Renfrewshire PA11 3DF.

The Locked Church
T C Farmbrough from Leominster gets infuriated by locked churches and has taken to sticking the following notice on offending church doors.

> 'A church is not the private possession of the churchwardens and three regular Sunday worshippers; it is a public edifice for the rest and refreshment of all who pass by.
>
> A locked church is like a locked bus shelter, or a locked public lavatory; its function denied, it might as well not be there.
>
> If but one person was prevented from making the act of contrition he would have made within if the church had not been locked, that locking was literally damnable.
>
> You who fear the thief and the vandal, but are ready enough to appeal to the visitor for the fabric or the bells: have you thought of appealing for funds for a surveillance system?'

British Archaeological Association Meetings
The following meetings will be held at the Society of Antiquaries in Piccadilly, starting at 5-00 pm

6 January The grand amorial stove and "Turkish Bath" at the Palace of Westminster : Dr David Gaimster

3 February Timber Importation to the British Isles and its uses in medieval times: Gavin Simpson

3 March Louis d'Orleans (1372-1407) and the sculpted images of the Nine Worthies: Julia Watson

7 April Unspeakable Architecture; or the terminology of Gothic: Dr Alexandrina Buchanan

5 May Romanesque wall painting in England and Scotland: discoveries and research since 1990: David Park

Church Embroidery
James Young of 54 George Lane, Marlborough, Wilts would like to exchange information with anyone who has an interest in church embroidery, needlework etc., whether as a practitioner or collector.

Church of the Assumption, Brighton
Those members who attended the day outing to see some of Brighton's churches were particularly taken with this small church which was designed by the Wagners for the poor of Victorian Brighton.

The church now has a website which is:
http://www3.mistral.co.uk/hanover

A Memorial Window in Kingston-on-Thames
Members who attended the Society's tour of churches in Norbiton, Kingston and Hampton Wick in April 1998 will no doubt recall a particularly striking memorial window in the Eden Street United Reformed Church at Kingston.

In the limited time available on the day of the visit, it was not possible to glean any information about the window, but the following details have now emerged, and we are grateful for the kindness and perseverance of Mr M Page of the U.R.C in bringing them to light.

The window was supplied by W James & Co of Willesden Junction, and unveiled on 17 October 1920 as a memorial to the 250 men of the church who served in the armed forces during the first world war, and especially those who gave their lives and whose names are inscribed on a tablet below. The cost, including the memorial inscription, was £290. The names of the men who died on active service during the war of 1939-45 are also recorded. In the window which is based on G F Watts's painting 'Love Triumphant'. the figures represent Time, Love and Death, fellow-travellers through the ages. At last Time and Death lie vanquished and Love rises in triumph.

The verse inscribed on the tablet is by Rudyard Kipling:

> If it be found when the battle clears
> Their death has set me free
> Then how shall I live with myself the years
> Which they have bought for me!

[The permanent exhibition of G F Watts's work is located at Compton, which is on the western side of Guildford, close to the A3. Watts lived there, the Mortuary Chapel his wife designed is in the local churchyard, and the Picture Gallery has a fine collection of his work. There is also a fine cafe! Well worth a visit]

ALL SAINTS, SHERBOURNE, WARWICKSHIRE

by Suzanna Branfoot

Those of you travelling on the M40 to Stratford-on-Avon, look to the south as you turn off at Junction 15, and you will see a tall tapering spire rising above the trees. This is All Saints, Sherbourne, a splendid estate church in a small hamlet surrounding the manor house. (Plate. 1.) This was built in 1862-64 by Louisa Anne Ryland and designed for her by George Gilbert Scott.

This is the fourth church on this site. Nothing is known about the first church, but the second was built in the fourteenth century, and survived until 1747. In that year a new church was built by Thomas Webb,[1] 'at his sole cost, ... a time when the principles of ecclesiastical architecture were little considered or understood.'[2] That church was a plain rectangle with two levels of windows, and a crenellated tower, but incorporated the chancel of the old church, as is shown on an old print. In 1802 that church was again altered, removing the 14th century chancel and adding side aisles with lean-to roofs,' it had a west gallery (see plate 2).



Plate 2. The third church before 1802 when the chancel was demolished. Drawn by Suzanna Branfoot and based on a print in *Churches of Warwickshire* 1858.

> It is therefore to the prevalent taste of the time that we must attribute the absence of true ecclesiastical design which the building in most of its details so strikingly exhibits.[8]

In 1835, Samuel Ryland and his family moved from Edgbaston, then on the edge of Birmingham and took over the estate of Sherbourne.[4] In 1839 the church was 'in its state of scantiness and meanness,'[5] so Samuel enlarged it by adding galleries to the sides and a small family chapel to commemorate his parents John and Martha Ryland,[6] and put in an east end stained-glass window by Holland of Warwick.[7] This was the church as described in 1858:

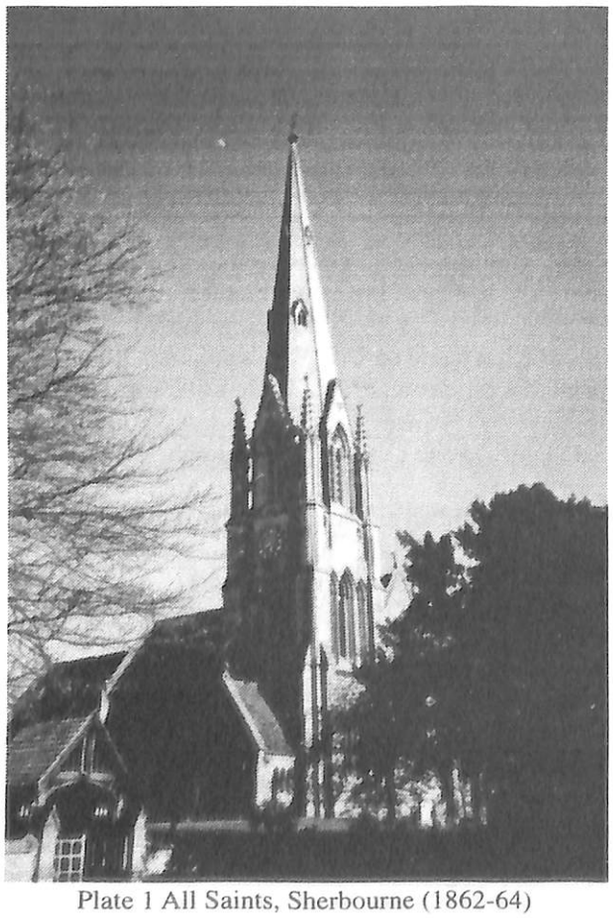


Plate 1 All Saints, Sherbourne (1862-64)

Samuel Ryland, the son of 'an upright, clever, hard-working man, in trade a wire-drawer' who had benefited financially from the expansion of Birmingham,[9] did not live long to enjoy his country estate for he died in April, 1844. Louisa Anne and her mother then commissioned A W N Pugin to build his tomb to be placed in the small south chapel. This tomb, raised on a step, is of Caen stone, with marble columns at the corners, two quatrefoils inlaid with brass on each side, and one on each end, and the top is of Derbyshire marble.

Louisaobviously was a woman of decided ideas even then, for in a letter to her from Pugin he hopes 'you will not wish me to dispense with the cross flory at the top for it is the best part of it.'[10] (Plate. 3.) It can be seen today, a brass inlay with an ornate 'R' in the centre, signs of the evangelists below, and a text round the edge.[11]

By 1844 Miss Ryland and her mother were living at Barford Hill, a very short distance from Sherbourne, and involved in the restoration of Barford church where only the Perpendicular tower survives from the old church, the new nave and chancel being designed by R H Hussey. This was supported by public subscription.

In 1847 the old vicar of Sherbourne, the Rev. Elias Webb, died and the Rev. William Grice was appointed Perpetual Curate. William Grice had been at Oxford from 1834-37, and ordained in 1838, so was there during the years of exceptional doctrinal excitement. There is no record of his position as regards the fabric or practice of the church when he took over. However, Miss Ryland's description of their family pew 'enclosed by a brass rail and red curtains in the chancel' and 'at the west end of the church was a stove round which the old women sat' must have been difficult for him. Even more difficult must have been the

nature of the Parish Clerk, for she reports that 'one Sunday, on his way to the vestry, Mr Grice saw old Cook (the Clerk) on the chancel step with the bottle to his mouth containing the unconsecrated wine.'[12]

It must have been with Mr Grice's blessing that Louisa Anne and her mother commissioned George Gilbert Scott in 1857 to design a new church to replace the old. G G Scott had worked on a number of commissions in Warwickshire, in particular the restoration of Wasperton church in 1842-44, two miles from Barford, where Pugin was responsible for the design of the glass in the east window, and the building of a splendid chancel on to Rickman's church at Hampton Lucy for the Lucys. By 1857 he was working for Sir Charles Mordaunt at Walton Hall, all county neighbours within some six miles of Sherbourne.

Scott's first design for the Rylands shows a village church with a chancel, nave with two aisles and round clerestory windows, porch, and a short tower with a very tall broach

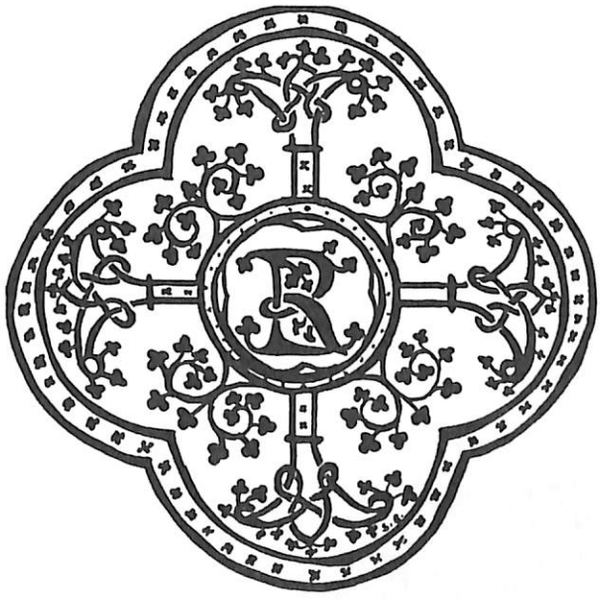


Plate 3 Detail from tomb cross by Pugin
Drawn by Suzanna Branfoot

spire with pinnacles and crocketed lucarnes, similar to how it was eventually built. (Plate 4.) This obviously was not entirely what Louisa Anne had in mind, for over the next four years a series of letters, and a stream of drawings, especially for the tower and spire, show how the church became a bigger and a more elaborate building, described by the *Ecclesiologist* as 'a good specimen of revived Gothic, containing much in the way of moulding, carving, and use of costly marbles and materials, that is deserving of the highest commendation.'[13]

The surviving correspondence is inevitably largely one-sided, but gives a vivid picture of Louisa Anne's close interest in the details of the design. In August, 1858 Scott wrote 'I am a little doubtful about the pinnacles. I feel they will give too vertical an outline to the octagonal part and not ease off the angle of the square tower so gradually with the spire, but I will try,' and 'I will make the gable coping stronger and bolder and will remember your taste as the projections of water tables'.[14] A year later, and after several drawings from Scott's office had been sent to her, J.R. Harding wrote to her from the office with more suggestions for the details of the pinnacles, and including sketches of these and of the whole church. He explains that 'of the steeple... the octagon base remains the same. It is only pressed in a trifle at the base, and looks more slender. Crockets have been added to bring it into harmony with the windows and flying buttresses.'[15]

During this time, the suggested spire grew in height and acquired crocketed roll mouldings, flying buttresses, with, at first, simple pinnacles, that grew increasingly elaborate with clusters of columns, crockets and gables. On the tower, the corner buttresses and corbel table became more prominent, and one belfry window became two, then three, then one again with blind arches to either side, and the clock moved to below the window at porch level.

Miss Ryland then became concerned about the windows. Scott's letter to her agreed: 'I think what you propose for the window of the north aisle is an improvement, nor do I feel any objection to the alteration in the clerestory.'[16] The round trefoiled clerestory windows became richly cinquefoiled, the square shouldered aisle windows became pointed with plate tracery, and the tracery on the east and west windows, while still Decorated, changed from reticulated in one, and three cusped circles over intersecting tracery in the other, to the more unusual existing designs.

The architectural provenance of the church is English, and of the Midlands in its use of stone and tiles, and design elements.[17] Scott's sketches, plans, drawings and also notes for the building survive, so the development of his and

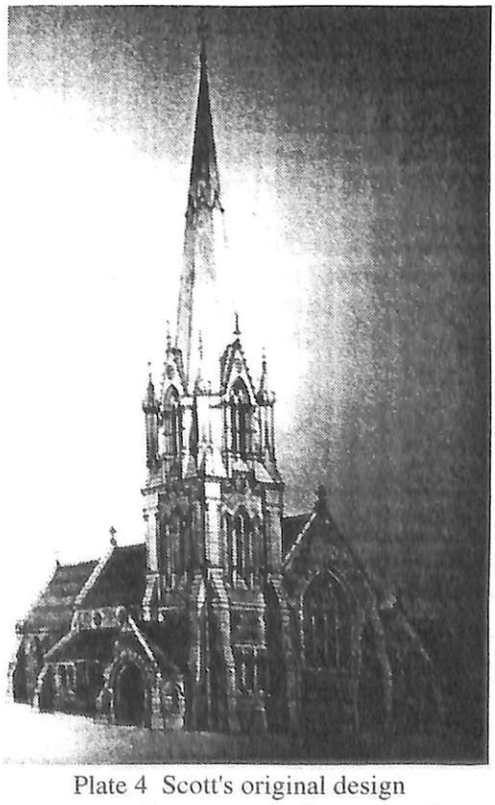


Plate 4 Scott's original design
Courtesy of Warwickshire Records Office

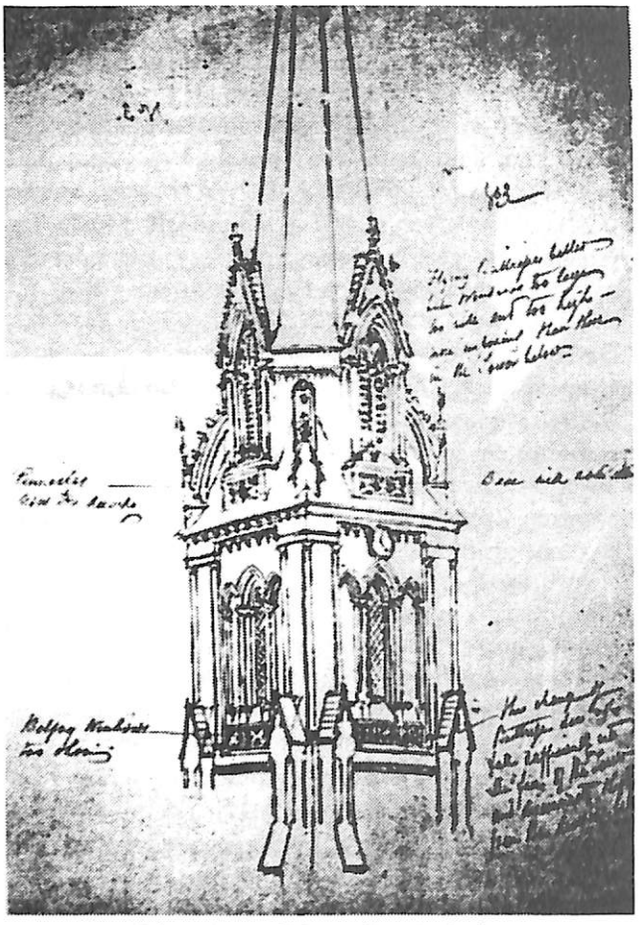


Plate 5 Detail from Scott's design
Courtesy of Warwickshire Records Office

Miss Ryland's ideas for the steeple and the windows can be followed.

Warwickshire is not a county known for its spires, but Sherbourne is in the south-east corner marching with Oxfordshire and Northamptonshire, counties of stone spires. The precedents, therefore, for the steeple are local. Scott's design has a tower which develops into an octagonal belfry stage, with large gabled lucarnes or windows on the cardinal sides and the spire resting neatly on it, and whose corner buttresses become clasping buttresses with the pinnacles continuing the vertical line. This clearly resembles the tower at Bloxham in Oxfordshire, not far away. The intermediate designs for Miss Ryland show that she may have had the spire at King's Sutton in mind, for No. 4 in the series shows pinnacles with large flying buttresses from the corners of the tower, with further pinnacles as finials on the lucarnes, and a crocketed spire. She may also have been inspired by Scott's enlargement at Hampton Lucy, which is an orgy of buttresses, crocketing and sculpture. (plate. 5.)

However, the compromise and final version shows a tall, more restrained, tower and spire, almost 150 feet high, comparable with many in Northamptonshire,[18] and according to the *Ecclesiologist* 'a design worthy of much praise.'[19]

The unusual Decorated tracery of the west window has a central, barbed quatrefoil in a Y-shaped mullion, which could be described as Kentish, for there is an illustration in Rickman's *Gothic Architecture* of a similar figure.[20] However, Lincolnshire seems to provide the most likely precedents. Scott's sketchbook shows that he visited and sketched both Billingborough and Caythorpe, both tracery and spires, showing precisely this figure.[21] (plate. 6.)[22] The east window also has figures found in Lincolnshire: the three enriched trefoils above three cinque-foiled lights can be found at Navenby for example.[23]

The vestry met on 15 June 1862 to consider the new church, and agreed to request a faculty which went forward on 20 June. Louisa Anne wrote a letter to the parishioners explaining what was happening, and adding 'although my Mother and I do not ask for any monetary assistance towards it, we wish most earnestly to ask for your sincere and Christian interest in the undertaking. May we all pray that the worship we may be permitted to offer up in the Church may be one means of leading us all to be joined together again within the Temple not built with hands, the House of our Heavenly Father.'[24]

The old church was demolished on 24 August, and 'the first stone of the new structure was laid by W H Bracebridge Esq of Morville Hall on 24 November of the same year.'[25] It took two years to build the new one, with considerable alterations in detail being discussed during that time. The chapel increased in size from 9 feet wide to 13 feet, and the nave lengthened by one bay, and then in August 1863 Louisa agreed to lengthen the chancel from 25 feet 6 inches to 35 feet.[26] She is also worrying about the spacing and length of the pews; 'Mr Scott said 9ft is ample for five people. Mr Bracebridge's length of 10ft 5in. seems comfortable and the right length.'[27]

The new church was finally consecrated on 29 September

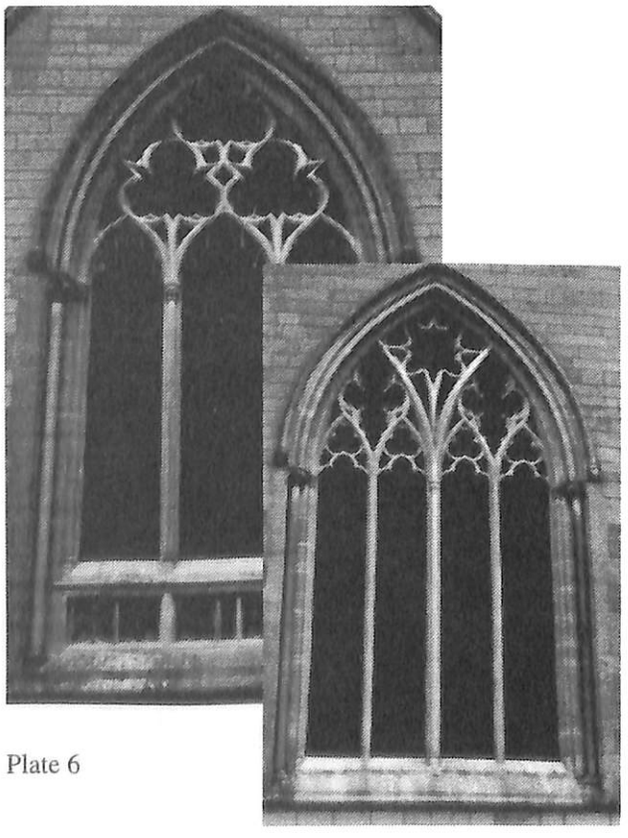


Plate 6

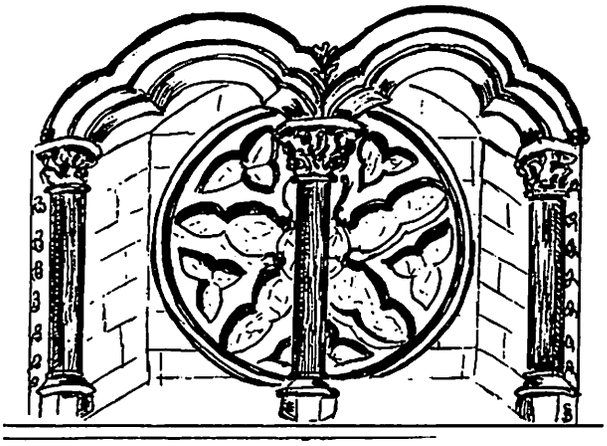


Plate 7 Clerestory window
Drawn by Suzanna Branfoot

1864 after some correspondence between Miss Ryland and the Bishop of Worcester as to the form of service.[28] The Bishop wished to include a prayer especially for her, and her 'great munificence in the execution of the work.'[29] She replied that the prayer should be for everyone involved, 'as it seems to me that the mere cost of erection is a very small part of the undertaking. A blessing is asked on all who have given time and talents to the Work.'[30]

The local newspaper reported on the occasion: after the service there was a celebratory lunch in a marquee with many speeches. Among these Lord Leigh proposed 'The health of the Bishop and Clergy of the Diocese' and ended with the hope 'that Miss Ryland might long be spared to worship in the church she had built.' The Bishop, the Right Rev. Henry Philpott, replied and proposed a toast to Miss Ryland.[31] Mr A. Ryland in turn proposed a toast 'to the most gifted and distinguished architect in England, George Gilbert Scott.' (Applause.) He said the new church was 'one of the most beautiful ecclesiastical structures in this part of the country' and could 'with confidence say that it was one of Mr Scott's happiest efforts.' (Applause) 'Miss Ryland had not only found in him a zealous architect but a true gentleman.'[32]

G G Scott, having expressed his thanks, went on to say that in reality he was carrying 'some of the honours that belong to others' but that he was grateful for the opportunity of being able to build a splendid example of Mediaeval architecture.

> In this case I am under the greatest of obligations to Miss Ryland, for instead of having to beg for permission to carry out something equalling if not rivalling ancient art, it has been her constant object to urge me to make Sherbourne Church as good a work as possible.

The celebrations went on all day, for gentry and villagers, and finished with dancing and 'illuminations.'[33]

The church consists of a nave with a clerestory, north and south aisles, chancel with mortuary chapel to the south, vestry to the south-west, and tower with a spire at the west end of the north aisle, with a porch attached. Externally it is built of Darley Dale stone, with dressings of Hollington stone.[34] Internally it is of Roche Abbey stone, from Yorkshire, with numerous marble shafts of pink Ipplepen marble from Devon, and green Verd Antique marble from the Island of Tinos in Greece.[35] The style is largely later Decorated with some evidence of Early English on the tower.

The aisle is of four bays, the piers are a stone core surrounded by eight detached shafts on octagonal bases, four Verd Antique alternating with four Ipplepen. The capitals, elaborately and richly carved, with botanically accurate flowers and leaves of considerable variety,[36] support deeply moulded arches, and above them are the four clerestory windows on each side alternating with colonnetted corbels of angels playing musical instruments.

The clerestory windows of enriched cinquefoils are unusual, being round on the outside but each having two trefoil-headed arches on the inside, giving an effect of a triforium. (plate. 7.) The *Ecclesiologist* praised this double plane, used for the aisle windows too, which 'enriched by the alternation of the polychromatic marbles... has been ably and boldly carried out,'[37] The west end is marked by a moulded arch with marble shafts, supported by a buttress over the south aisle on one side, and the tower on the other, giving a baptistery area for the font, which is of white marble, red Sienna marble columns, and inlaid with gemstones.

Clustered shafts of the marbles mark the chancel arch, with capitals of luxuriant naturalistic foliage and birds. The raised chancel has a marble mosaic floor, with a richer pattern for the sanctuary. The choir stalls are carved and panelled wood, as is the pulpit and lectern. The pulpit, carved with panels representing the four Evangelists and an angel for the book-rest, has stone steps and a beautiful wrought-iron and brass stair rail, by Skidmore of Coventry.[38] It, and the lectern, are made of wood by request of Miss Ryland, who asked for one like Scott's at Great Malvern Priory, though he had suggested carved stone and marble.

Above the altar is the alabaster and marble reredos, inset with polished gem-stones. It has carvings of Our Lord in the centre and angels holding instruments of His martyrdom to either side underneath an elaborate canopy of crocketed and pinnacled gables. It was suggested by the Dean of Chichester that this design owes much to Miss Ryland,[39] though she says it is Scott's. However, it seems more likely that the Dean was right.[40]

The stained-glass windows in the chancel, chapel and organ chamber, and west end are by Clayton and Bell, though Armstrong suggests the chapel has Hardman windows.[41] The chancel windows show stories of The Passion: St Peter's denial, Our Lord being led away by soldiers, the Crowning with Thorns, the Way to the Cross, the Crucifixion and the Deposition, with angels above and below, Pilate washing his hands, the Ascension, Mary Magdalene, St Thomas. The large west window is largely

of scenes from Mary's life, while the small tower windows have Faith, Hope and Charity.

Miss Ryland kept meticulous accounts of the building of the church. We know therefore not only the cost of the building, £17,625.2s.11d in the first instance, with the architect G G Scott paid £1,173 10.4d, William Farmer, the carver £2911.5.6d, and Mr Huddleston, the contractor £10,890, but the 'extras' of 16 Bibles at 2/2d each and Prayer Books, 16/-. She also paid for a dinner for the workmen on 10 March 1863: '67 dinners at 2/6d each with meat, vegetables, pudding, beer and ale, tobacco 10/-, cheese 5/- and 67 pints ale extra.'[42] After she had also paid for the celebrations to open the church, some further carving of the chancel walls, an organ and the hanging of the new bells, the total she records is £20,898. 11. 6d, an enormous sum for a village church of 200 sittings, and a population of 167.[43] A further note of her thoughtfulness is the gift of a silver inkstand to Thomas Garner for 'his kind attention and interest during the erection of Sherbourne church.'[44]

Paternalism, and church-going were natural parts of village life when All Saints was built. However, Miss Ryland's neighbour in Barford, Joseph Arch, caused some dissent among the clergy when he founded the Agricultural Labourers' Union in 1872, a time which coincided with a reduction in church-going and some anti-clerical feeling. It is to be hoped that she, at least, was not upset by him. He rests in Barford churchyard beneath a striking obelisk and headstone.[45]

Louisa Anne Ryland died on 28 January 1889, aged 75. She is commemorated in her church in one of the quatrefoils on the Pugin-designed Ryland tomb, a fine black lettered inscription with red capitals, on an olive ground, the edge decorated in blue. However, surely as she intended, the church itself is the best memorial of her generosity and her faith.

I acknowledge with gratitude permission to read and use the Ryland papers, as well as encouragement and hospitality, from The Hon. Lady Jeryl Smith-Ryland and Mr Robin Smith-Ryland of Sherbourne.

Notes

1 The Lucys of Charlecote had owned the manor from the Dissolution in 1553 until 1742, when Thomas Webb acquired it. His family stayed there until it was acquired by Samuel Ryland.

2 Henry Cooke, *Notes of Churches in the Deanery of Warwick*, Warwick 1858, Vol. II, p.93.

3 Charles M C Armstrong, *The Story of Sherbourne*, Warwickshire. 1942, p. 20.

4 In Edgbaston, Birmingham, Sherbourne Street, Ryland Road, Morville Street and others commemorate Ryland property.

5 *Memoranda of Louisa Anne Ryland, 1883-85.* p.45.

6 WRO: CR2120/105 Drawings. These show that the design had four-centre arched windows with three cusped lights, filled with mosaic leaded stained glass, by Kendall of Kineton. The design is roundels in a spiral in the drawing.

7 L A Ryland, *Memoranda*, p. 46.

8 *Notes of Churches in the Deanery of Warwick*, p. 93.

9 L A. Ryland, *Memoranda*, p. 46.

10 WRO: CR2120/1. Letter 10 May, 1844, signed A. Welby Pugin.

11 An illustration in A W N Pugin, *An Apology for The Revival of Christian Architecture in England*, 1843, pl. VI, opposite p. 36, is more elaborate but similar in design. The text is John 11, vv. 25-6 :'I am the resurrection and the life,' etc .

12 L R Ryland, *Memoranda*, p. 47.

13 *Ecclesiologist*, XXVI, p.315. However, the writer continued 'we confess to being grievously disappointed, for instead of a lofty vaulted church, we have here a low and commonplace wooden-roofed village church.' Perhaps it was Scott's intention to design a village church..

14 WRO: CR 2120/3-1.

15 WRO: CR 2120/4, 1-5.

16 WRO: CR2120/14. Letter from G G Scott at Spring Gardens, 21 January 1863.

17 David Cole, *The Work of Sir George Gilbert Scott*, p. 115, suggests French, probably because of the octagonal belfry stage, but there is more evidence for an English interpretation.

18 For example, Raunds steeple is 150 feet high. His notebooks (RIBAD Nos. 11, 14, 15, 16) for the years 1852-55 show many pictures of churches in Northamptonshire, Rutland and Lincolnshire, as well as a number in north Oxfordshire.

19 *Ecclesiologist*, XXV, p. 308.

20 Thomas Rickman, *Gothic Architecture*, 1848, p. 268, and Matthew Bloxam, *Gothic Architecture*, 1845, p. 225, show pictures of Chartham church in Kent. Scott was working in Dover during 1860 at St Mary in Castro.

21 RIBAD Sketchbook 57, of 1853-4. In 1860 Scott was restoring Caythorpe. Nikolaus Pevsner: *The Buildings of England - Lincolnshire*, 1995, plate 44, shows the window of Billingborough. Caroline Scott came from near Boston.

22 RIBAD: Sketchbook No. 57.

23 Pevsner, op.cit., plate 42.

24 WRO: DR 313/7. Letter 'To the Parishioners of Sherborne,' June 1862, signed 'I remain your dear Friend, Louisa A. Ryland.'

25 *Warwickshire Advertiser*, Saturday, 1 October 1864 with the account of the opening and consecration. Morville Hall is a property at the other end of the village.

26 WRO: CR2120/18-1. Notes from Miss Ryland on Spring Gardens paper.

27 WRO: CR2120/18-6. Undated but probably August 1863. The pews have been measured and are 9 feet long.

28 That area of Warwickshire was then in the Diocese of Worcester. It is now in the Diocese of Coventry which was formed in 1918.

29 WRO: CR 2120/ 33-1 and 2.

30 WRO: CR2120/33, 34, 35. Letters and Form of Service for Consecration.

31 Henry Philpott had a distinguished university career before becoming Bishop of Worcester, having been Mas-

ter of St Catherine's College, Cambridge and Vice-Chancellor 1846-57. It is interesting to note that his brother and G G Scott's brother, Samuel King, were both doctors in Brighton and partners. G G Scott, *Personal and Professional Recollections*, 1878, new edition 1995, p. 243.
32 *Warwick and Warwickshire Advertiser*, Saturday, 1 October 1864, p. 2, cols. 4, 5 and 6.
33 Ibid.
34 This was also used for Hereford, Birmingham and Coventry cathedrals.
35 WRO: DR 313/6. Account book: '181 marble shafts in the church Ipplepen and Verd Antique, the former from Devonshire, the latter from the Island of Tinos near Athens sold by Ionides to Field.'
36 Armstrong, p. 23, identifies Chinese primrose, passion flower, rose, lilies, poppy and dahlia, as well as apple, pear, wheat and thistle among about 25 listed. There are also many birds and nests.
37 *Ecclesiologist*, XXV, 1864, p. 308.
38 WRO: DR 313/6, Account book says it cost £47.5s.0d.
39 CR 2120/42, 1 and 2. Letter from Dean W.F. Hook, 25 June 1866, inviting Miss Ryland to the ceremony putting the capstone on the restored cathedral, and mentioning her design of the reredos.
40 The correspondence indicates that Scott was in favour of a lower design, and ends with another suggestion: 'How should you like the Last Supper for the reredos though with marble pillars dividing it as if you saw it through an arcade? Yours etc.' CR2120/19, 16 October 1863.
41 C M C.Armstrong, T*he Story of Sherbourne*, p. 23. However, there is no mention of Hardman in Miss Ryland's accounts, only Clayton and Bell, nor does she mention in her memoranda that there had been Hardman windows in the old chapel, though she says that the old east end window, by Holland of Warwick, was put in the new rectory. Also see note 6.
42 WRO: DR 313/6. Account book of Miss L A Ryland. It is a small, cream coloured book, with pink blotting paper and cost 1/-.
43 Equal to about £1m in current money.
44 WRO: CR 2120/ 40-1 and 2, /41. Draft of letter by Miss Ryland to Thomas Garner, and his letter of thanks. Thomas Garner later worked for, and became the partner of G F Bodley, who had himself also been a pupil of G G Scott, as well as the brother-in-law of Scott's brother Samuel King Scott. See note 30 above.
45 Joseph Arch was a moderate in the union movement, but many were not, and some eminent churchmen were against the unions. For a fuller account see Owen Chadwick, *The Victorian Church*, Vol. II, p.155 ff.

BRIEF NOTICES OF NEW BOOKS

Cambridgeshire Churches

Paul Watkins have recently published a book called *Cambridgeshire Churches* which retails for £49.50.

Carola Hicks acted as the editor for the twenty-four chapters which were produced by twenty authors. The topics covered fall into two broad areas: Architectural Periods and Styles in part one and Aspects of Cambridgeshire Churches in part two. The result is 464 pages long, with 88 plates and 21 figures and a 62 page index and the ISBN is 1871615275.

London: The City Churches

The *Buildings of England* people have recently published a paperback on the City churches which Simon Bradley produced when he was researching the recently published Pevsner for the City of London.

There are some 160 pages, 66 photographic illustrations plus a range of drawings in the text: all in a size which fits neatly in a pocket. This is an excellent buy for those whose special interest is the City churches and who gulp at the £35 Penguin charge for the full Pevsner. The ISBN is 0140711007 and the price an economical £9.99.

London Docklands

The Buildings of England people have also recently published another paperback, this time on London's Dockland. This simple volume will be particularly useful for those who work or live in that part of London, though the architectural merits of the dockland deserve attention from a wider audience. The author is Elizabeth Williamson who is now the architectural editor of the Victoria County History. The ISBN is 0140710965 and the price £11.99.

The Buildings of England, Ireland, Scotland and Wales, a Short History and Bibliography

Bridget Cherry has recently written this charming little history on the architectural historian's 'bible'. There is an appreciation of Sir Nikolaus Pevsner which has been written by John Newman the consultant editor for the *Buildings of England* series, and who drove Pevsner around the country for some of his researches (see the Foreword to the Berkshire volume).

Copies can be obtained from the Penguin Collectors Club, c/o 52 Derry Hill, nr Calne, Wilts SN11 9NR IT cost £6 inclusive of post and packing.

Other Buildings of England Publications

Another new volume has just *The Buildings of England; London 4: North* volume (ISBN 0140710493 £30). Further volumes are due in 1999 on *Gloucestershire 1: The Cotswolds* (ISBN 0140710981), and *Norfolk 2: North-West and South* (ISBN 0140710604).

George Edmund Street: a Victorian architect in Berkshire

This University of Reading publication considers Street's early work, much of which was centred on the Diocese of Oxford. There are chapters on different aspects of Street plus a catalogue which lists and describes each of the buildings for which he was responsible. The ISBN is 0704913305, the cost £14.99 and copies can be obtained from local bookshops or from the Centre for Continuing Education, University of Reading, London Road, Reading RG1 5AQ.

Chichester Misericords

This is a charming little booklet which has been produced as number 9 in the series of Otter Memorial Papers. There are a range of chapters, each by a different author, some on the iconography of the Chichester misericords (some in the Cathedral and others in St Mary's Hospital), others on aspects like the carvers who produced them. The ISBN is 0948765593 and cost £4 plus 50p for postage. Copies can be obtained from Vivienne Frost, Arts & Humanities, Bishop Otter Campus, Chichester, West Sussex PO19 4PE.

Catholic Churches of London

This is really a catalogue of the Catholic Churches in London and its immediate surrounds. The arrangement is by borough - Camden, Greenwich, Hackney etc - and within these sections there is a separate account on each church. St Monica's Priory at Hoxton gets just over a page, St Dominic at Haverstock Hill gets five pages. Especially useful is the comprehensive bibliography which follows the entry for each church. The book has a coloured soft cover, is well illustrated with black and white photographs and line drawings and comprises just under 300 pages. A really nice specialist book which is good value at £16.95. The ISBN is 1850758190.

Historical Driving Tour: Ukranian Churches in East Central Alberta

Members planning a visit to Alberta may be interested in a recent publication by the Canadian Institute of Ukranian Studies.

Most Ukranians migrating to Canada settled in Alberta, Saskatchewan and Manitoba, arriving in three waves between 1891 and 1954. Their religious affiliations also fall into three main groups: Russo-Orthodox, Ukranian Catholic and Ukranian Orthodox. This little booklet describes and illustrates twenty-six of these churches. It costs Cdn$3, with Cdn$1.80 for post (approx £2). Copies can be obtained from one of our members who lives in Edmonton:

Ray Fowler,
8504 67 Ave,
Edmonton,
Alberta
Canada
T6E OMB

A Church for Bosworth Field.

The Battle of Bosworth, which in 1485 saw King Richard IIII toppled from his throne by Henry Tudor, was fought in close proximity to the little Leicestershire village of Dadlington. There, in and near St James's churchyard, many of the slain were buried. In 1511 Henry VIII caused a licence to be issued for the collection of alms towards financing the establishment of a chantry in the church, and the salary of a priest to sing there, 'principally for the soules of all suche persons as were slayn in the said field'.

In his lucid and meticulously researched account, Tim Parry first introduces us to the early history of Dadlington's church and community. He then assembles the evidence for the use of the churchyard as the place where many of the unfortunate dead of 1485 were buried or re-interred. He continues by dealing skilfully with the subsequent chronology: the chantry endowment, its dissolution by Edward VI and the impact of these events on later developments in the church and parish.

The booklet, *A Church for Bosworth Field*, by the author of *A Guide to the Parish Church of St. James the Greater, Dadlington*, is fully annotated and comes complete with concise appendices on Henry VIII's licence of 1511, battlefield chapels and the fabric of the Dadlington church. There is also a useful bibliography. Despite some unlucky minor printing mishaps, it can confidently be recommended, not only to ecclesiologists but also to students of English history, for whom it undoubtedly adds a new and intimate perspective to the momentous events of 1485.

There are 32 pages, including black & white illustrations. The cost is £4, from the author, the Reverend T. Parry, 32 Colebeck Mews, London Nl 2YA.

Ritual and Riot

A twenty-four page booklet on ritualistic happenings in Victorian Brighton. Easy to read though there are errors. The book is published by the East Sussex County Library and costs £2. The ISBN is 086147354X.

New Book on the Society

A new book on the early history and heritage of the Cambridge Camden Society is due to be published in 1999. The text is written and the whole package has just been passed to the publisher, Paul Watkins.

There are a series of chapters, each by a separate author, and each explores an aspect of the Society and its heritage. The contributors include Gavin Stamp, Chris Brooks, Geoff Brandwood, Chris Miele and Simon Bradley, as well as a host of other less well known experts. The editorial work has been handled by Christopher Webster and John Elliott. This has to be a must for for the bookshelf in 1999.

Don't forget your subscription
See notice inside the front cover

LETTERS TO THE EDITOR

From David W Lloyd

Harry Coles writes in your September 1998 issue that Southwark diocese was 'carved out of that of Rochester' in 1905. It was in fact taken out of Winchester, which included the ancient county of Surrey, whose eastern boundary ran between Rotherhithe and Deptford.

Earlier he refers to the bishop of 'Sarum'. That is like saying the Archbishop of Cantar, Bishop of Winton or Vice-Chancellor of Oxon, since 'Sarum' was merely the shortening of the original name 'Sarisberie' (its spelling varied).

17 Fore Street
Harlow
Essex

From the Rev. Fr P E Blagdon-Gamlen

The other day I visited a lovely old church in Cambridgeshire - St John the Baptist, Parsons Drove- which was declared redundant in 1974 and then vested in the Churches Conservation Trust who beautifully and expensively restored it because it had been in a poor condition for some years.

I was horrified to find bat droppings all over the interior and the seats covered with plastic sheeting. This mess must be most frustrating for the keyholders and other local people who try hard to make the church welcoming to visitors. I was told that the resident colony of brown long-eared bats was "protected", and a regular check is made on their numbers.

This church was restored for the glory of God and the pleasure of "church crawlers", not to be used as a lavatory for bats. Surely the church itself could be made bat-proof by the conservationists, fumigated (incense is a good deterrent) and the bats driven out of the church and into the tower. We must agitate, and indeed fight, for the permanent removal of bats where they are making such a nuisance and transfer them to barns and derelict cowsheds.

Blagdon House
110 Neale Avenue
Kettering
Northants

[Ed: The church is listed in the gazatetteer of *Churches in Retirement*. It was built in stages during the 13th, 14th and 15th centuries.]

From Harry Coles

In the centre of the City of London stands the masterpiece of Wren's St Paul's Cathedral. No one with any sensitivity would relish the permanency of what has prevailed there since the Sixties. Its Paternoster Square development of windswept piazzas and concrete office blocks, now very stained, had then the sanction of the late Sir Keith Joseph who was the Minister responsible. At the time he insisted that the cathedral should not, as it were, just 'rest on a plate', but be surrounded by buildings. These have since partially blocked its vistas.

Paternoster Square has, over the years, been the subject of a competition among modernist architects for a fresh design, and this was won in 1988 by Arup Associates. The Prince of Wales intervened, and a new classical scheme, master-planned by Terry Farrell and John Simpson, was put forward instead and has held sway.

This, though, has now been superseded by Sir William Whitfield's plans which are mainly modernist in approach, but include one classical structure, and the suggestion of six buildings around an informal arcaded square. This proposal has now been approved by the planners.

Could any member with access to this latest scheme send details to me.

6 The Chestnuts
Ollards Grove
Loughton
Essex

From Harry Coles

In the Autumn of 1997 I attended services at both St Paul's Anglican Cathedral, Melbourne, Australia and the new Holy Trinity Cathedral, Auckland, both buildings of great interest, the first being by Butterfield (1877-91), while the other replaced an earlier building, now the Chapter, which was moved from one side of the road to the other. These two buildings provide us with an opportunity to explore some aspects of the Anglican Church in New Zealand.

It was on Christmas Day in 1814, under the auspices of the Church Missionary Society (CMS) who had sent their emissaries out to evangelise New Zealand's indigenous people, the Maoris, that the first Anglican service was conducted. CMS clergy had a considerable influence on the signing of the 1840 Treaty of Waitang, by which NZ came under the sovereignty of the British Crown.

The first Anglican bishop, George Augustus Selwyn was

appointed in 1842. Although he was somewhat influenced by the Tractarians, he worked well with the CMS clergy who, on the whole were of rather low church persuasion. By contrast, the first Bishop of Dunedin, a more thoroughgoing Anglo-Catholic, was sent packing back to Britain.

In general, one could say that the Anglo-Catholics were never very numerous in NZ. Most cities, however, would have had at least one parish which was unequivocally High Church, and which attracted its worshippers from all over the city. The diocese of Nelson almost always obtained its bishop from the Australian City of Sydney, which meant that he would be a Conservative Evangelical and no diocese prevailed where its distinctive churchmanship could be deemed Anglo-Catholic.

The last Anglo-Catholic bishop was John Simkin of Auckland (1940-60). He was regarded by many of his clergy as autocratic, and on his retirement, the majority of clergy were determined to make a radical change, and elected a priest who had come from Sydney to be Dean of Nelson. In his turn, he leaned on his Anglo-Catholic clergy to change, or get out. The principal inner-city Anglo-Catholic citadel was captured by the Charismatics, and new appointments at the provincial Theological College in Auckland were New Zealanders who had trained overseas in liberation theology. Eventually the College welcomed to its campus the Dominion's only Methodist Theological College, and from thereon it has remained a joint Anglican-Methodist establishment.

In the late 1960s overtures were made to the Church of South India, that being widely regarded in NZ as a model of how things should obtain. Negotiations were started between the Anglican and the Nonconformist churches, and plans for union with them were produced. The plan received substantial majorities in both the Houses of Bishops and Laity, but it was defeated by one vote in the House of Priests. Evangelicals were angered at the result and there emerged the concept of Co-operating parishes, each denomination having its own minister who would serve a number of churches in a circuit. Thus prevailed the authorisation by General Synod of non-episcopally ordained clergy to serve Anglicans sacramentally.

The Co-operating Parishes are still in existence, though not necessarily any longer at variance with the Anglican Churches who have embraced female priests since 1977. These measures, though, prompted an endless succession of liturgical experimentation with large applications of liberal theology, but above all "political correctness" over other peoples, and the censoring of "sexist" language from liturgical texts.

This went to the extent of the introduction of a new Prayer Book, passed by NZ's General Synod in May 1989, to include in three of its Collects references to God as Mother, and an alternative Lord's Prayer commencing: "Eternal Spirit, pain-bearer, life-giver, Father and Mother of us all..... and a "your Commonwealth come" - as 'kingdom' was deemed too sexist. In the same vein, in the Nicene Creed, its became man' was amended to 'became fully human'; and in the Pater, no imagery of God outside the term Lord, was permitted, so the 23rd ps. commenced: 'The Lord is my shepherd; the Lord shall feed me,' etc., that being deemed sexist. All Canticles and Psalms were expunged of their terms 'Israel' and 'Zion', as these were deemed to be insensitive to Arabs. And the issue of the new Prayer Book was expressly to mark the 500th anniversary of the Martyrdom of Archbishop Thomas Cranmer of Canterbury, to whom, of course, we are beholden for the 1559 First Prayer Book of King Edward VI.

6 The Chestnuts
Ollards Grove
Loughton
Essex

From Brian Field

Between 1848-50, the Reverend Francis Hill Sewell , aided by the architect J H Taylor, undertook a major restoration of the parish church of All Saints' Lindfiel, Sussex.

He was an alumnus of Gonville and Caius College and may therefore have been influenced by the Camdenians.

In 1847, the *Ecclesiologist* had carried an unfavourable review of earlier work but little seems to be known of the full extent of Francis Hill Sewell's activities.

I should therefore be most grateful for any help you can give and for any information that other members of the Society may be able to provide.

63 Finches Gardens
Lindfield
West Sussex
RH16 2PB

MARTIN TRAVERS

In the next issue of Ecclesiology Today it is proposed to publish corrections and additions to the Society's recent publication listing the work of Martin Travers. The Revd Peter Blagdon-Gamlen, who edited the work, has a number of such changes in hand and would very much welcome additional proposals for revisions, which should be sent to him at Blagdon House, 110 Neale Avenue, Kettering, Northants, NN16 9HD.

SOCIETY'S WEBSITE

Where can you find out about the churches of the Sonoran desert? How do you investigate the standard designs being offered to Americans wishing to build churches? What does Amiens cathedral look like when its skeleton is laid bare by computer? And closer to home, what does Comper's work at St Michael's, Inverness look like.

Those who have access to the world-wide web can answer these questions by making a beeline to the Society's site at http://www.eccl-soc.demon.co.uk. Our site is intended to be both useful and interesting. It contains practical tools, such as the Society's programme; the names and addresses of a wide range of societies and organisations with an interest in churches; and a growing bibliography (making use of online resources). In addition, you will also find a steadily increasing range of links to other sites of interest.

The site is updated and improved each month. An index to the entire run of the Society's newsletters going back nearly twenty years was added in November. December saw a listing of all the Society's publications since the second world war, and in January we hope to add a schedule of all the publications of the pre-War Society, going back to its foundation in 1839. Each month we also update the site with relevant events from other societies.

There is a specially selected 'site of the month', chosen for its interest and value. Currently (december) you can see fascinating colour pictures of the new chapel at Seattle University. If you are online, why not visit us?

ANNUAL CONFERENCE 1999

There will be a conference in the autumn and the topic will be *Anglican Churches in the Century after the Reformation*. The date is Saturday 2 October and the venue St Alban's in Holborn. Any suggestions for the day should be sent to Trevor Cooper as soon as possible (address on outside of back cover). Detailed arrangements will be announced in the April edition of *Ecclesiology Today* and on the Society's website

http://www.eccl.soc.demon.co.uk.

If you want to beat the rush and receive details as soon as they are available then send your name and address (or e-mail address to the editor of *Ecclesiology Today* at Orcheston House, Broomrigg Road, Fleet GU13 8LR or by e-mail to j.p.elliott@reading.ac.uk. We will send you details and a booking form as soon as these are available.

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CORRESPONDENCE

By kind permission of the Rector and Churchwardens, the Society is able to use the Church of St. Andrew-by-the-Wardrobe in the City of London as its registered address. However, will members please note that **correspondence for the attention of the Society's officers should NOT be sent to that address, but should be directed to the officer concerned with the subject matter.** This will normally be as follows (addresses are shown above):

Membership:	John Henman
Ecclesiology Today:	John Elliott
Future publications:	Trevor Cooper
All other matters:	Kenneth Richardson