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A J B Beresford Hope
A *Vanity Fair* cartoon by 'Ape' 1870

FRANK BRANGWYN

Frank Brangwyn is remembered, if at all, as an artist, the man Wyndham Lewis 'blasted' to eternity, and the man whose murals for the Houses of Parliament were rejected. Behind the myth was an energetic man who succeeded in many disciplines and produced a quantity of religious work, including stained glass windows in Bucklebury, Northampton, Manaton, Dublin, Elveden and Zevenkerken; Stations of the Cross for Arras Cathedral;a Leper Colony in South Africa; Campion Hall, Oxford; and the stunning mosaics in St Aidan's, Leeds. In the hope of enhancing the general profile and understanding of Frank Brangwyn's work, provideing a forum for converted enthusiasts, and a data-base for students, a dedicated web site has been developed: www.brangwyn.freeserve.co.uk.

SOCIETY WEBSITE

Don't forget the Society's website which has information on the Society and of other similar minded organisations.

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

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THE ST PAUL'S ECCLESIOLOGICAL SOCIETY

On Tuesday 1 April 1879 A J B Beresford Hope delivered an inauguaral address to the newly formed St Paul's Ecclesiological Society which was later to become the Ecclesiological Society. To celebrate the anniversary of this event the address is reproduced in fullo. Beresford Hope was Chairman of the Ecclesiological Society between 1845-59, a trustee from 1845, and then President 1859-68.

Mr. BERESFORD-HOPE said that, as a labourer in the old Ecclesiological Society, he felt the compliment of being asked to speak on the present occasion. It was now some forty years since the Cambridge Camden Society was first started by a few undergraduates at Cambridge, for the study of Gothic architecture and church art. One of the founders was the late John Mason Neale, another was the Rev. Benjamin Webb, who, he was glad to say, was a member of the present Society. After they had left Cambridge, the Ecclesiological Society, as it was thenceforward called, flourished, and was the means, he dared to say, of doing a great amount of good. So much for the origin of the name of the St. Paul's Ecclesiological Society. In regard to what the members proposed to do, did they intend merely to visit, in an agreeable but unintellectual way, a certain number of churches ? He was sure they did not, and felt confident that he spoke for them all, when he assumed that their purpose in taking up the science of Ecclesiology was to maintain and develop it. The science of Ecclesiology was that of worship carried out in all its material developments. They had heard a great deal lately of that newer movement, which was called Ritualism but which ought more properly to be called Ceremonialism. Ecclesiology was Ceremonialism, and a good deal besides. The defect of Ceremonialism was that it merely started from the book; it was merely a development of the rubric, and of that book of which the rubric was a running index. Ecclesiology had already taken a further stride, and said that, not only must worship consist in forms of words and in rules whereby those forms of words were put in action, but that there must be the place, the building itself, the details of its construction, and the provision of all the necessary ornaments. Therefore, Ecclesiology was the science of worship. It took in both the building and the rubric, and it was, in that respect, a science. It was not an isolated art, but the vehicle whereby many arts were put in operation. Grant the building, grant the worship, grant the reverence, grant the recognition of the Author of all beauty and good, Who was the object of their worship, and then their churches must, in correspondence with these demands, display the highest forms of art in architecture, painting, sculpture, and decoration. Grant, again, the worship that went on, which carried them, of course, back to the literature of the Christian Church, ramified and spreading down, developing and changing, and being changed, accommodating itself to different climates and different objects, and then one must allow that that worship came within the scope of Ecclesiology. As the worship was to be as perfect as possible in its appointments, there came another great question: the science of music. In fact, Ecclesiology embraced so much that be dreaded to enter more fully into the subject, and considered that he had already given them a very ample bill of fare. He was glad that they gave so much prominence to the architectural side of the question. At the same time a great deal of practical importance was attached to what, for want of a better word, he ventured to call church politics. There was the question of the convenient time for service, its length, and whether preaching should be combined with worship. All these matters hung rather loosely upon the great question of Ecclesiology, but still they were not out of court when men came to study a very complicated matter in all its extent. He pressed the extent and complexity of Ecclesiology upon them clearly and emphatically because he could not help seeing, from a good many years' experience in Church matters, that a great deal of the mischief, misunderstanding, and misrepresentation which was brought about arose from people only taking a narrow scan of one section of the great horizon. One man, perhaps, was music mad, while another was vestment mad. Others were entirely for short services, and would cut up the magnificent flow of the Sunday morning services into little bits, while to their neighbours worship were nothing unless it were lengthy; all these things being most pregnant sources of discontent when pressed without consideration for contrary feelings. Mr. Hope then proceeded to give a description of Dorking Church from his "Worship in the Church of England." Dorking Church was the first in which he had, as a child, ever worshipped, and therefore his first idea of Ecclesiology. Dorking Church was like thousands all over the country in the days of George IV, and much later on; so that with such visible evidence both of the depth of degradation within living memory and of the comparatively rapid rebound, they had every reason to be patient and joyful, and must not expect things to go on as fast as they could wish. The Church had learned a new language. What, some time ago, was considered to be good work was now looked upon as bad. There was a new world of thought and feeling, as well as of visible forms, and everything that was new was relatively good.

As to the general question, he presumed that all whom he was addressing had mastered, or would master, the general elements of Ecclesiology, and that they had all realized what were the elements typical of the material Church. It was a building with a triple division. The nave was for the body of worshippers; the choir or chancel for the clerks and the lower services; and the sanctuary for the eucharistic sacrifice; but, much as they might generally realize that, let him advise them, whenever they visited a church, at once, as it were, to call up before them invisibly this idea. ' In visiting a church the great temptation was to run after detail, to examine the brasses, to criticise the windows. All that, as far as it went, was very well; but the great point should be first to take in the whole and then to make an inventory of everything in the church in its various forms. He would advise them to visit churches, old and new, and compare them. There was a time when visiting a new church would have meant going where they could learn what to avoid, but, happily, that was now no longer the case, and from the new churches they could now learn a great deal. For example, they were all probably aware, speaking generally, of the great distinction between English and foreign churches. Except in churches of the first class, wood roofing was, in this country, more common than vaulting; the contrary was the case abroad. The English parish churches were, purely and simply, what the words "parish church" might define, either composed only of a nave (with or without aisles) and of a lower chancel, or, if there were transepts, then of transepts not so high as the nave. They were not of the larger, grander, and more developed form, which was easily understood by the term "minster," and of which Cathedral churches were the noblest examples. On the contrary, on the Continent the "minster " type was far more frequently found in parish churches. It was for them to consider how far architects of the present day had been successful in their attempt to grasp foreign ideas. At All Saints, Margaret Street, there was to be found a vaulted chancel, which, as in many German churches, was more lofty outside than the nave, but it had a square east end; Butterfield, its architect, having a personal preference for that feature over the apse. Mr. Pearson's churches, in Red Lion Square, and of St. Augustine, Kilburn, were both instances of how the minster type had been adopted for our parish churches, both of these also having square east ends, and being vaulted throughout. In both these examples Mr. Pearson had introduced modifications of the triforium. On the other hand, in the parish church at Stole Newington, and at St. Mary Magdalene, Paddington, Sir G. Scott and Mr. Street respectively had tried the resources of the apse. But let them begin with the still existing mediaeval churches in London. Westminster Abbey came first. Then, on the verge of the City, in Smithfield, stood the west door, the remains of the transepts, and the choir of the noble Norman minster, St. Bartholomew's Priory. At a short distance across the Thames rose the transepts, choir, and eastern chapels of the magnificent thirteenth century minster of St. Mary Overie, now called St. Saviour's, Southwark. The nave was only destroyed within living memory. The Temple Church, with its round Norman nave, and triple but pointed choirs, was a minster church of European fame and unusual beauty. There was also a church in the City, not far from St. Paul's Cathedral, which was of singular beauty and highly historical, viz., the Church of the Austin Friars. The Austin Friars, like other bodies of preaching friars, had large churches, which were intended for vast masses of people, for sermons, and for processions, rather than for conventual services. This church, of which only the nave survived, was very broad, without triforium or clerestory, the arches rising up to the waggon-headed roof of the nave and aisles, the three being of an equal height, and lighted by large traceried windows, such as one might expect to find in a church built in the fourteenth century. Some fifteen years ago the roof was burnt, and there was great fear lest all the remains might be swept away, and the building replaced by some degraded substitute; but, happily, public opinion was brought to bear, and the work of restoration was placed in the hands of a young architect, named Lightly (too soon lost to the world), whose employers gave him carte blanche in the matter, and the church had been very satisfactorily restored. This church had been the type of two churches erected since, viz., Pugin's Cathedral of St. George, Southwark, and Richard Carpenter's church, St. Mary Magdalene, Munster Square, the work of one of true genius prematurely cut off. Both of these architects had a predilection for, and were well versed in, the architecture of the fourteenth century. The noteworthy features in these three churches, the old and the two new, was to give space by enlarging the floor area. There was, as he had noted, neither triforium nor clerestory in either, only pillars, arches, and roof. In very strong contrast stood the noble minster constructed by Raphael Brandon for the Irvingites in Gordon Square, which was in its type the reproduction of a Yorkshire abbey of the thirteenth century. But to return to ancient churches, there was the large conventual Church of St. Helen, Bishopsgate, of the fifteenth century, once a nunnery, which was worth a visit, as a specimen of a mediaeval conventual church of considerable area, and yet quite destitute of the minster feeling. All Hallows, Barking , marked the part of the City which the great fire had not reached; St. Peter ad Vincula, in the Tower, was of late Perpendicular, and on the northern side of the city stood the little Church of St. Ethelbuga of about the same date. At some distance stood St. Giles's, Cripplegate, dating from the fifteenth century. St. Sepulchre's, Snow Hill,had resumed its third pointed

aspect, and St. Alban's, 'Wood Street, should also be noted. Towards the eastern fringe of the City was found the late Gothic Church of St. Andrew Undershaft, and near it likewise stood St. Katherine's Cree-a curious specimen of the Gothic architecture of the reign of Charles I, the dedication of which brought Archbishop Laud into so much trouble. The post-Gothic of the seventeenth century was also illustrated by- the chapels of the Charterhouse and of Lincoln's Inn, built by Inigo Jones. St. Michael's, Cornhill, of course, they would visit-a work of Wren restored by Scott-and then came Wren's only Gothic church, St. Mary Aldermary, which had recently been restored. In Cornhill, a little to the eastward of St. Michael's, was Wren's Church of St. Peter, with its grand cross-keys as a vane, which was a building of considerable interest, especially as there was a legend that it stood on the site of the earliest Christian church in London. Besides this, it had a high chancel screen, of which Bishop Beveridge, preaching the dedication sermon, had said "that it should not be considered that it was a wonder why this should be erected ; it should be rather a question of surprise why screens should not be raised in every parish church. It was the division of the Holy of Holies which had been in all time." There was a time when the chancel screen was looked upon as an abomination, but that battle had been fought. The screen was granted by Dr. Lushington, and the cross at the top by the Judicial Committee, at two stages of the Westerton and Liddell case, and since then the rood screen had been recognized as thoroughly consonant with the letter and spirit of the Church of England. Of the small parish churches which once served the villages which have been successively engulfed by London, he could only point to the little old Norman Church of St. Pancras, and that had been terrible spoilt by a too early restoration.

Of course, Westminster Abbey would be an infinite mine of study to them. Hard by it was the Palace of Westminster, and in it the under chapel of St. Stephen remained, of exquisite middle pointed, equal, if not superior to the Sainte Chapelle, and most richly renovated by Edward Barry; but the upper chapel had been unhappily swept away when the Houses of Parliament were rebuilt. Adjacent to the chapel was the cloister, of the fifteenth century, (for St. Stephen's Chapel had been collegiate), now devoted to the less sacred function of holding the great-coats of Members of Parliament. Lambeth Palace Chapel of the thirteenth century was a very valuable inheritance; even more so was the Chapel Royal of the Norman kings in the White Tower of London. Out of town St. Alban's Abbey was easily accessible, as also was Waltham Abbey, while Windsor and Eton were an easy journey on one side, and Rochester not much further on the other. In fact, if the Society really set to work with a will, it would find in churches, old and new, good and bad, ample material for study and criticism, and for making their labour agreeable in the very excess of their possible work.

Before he sat down, Mr. Beresford-Hope said that he could not help pointing out how the original Ecclesiological Society had developed. It grew up from a desire to see what was the real mission of the parish church of modern days; to realize what were the essential features of it as compared with the old English church; what were the elements which should be declared the absolutely best through changes and reforms, what should necessarily or wisely be dropped, and what were the features of modern times which might most usefully be carried out. Let them look at the Cathedral now nearly finished at Edinburgh, where the Church was a dissenting sect, and they would see much cause for congratulation. The same spirit was spreading in Ireland. It was a great mistake to suppose that the Church was dead in that country, or was dying; on the contrary it was fighting a good battle, and was upheaving the ground very much as it had done forty years ago in England. They would probably be surprised when he told them how the principles of Ecclesiology were working amongst the Irish people. There was quite a furore now for adding chancels to the bad churches of modern times. Architecture was progressing mightily there, as might be seen in Mr. Burges' new cathedral not long completed at Cork, which was of grand proportions. Then there was Mr. Street's restoration of Christ Church, Dublin, which, in the hands of the architectural surgeon, had come out as one of the most exquisite specimens of the art of the Middle Ages.

He had said nothing, about St. Paul's, which was very familiar to all of them, but they would remember that, although it is completely Italian in its details, it is Medieval in its proportions and arrangement. It is the usual fashion to compare St. Peter's at Rome with St. Paul's, but he had on the contrary always been struck with the enormous and fundamental difference between the two Churches. Both of them are in the Italian style, and both have a dome at the crossing, but in all other respects they widely differ. At St. Peter's there are aisles, but they are separated from the main body by square piers which are in their solidity moles not pillars, and which totally destroy any idea of connection between that bigger hall, the nave, and those lesser halls, the aisles. The high altar stands in the middle of the church, with an empty eastern limb behind-an arrangement suitable for Pontifical high

masses, but abhorrent to the idea of a working cathedral. The "choir" is a side chapel glazed, and as Montalembert said to a cardinal, who repeated it to the speaker, "turning the canons singing the offices into the likeness of beetles in a naturalist's case." In fact, comparing two such unlike edifices only did injustice to each, and he dared to say that in plan St. Paul's was the superior.

In conclusion, Mr. Beresford-Hope urged members of the Society to collect sketches and plans, take notes, and rub brasses, all which processes of study would be of great use to them.

MOST SUBTLE AND CRAFTY PLOTS OF SATAN!

Taken from: Patricia Pegg, *A very private heritage: the family papers of Samuel Theodore Mander, 1853-1900* Malvern: Images Publications, 1996. pp. 67-68.

Samuel Theodore Mander, 1853-1900, whose great-grandfather founded the Mander paint and varnish manufacture firm, commissioned Wightwick Manor near Wolverhampton from the architect Edward Ould in 1887 (now a National Trust property and built in the Old English style with a stunning great hall which is lavishly furnished with Morris & Co products and has a painting by Burne-Jones). In 1873 when he was studying at University College, London, Mander, a staunch Nonconformist, attended a service at St. Alban the Martyr, Holborn on the 23rd February 1873 and wrote in his diary:-

Rev. Machonokie . . . I confess that in visiting this place of worship, I was impelled rather by curiosity than by hope of profit. I watched the service with great interest, since it has such high repute for advanced ritualistic observances.

I arrived at 11 a' clock: the morning service had just terminated and the service of Holy Communion, the most imposing of the day, was commencing. On entering, I found that it was thought necessary to reverse the order of nature, and separate the men and women. Having sat down, I looked in the direction where the officiating curate is usually to be seen: but what was my surprise when I beheld three priestly individuals, arrayed in gorgeous vestments, and performing an incomprehensible series of evolutions before an altar which bore on its surface several candles. Several vestured acolytes, standing or kneeling as circumstances demanded on the steps of the altar, attended to the various wants of the priests. Above, seven holy lamps hung in mid-air burning their "everlasting oil," and shedding the sweet odour of incense around. The meaningless ceremonies of bowing and genuflection, diversified occasionally by the repetition of prayers or psalms according to a system of unnatural and ridiculous intonation, continued for about the space of three-quarters of an hour, when the gaily attired officials retired in solemn procession, after resuming their square priestly caps. The Rev. Machonokie now ascended the pulpit, clothed in a white surplice, over which hung a short black cope and a scarlet hood, there were likewise two purple bands hanging from his shoulders and bearing on them various emblematic devices. He took for his-text Luke XVIII. 37 "And they told him Jesus of Nazareth passeth by". The sermon contained the leaven of the gospel, but was devoid of all vigour and intellectual power. I considered the references to Lent, and advice concerning its observation, weak and superstitious. The good remark was made:- 'Blind Bartimeus could not see Jesus although He passed close to him, we cannot see or perceive God although we dwell in the midst of him'. After the sermon, another series of mockeries was observed, and then the Holy Communion was administered to two or three persons. The blessing of the bread and wine was attended with similar foolish ceremonial observances to those I have frequently seen in French Catholic churches.

After careful examination, I could detect but little difference between this High Church Ritual and a bona fide Roman Catholic service. And although I tried to be charitable, I came away utterly disgusted. To think that the holy, and humanizing religion of our blessed Lord, intended to comfort, guide and enlighten us while travelling through this lower world, should be converted into such a series of degrading mummeries! We see in this Ritualistic movement, one of the most subtle and crafty plots of Satan, by which he would drag us down from the eminence on which we enjoy the light of God's gospel, and would plunge us again into the darkness of the middle ages.

[I am grateful to Ashley Huish for spotting this item.]

TOLD YOU SO

by Geoff Brandwood

The need for space for meetings, post-service refreshments, creches and so on is felt by many churches. There are various ways of supplying these facilities and it is essential they do as little visual damage as possible to historic fabrics. Sometimes the schemes are imaginative and pleasing, sometimes they are not. How to get it horribly wrong is the subject of this note.

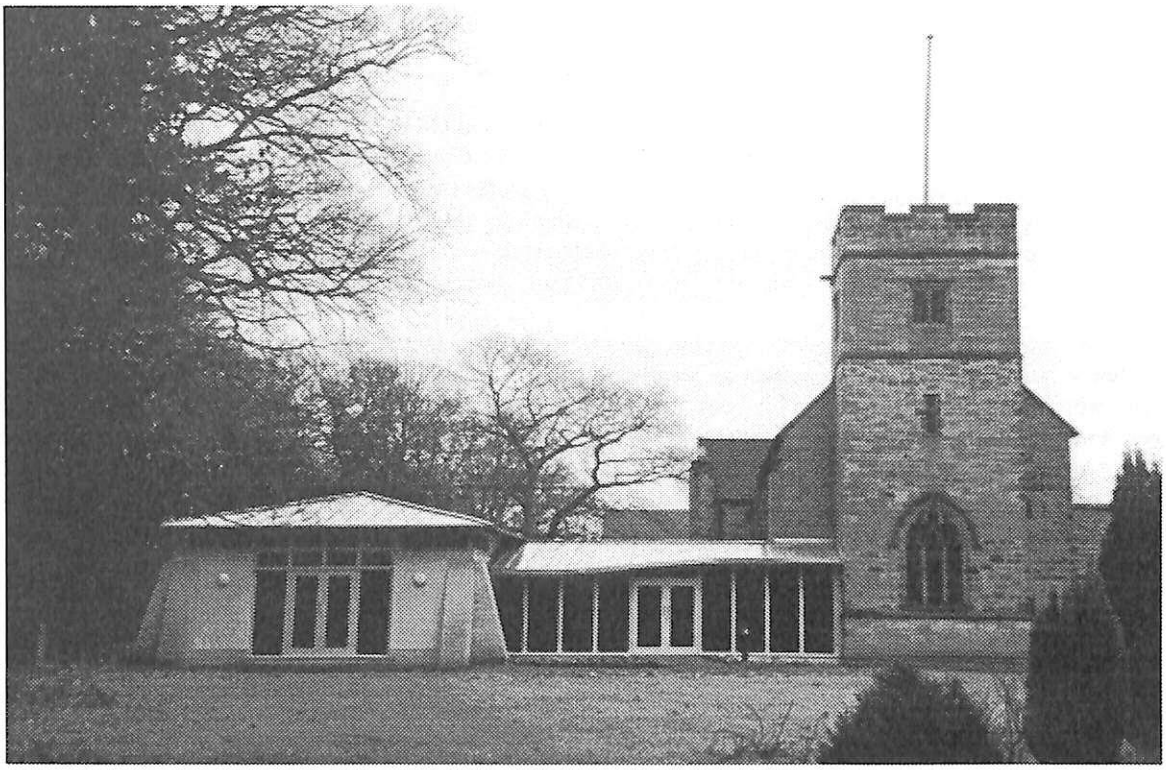
The unusually dedicated church of St Mary, St Giles and All Saints is in Canwell in the Diocese of Lichfield, in south-east Staffordshire, just beyond the West Midlands conurbation. It is small but by no means ordinary. Built in 1910-12, the designer was Temple Moore, then at the height of his career and undoubtedly England's greatest church architect. The building started life as a private chapel for P. S. Foster M.P. of Canwell Hall but became parochial in 1921. As with all Moore's work it is carefully composed. The exterior is assured and has some fine Decorated and Perpendicular detailing. Inside it is a joy with stone vaulting and lovely woodwork. Not surprisingly the church is II* listed.

There is no nearby hall and the parish decided in the early 1990s that it wanted to add facilities to meet its needs. The church sits squarely in the middle of the churchyard with a belt of trees to the north. Recent burials to the north-east meant that building there would be difficult, while to build on the south would destroy the principal elevation. This left two possibilties - build in the trees or provide a linked extension to the north-west part of the church. If the latter was chosen then the question arose - would the link be to the western part of the nave or to the tower?

The parish all along wanted a linked extension and wanted it connected to the tower. Their architects Duvall Brownhill produced designs. The scheme was vigorously opposed by English Heritage, the Victorian Society, and others in the diocese. Strenuous arguments were put forward to site the new building in the trees or, failing that, link it to the nave where it would be slightly less obtrusive when one approaches the church by the usual path



The church at Canwell as it used to be



The same church after it had been 'improved'

from the west. This led to a consistory court in the middle of 1997 presided over by the Chancellor's deputy, Martin Coates. His decision was to allow an extension linked to the tower.

Our two pictures show the scene before and after. The result is highly intrusive and jars awkwardly with Moore's church. The hall has rendered walls (yes rendered!) and the sloping buttresses make it resemble a sort of moon-landing craft. As for the link, the rising eaves line seems to have warped in the sun. Our illustrations are black and white so you are spared the impact of the turquoise surrounds to the doors and windows.

It is a real pity that such a delightful church has been so disfigured. Now the extension is up many people have voiced their disappointment in the result, including several who originally supported the scheme. A bit too late though, isn't it?

A WHALE OF A TALE

A report in the *Derby Mercury* for 12 July 1804 spoke of the discovery of a pair of buckskin breeches, a man's hand and a diamond ring in the belly of a shark caught in Walney Channel (off the Lancs coast). This marvellous event led the editor to remind his readers of a yet more extraordinary occurrence of:

> "an enormous whale said to be stranded off Flamborough Head, in the year 1259, in a state of dreadful exhaustion, with a church *steeple* sticking out of his *mouth*. On cutting up this sacrilegious monster, which could not be performed so quickly as to prevent his convulsions from *setting all the bells a ringing*, the whole congregation were found in the body of the church inclosed in the stomach of the *Leviathan* in the very act of *singing Psalms*, and the parson in the vestry taking a glass of wine before the sermon!!"

ECCLESIOLOGY AT THE GREAT EXHIBITION

by Grace Zaffuto

From 1834 to the end of his life, Augustus Welby Northmore Pugin (1812-1852) campaigned tirelessly to promote the Catholic faith through the revival of gothic design. 'The Great Exhibition of the Works of Industry of All Nations' of 1851, although detestable to Pugin,[1] was an excellent vehicle through which to promulgate both causes. It was an ideal opportunity, to display artefacts which would demonstrate craftsmanship of the highest quality, but, above all, would promote the Mediaeval Gothic style with its emphasis on structural honesty, fitness for purpose,[2] colour and pattern[3] - concepts which, for Pugin, were bound together by his religious faith.

Pugin's philosophy on design was developed through his 'study of ancient architecture'[4] and his love of mediaeval church building led him to construct an idealised vision of what he called "a sort of Catholic Utopia",[5] a dream which is clearly expressed in his book *Contrasts: A Parallel between The Noble Edifices of the Middle Ages, And Similar Buildings of the Present Day* (1841). In the text Pugin dismissed the horrors of the nineteenth century and repeatedly praised the superiority of 'Pointed' or 'Christian' architecture as it embodied the purest Gothic principles - values which were embedded in a pre-capitalist world of the Middle Ages, with its sense of community, chivalry and Catholic faith.[6]

Pugin was highly critical of the Great Exhibition as a reflection of contemporary ideals; an embodiment of a materialistic nation. The Crystal Palace which housed its exhibits was for him 'a great failure', he venomously referred to it in a letter to J.G. Crace on 1st January 1851 as a 'Vert Monstre... a capital place for plants... [and] a beastly place to show off gothic work'.[7]

Nevertheless, Pugin formed a group comprising John Hardman, a metal and stained glass manufacturer from Birmingham; Joseph Gregory Crace, manufacturer of wallpaper, furniture and textiles; George Myres, stone mason and wood carver; and Herbert Minton, potter.[8] These men worked together to create the Mediaeval Court, all having worked closely with Pugin on a range of commissions; especially the design and decoration of the new Palace of Westminster in the early 1840s.[9]

By the end of January 1850, Pugin had planned the construction of the Mediaeval Court[10] and he worked towards submitting a proposal to the Royal Commission .[11] His wish was granted and he was afforded a prime location, one square bay ideally situated at the north of the central axis.[12]

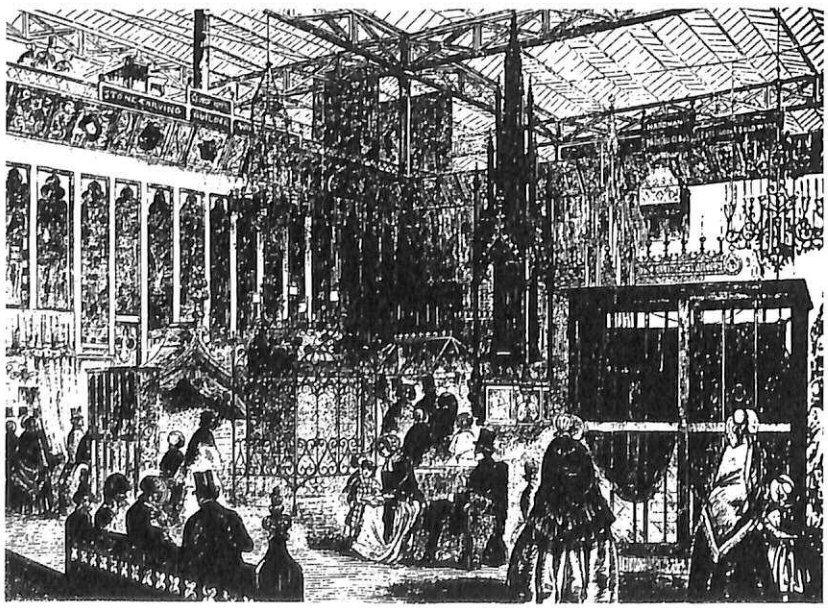


Fig 1

All four members of the group were allocated space at each side of the Court to display their articles and promote their own particular branch of industry: Myers exhibited his finest examples of carved wood and stone; Crace included a stunning arrangement of quality furniture; Minton offered examples from his collection of encaustic tiles and other specimens of 'porcelain and painted ware';[13] but the majority of the exhibits in the Mediaeval Court were submitted by Hardman, the smaller items of which he arranged in two glass cases: 'that on the north

side... devoted to ecclesiastical ornaments, and the opposite one... filled with secular plate, jewels, &c.'[14] Despite the attempts to maintain a balanced display, there was a great deal of overlapping; and in an effort to curb the professional rivalry between Myres and Crace in their supply of large and elaborate furniture, Minton and Hardman removed some of their products from the Mediaeval Court and formed major displays elsewhere in the exhibition.[15]

The Illustrated London News (1851) marked the contents of the Mediaeval Court 'into two distinct departments - that of ecclesiastical, and domestic furniture and decoration' but its description mainly focuses on the ecclesiastical art on display and simply dismissed the domestic specimens by claiming that they 'offer so many points challenging attention, it is difficult to select'. On entering the Court

> the stained glass is seen to some advantage under the shadow of the gallery... In the centre stands a font of stone-work, very admirably executed by Mr. George Myres, the panels on the sides being decorated with bas-reliefs, and the whole surmounted with a richly carved canopy of oak... On the left, on the eastern side, the great group of ecclesiastical furniture is placed. In the centre is a stone altar, beautifully carved with bas-reliefs of the Agony, Bearing the Cross, and the Crucifixion; the whole surmounted with hangings of rich and varied texture... The sconces, candelabra, and chandeliers, all of wrought metal, are remarkable examples of the truthful adaptation of a given material to a special purpose... A highly decorated rood cross occupies the corner, the carving of which of a very high character. The monumental brasses, the balustrade of a staircase, the gold and silver vessels for the service of the altar, the vestments for the priests and the tomb of Dr. Walsh, with its admirable encaustic tile escutcheons, are all so many points of excellence to which we would direct attention, amongst the ecclesiastical examples.[16]

The development of the Mediaeval Court suffered serious difficulties as early as March 1851, when Arthur Kinnaird, an evangelical member of the anti-Catholic faction expressed his deep hostility towards Pugin's display, in particular the positioning of the Great Rood - from the screen at St. Edmund's College, Ware which was elevated high above the Mediaeval Court. According to Kinnaird, this imposing feature was not a cross but a 'Crucifix', deliberately and strategically placed high above the Mediaeval Court in an effort to recreate a Roman Catholic chapel. With fear that this would raise 'Protestant alarm bells' for those in support of the Parliamentary Ecclesiastical Titles Bill which aimed to restrain the revival of the Catholic hierarchy, Lord Granville, President of the Board of Trade reassured Kinnaird that the incident was a simple misunderstanding as he explained in a letter to Lord Ashley on 20th March 1851:

> ...The only thing that has been brought into this court is a Cross, not a Crucifix, which was in the first instance placed as Arthur Kinnaird saw it. An intimation was sent to Mr Pugin that it could not remain there at a height which was inconsistent with the regulations. I have seen Mr Pugin this morning, who so far from objecting to this order, says that it was placed by a foreman who wished to save room, at an elevation where the wood carving would not have been well seen. It is now down and he proposes to put it in a corner...[17]

Lord Granville went on to stress the predominance of the secular over the ecclesiastical character of the Mediaeval Court, explaining that only

> One side of this Court will be hung with Ecclesiastical ornaments, the other three sides with Domestic furniture, and in the middle there will be a mixture of Fonts, stoves, flowerpots, armchairs, sofas tables &c&c... the whole will be surrounded by a Frieze with the heraldic bearings of those who have bought largely Medieval furniture.[18]

Lord Granville's description is clearly illustrated in a plan of the Mediaeval Court, published in the *Journal of Design and Manufactures* (1851) by Henry Cole in defence of Pugin's work. It shows the entire arrangement of this court, thus removing 'the erroneous impression that Mr Pugin intended to erect a Roman Catholic chapel in the exhibition.'[19]

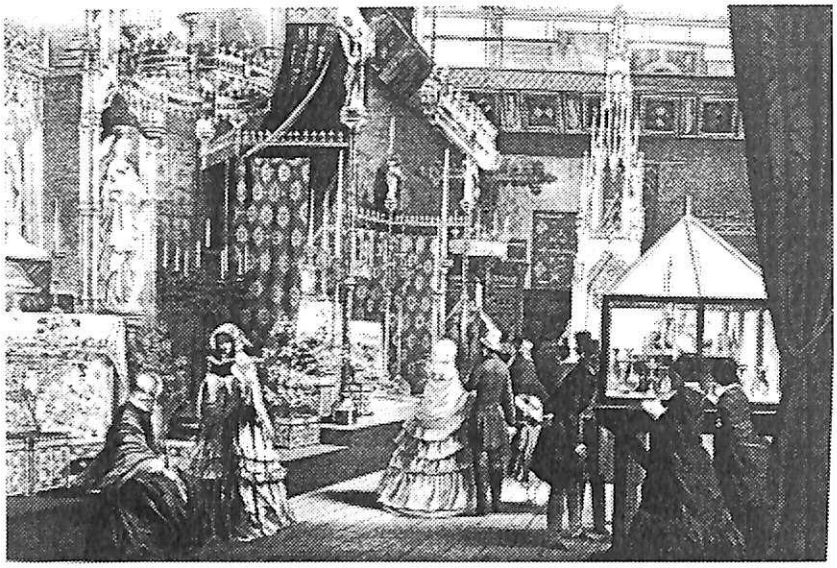


Fig 2

We cannot fully acquit Pugin of his religious charges when we consult his own response to the incident. In a determined manner he proclaimed that:

> if they objected to it as a cross I could not exhibit anything at all but they said by no means but only on exceeding the line in height. I have set [it] on the back of the Platform & it really is better seen as the great light all round obscured it before.[20]

For Pugin, the cross was "an emblem of a Christian's hopes";[21] and rather than remove it completely from the exhibition, the Great Rood was placed at the back of the Court in a far less imposing position (it is barely detected in the lithographic representation of the Mediaeval Court in figure 2).

The Mediaeval Court was enthusiastically received by the general public and was highly praised for its display of 'ecclesiastical and domestic decorations which characterised the middle ages',[22] The diversity of the exhibits and the exquisite colour of the wallpapers, hangings and carpets, captivated the crowds and focused the attention of many influential visitors, including Queen Victoria, who, impressed by the richness of the court, was to return to it several times throughout the exhibition to admire the beautiful objects and especially "the plate and the Corona for Wilton".[23] In appreciation of Pugin's skill *The Illustrated London News* (1851) wrote:

> Amongst all the admirably-arranged treasures of the Great Exhibition, the Medieval Court, we may say, on mature reflection, presents the most unique and best harmonised display of art and skill - art in the artist, and skill in the executant. The master-mind who suggested these forms and these colours has evidently supervised their development; each ornament and every detail bears the same evidence that the head which thought them directed the hands which wrought them. To Mr. Pugin, then, who furnished the design for this gorgeous combination, is the highest honour due; and he has marvellously fulfilled his own intention of demonstrating the applicability of Medieval art in all is richness and variety to the uses of the present day.[24]

Surviving illustrations reveal the curiously attractive quality of the court, which is conjured up by the striking richness of the displays and the variety of the objects against the background of hanging textiles designed on the 'principles of flat enrichment, produced by contrast [and] interspersed with heraldic badges' to give 'a distinct and Mediaeval character to the whole effect.'[25] hence 'the [apparent] sensation of huddling together.'[26]

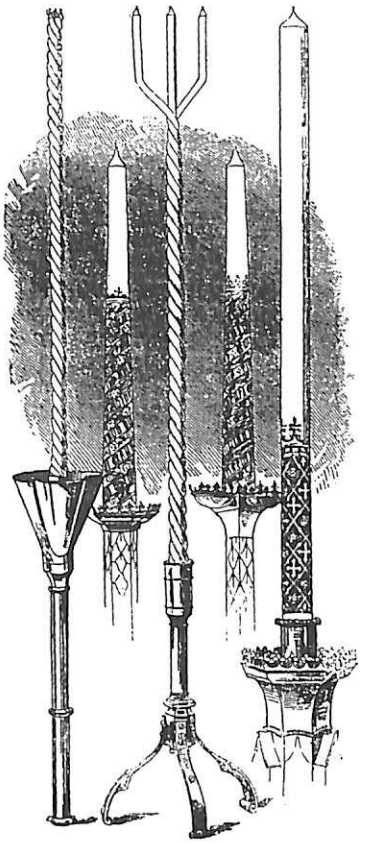


Fig 3

Ironically a large portion of the exhibits in the Mediaeval Court came under the heading of 'Church Ornaments, Metal work, &c.' and contemporary reviews mainly focused on the ecclesiastical specimens which were intended for Anglo-Catholic worship. The *Builder* (1851) referred to the 'principle feature brought into view' as being a stone font with 'Carved panels, representing the fall of man, the Baptism, St. John preaching in the Wilderness.'[27] *The Illustrated London News* (1851) drew the reader's attention to a long list of ecclesiastical articles, including an altar on the east side of the court 'intended for the Lady Chapel of a country church' and a 'stone tabernacle intended for the reservation of the holy sacrament'. A lengthy description of Hardman's painted glass focused on 'a group of four lights' illustrating 'the life of the Virgin, intended for the south-side window 'of the Lady Chapel of St. Augustine's Church, at Ramsgate', and the two windows for the 'chantry chapel of the late Bishop Griffiths, in the Collegiate Church of St. Edmunds, near Ware' which is of the Decorated period.[28] Pugin claimed that 'the use and intention' of these

> sacred images is to raise the heart of the spectator from the figure to the reality, and to instruct the faithful in the mysteries of religion by lively representation.[29]

Yet, the Great Exhibition left Pugin 'in a most dejected state' and as a result he suffered from fits which he claimed were 'brought on by that detestable amount of Paganism & debasement in that exhibition.'[30] In his study of the 1851 exhibits, Nikolaus Pevsner explains that the functionalist aspects of Pugin's gothic theory was 'oddly rooted in his conviction... that all other styles were pagan and therefore bad, morally as well as aesthetically'.[31] Gothic art was an 'expression of the Christian faith', the only style which embodied true moral values that would reform society.

In his *Apology for the Revival of Christian Architecture in England* (1843), Pugin professed his belief that:

> the study of Catholic antiquity is so associated with ancient piety and holy recollections, that the soul is insensibly drawn from the contemplation of material objects to spiritual truths.[34]

For Pugin, the Gothic style and Catholicism were inextricably linked; and the commendations on his personal talents did not compensate for the failure of the Mediaeval Court to proclaim his religious convictions.

In only one notice, *The Illustrated London News* (1851) offered an engraving and a description of a group of mediaeval wax candles by Francis Tucker and Co., with the intention to instruct the reader on 'some notes of the rites of the Romish Church, to which they have reference' (fig 3):

> The Large candle, which is called a "Paschal Candle", is pretended to be symbolical of the glory of Christ's resurrection. It is lighted during the offices of the church from Easter to the Ascension. It is elaborately painted round the base with various inscription and devices. The triple candle, which is composed of three equal parts twisted together, is used on Holy Saturday for the "Lumen Christi," in the procession from the church porch. The twisted torch is a revival of those borne on various occasions in the dark ages especially at funeral processions and entertainments.[33]

The Illustrated London News (1851) remarked that

> In contemplating the remarkable exposition now made in the court or apartment devoted to this mediaeval display, every one must acknowledge the influence exercised by Mr. Pugin in producing this result; and though our sympathies are certainly not with him in his ecclesiastical predilections, yet for his energy and his talent every one must have respect.[34]

Pugin was working in a period of political, social and cultural change; it was felt by many of his contemporaries that the secular and ecclesiastical artefacts in the Mediaeval Court could not be adapted for modern usage and were simply regarded for their aesthetic values: as mere reproductions of a bygone era. The point is succinctly stated in a contemporary journal entitled: *The Crystal Palace and its Contents* (1851):

> ...we by no means would wish to imply that we are the votaries of Mediaeval models: far from it. We consider that they have served their time, and in their time satisfied the general purposes of feeling and convenience then existing; the attempt to revive them now, however, is a mistake; the sentiments which dictated many pious but often mistaken act of laborious decorations exist no longer. Truer principles of art and rules of taste have begun to influence society; and the decorative fancies which in real Mediaeval works become curious to us as matters of comparative history, are lifeless, tame - not to say absurd - when copied in a more enlightened age.[35]

Notes

1 See letter to J.G. Crace, 1 January 1851, RIBA Crace MSS PUG 8/1
2 Pugin A.W.N., *The True Principles of Pointed or Christian Architecture: set forth in Two Lectures Delivered at St. Marie's Oscott*, London, 1841, p. 1
3 Atterbury Paul (ed), *A.W.N Pugin Master of Gothic Revival*, London and New Haven, 1996, p. 172
4 Ferrey Benjamin, *Recollections of A.N. Welby Pugin, and his Father, Augustus Pugin; with Notices of their Works*, London, 1972, p. 103
5 Crook Joe Mordaunt, 'Catholic Myths by Moonlight: Faith, tradition, mediaevalist creduality: the Utopian facades of Puginism' [in] *TLS*, London, July 15, 1994, p. 18
6 Pugin A.W.N., *Contrasts* (second edition), 1841, p. 105
7 Letter to J.G. Crace, 1 January 1851, RIBA Crace MSS PUG 8/1
8 *Illustrated London News*, May 10, 1851, p. 396
9 Wedgwood Alexandra, 'The New Palace of Westminster' [in] Atterbury Paul and Wainwright Clive (eds), *Pugin: a Gothic Passion*, London, 1994, p. p. 224
10 Letter to J.G. Crace, 27th January 1851, RIBA Crace MSS PUG 8/1
11 Their exhibits eventually appeared in Class XXVI which was classified as 'Decorative furniture and upholstery, paper hangings, papier mache and japanned goods.' - See Official illustrated Catalogue, p. 761
12 See ground plan of the Crystal Palace at the front of the Journal of Design and Manufactures, Volume V, 1851
13 See Official Illustrated Catalogue
14 *Illustrated London News*, September 20, 1851, p. 362
15 Minton's mainly exhibited his ceramics in Class XXV and his exhibited encaustic tiles in Class XXVII. Hardman's items of general hardware were exhibited in Class XXII, and Crace exhibited Italianate decorations elsewhere. See Official Illustrated Catalogue, 1851, p. 761 and Plate 141 in Wyatt M. Digby, 'The Industrial Arts of the XIX Century, for the Great Exhibition of 1851, London, 1853, shows 'Painted Arabesque with decoration composition by J.G. Crace and Jackson, and Sons of London.'
16 *The Illustrated London News*, May 10, 1851, p. 397
17 Copy of a letter to Lord Ashley. Royal Commission for the Exhibition of 1851: Windsor Archives - on permanent loan to the Royal Commission for the Exhibition of 1851 from the Royal Archives at Windsor Castle and housed with Imperial College Archives at Imperial College of Science, Technology and Medicine, volume VI/36
18 Ibid.
19 *Journal of Design and Manufactures*, Volume V, 1851, p. 37
20 Letter to John Hardman 20 March 1851 in a private collection (HLRO Historical Collection 304/487)

21 Pugin A.W.N., *An Apology for the Revival of Christian Architecture in England*, London, 1841, p. 49
22 *Illustrated London News*, May 10, 1851, p. 396
23 Letter from J.G. Crace, 1851, Hardman Archive, Birmingham Central Library
24 *The Illustrated London News*, September 20, 1851, p. 362
25 Ibid.
26 *The Illustrated London News*, May 10, 1851, p. 397
27 *The Builder*, Volume IX, No. 407, June 21, 1851, p. 383
28 *Illustrated London News*, . September 20, 1851, p. 362
29 Pugin A.W.N., *An Apology for the Revival Of Christian Architecture in England*, London, 1843, p. 30
30 Reports of the Juries, 1852, pp. 708-49
31 Pevsner Nikolaus, *High Victorian Design: a study of the Exhibits of 1851*, Architectural Press, London, 1851
32 Pugin A.W.N., *An Apology for the Revival of Christian Architecture in England*, London, 1843, p. 49
33 Illustrated London News, October 11, 1851, p. 461
34 *Illustrated London News*, May 10, 1851, p. 362
35*The Crystal Palace and Its Contents; An Illustrated Encyclopaedia of the Great Exhibition of the Industry of All Nations*. 1851, London, 1852, p. 215

THE CHURCH OF ST. CHRISTOPHER, GUNNERTON ARCHITECT: JOHN CYRIL HAWES (1876 - 1956).

by the Revd. John Wylam

The small village of Gunnerton in Northumberland is situated 9 miles from Hexham, 2 miles from Barrasford, and is bordered by the north-south routes of the A68 and A69 roads. At the lower end of the village is a church designed by John Cyril Hawes. Hawes was bom in 1876 in Richmond, Surrey and attended Kings School Canterbury before training as an architect with the London-based firm of Edmeston and Gabriel. After qualifying in 1897 he established his own architectural practice.

In February 1898 John Cyril Hawes had started work on a model of an imaginary church; this was put on display in the foyer of the Royal Academy in London: and it was judged to be work of "outstanding" quality. The publicity was to bring him his first commission - a new church at Gunnerton for Bishop Wilfrid Bird Homby, vicar of Chollerton, a bishop who had been stationed in Africa, and who was later to become Bishop of Nassau in the West Indies. In 1948 Hawes wrote about the church in Gunnerton: 'In my art, faithful to the teaching of Lethaby and Prior, I abhorred style-mongering and copyism and my village church at Gunnerton is as good as I ever did'.

While supervising the building of the church at Gunnerton Hawes lived at the large vicarage in Chollerton where he helped with the Sunday worship and the pastoral care of the parish. Under the influence of Bishop Hornby he went to Lincoln Theological College in 1901 to study for the Anglican priesthood, and was made deacon in 1903 in S.Paul's Cathedral, serving his title at Holy Redeemer, Clerkenwell until his resignation from the Church of England in 1906. In 1912 he studied at the Beda College in Rome and eventually went as a Roman Catholic priest to the Diocese of Geraldton in Western Australia. Hawes was happy to exercise and combine his priestly ministry with his architectural expertise. With Bishop Homby in the Diocese of Nassau (1909) he helped with to repair and re-design churches which were damaged by hurricanes, and as a Roman Catholic priest he was commissioned by Bishop Kelly of Western Australia to design and build churches including a new cathedral in Geraldton.

Bishop Hornby was firmly set in the Anglo-Catholic tradition: this is reflected in the design of the church building at Gunnerton. The underlying theological truth is that the kingdom of heaven is breaking into this world. Or to put it another way, the sanctuary area represents the place where our Lord is present and the nave represents our earthly world. The communicant enters the sanctuary to be in the presence of God. The Word and Holy Scripture are very close to God and are therefore proclaimed from the sanctuary to the people in the nave which represents the world.

The present building, apart from the colour scheme, has not been altered since it was built. The church is of stone

which was quarried locally, and the roof is covered by small blue-grey tiles. The builder was W. Smith and the master mason was William Welton, both of Gunnerton. The cost of the building was £760.

Hawes commented that on 'Entering the building you would mistake it for a Catholic church.....'. The building consists of a sanctuary with sacristy behind the altar, and nave with north transept and south porch. The sanctuary is separated from the nave by a low screen below the rood beam, the screen having gates with an ambone on either side. At the west end of the church is a raised singing gallery. The bell is hung over the chancel arch under a projecting portion of the chancel roof. The roof of the chancel is higher than that of the nave, thus emphasizing the dignity and importance of the altar.

Unfortunately the original colour scheme has been lost, but research on written records and scrapings shows that originally it was colourful and tasteful:

Nave ceiling (wood)	White
Chancel ceiling (wood)	Dark stain
Walls	A warm red
Chancel woodwork including dado	Dark Indian red
Nave beams and dado	Blue green

There are a number of wood carvings inside the church: for example on the singing gallery balustrade there are four carvings which were produced locally and given to the church: these represent the "Benedicite, omnia opera", the song of Ananias, Azarias and Misael in the burning fiery furnace."

The front of the high altar is a simple slab of Campan melange, and the figure of Christ on the rood was carved in the Tyrol. There are also two exquisite and colourful stained glass windows in the east end of the church. The font is about 800 years old.

I am indebted to John Taylor, ARAIA, of Perth, Western Australia for help with this article - he will shortly be publishing a definitive biography and appreciation of the work of Hawes.

CHANGE OF ADDRESS

This edition of *Ecclesiology Today* was produced somewhat earlier than normal because the editor is moving house - leaving Fleet on 6 August and moving to the south of Salisbury, not far from Pugin's house - on Monday 6 September.

So from now on the address for correspondence will be:

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e-mail: j.p.elliott@reading.ac.uk

Don't forget the Annual Conference

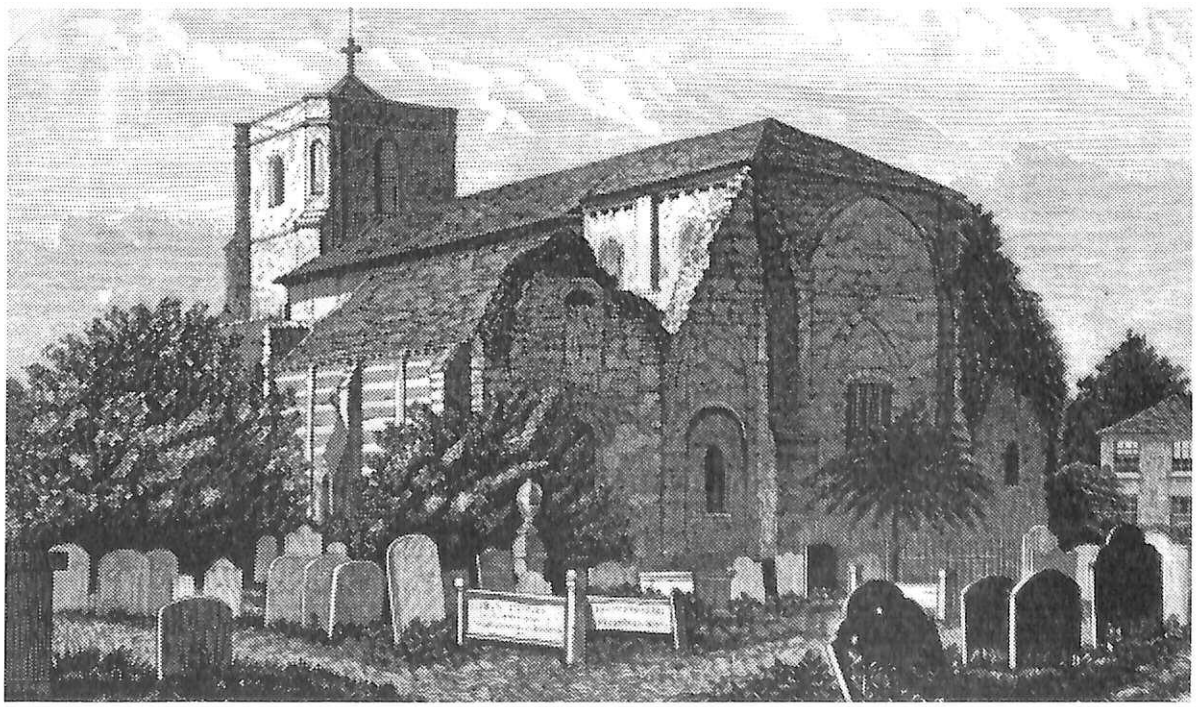
THE FIVE CHURCHES OF WALTHAM HOLY CROSS AND ST LAWRENCE, WALTHAM ABBEY, ESSEX

by Dinah Dean

At the beginning of the C7th, the area around Waltham was a royal hunting park belonging to the kings of the East Saxons. In about 610, King Sabert, the nephew of Ethelbert of Kent, was king, and a Christian. A small wooden church was built in his reign, in the area occupied by the choir of the present church. Sabert died in 617, and his sons were pagans, so Essex did not become Christian again until the end of the century.

During the C8th, Essex became part of the Kingdom of Mercia, and, during the reign of King Offa of Mercia, the church at Waltham, still in a royal hunting park, was replaced by a stone minster, similar to that at Brixworth in Northamptonshire, with porticus chapels along each side, where the present aisles are, but extending only as far to the west as the step up into the choir in the present church. In the reign of Cnut the Great (d.1030), the king granted the land around Waltham to Tofig (pronounced Tovi), a member of his court. Tofig also owned land in Somerset, at the place now called Montacute, and a large stone crucifix was found there, buried in the top of a hill. Tofig wanted the cross to be taken to his main manor at Reading, but the beasts drawing the cart would not move until he decided that it should, after all, come to Waltham, where it was placed in Offa's church. Tofig endowed the church with lands to provide for two more priests to serve the minster in expectation of the coming of pilgrims.

Waltham soon became a centre of pilgrimage, as stories spread of the cures which had been granted to people who came here to pray, through the Holy Cross, for healing. In the 1050s, Harold Godwinsson, then Earl of East Anglia and Essex, who had been granted Waltham by King Edward the Confessor, came himself, seeking a cure for some form of paralysis with which he had been smitten. In thanksgiving for his recovery, he refounded the church as a college of canons, and increased the endowment of lands. He also had the church rebuilt, reusing the foundations of Offa's minster, but extending it further to the west and east, and giving it a great through transept at the east end, with a small apse to contain a seat for the officiant at Mass - a groundplan very similar to that of Old St Peter's in Rome, which Harold had visited. The church was consecrated in 1060 on May 3rd (the Feast of



A C19th lithograph of Waltham Abbey Church

the Invention of the Holy Cross, commemorating the discovery by St Helena of the Cross of Christ in Jerusalem). Six years later, Harold became King of England, and was killed at Hastings. His body was brought to Waltham for burial before the high altar, as recorded in the *Waltham Chronicle*, written c.1177 by a canon who had spent all but the first five years of his life here, and recalled seeing the king's coffin when his body was removed during the building of the present church.

It is surprising that the canons should have decided to rebuild their minster when it was only some sixty years old, but the "old-fashioned" design of Harold's church may have been the reason. The present church was built during the first half of the C12th, and much of the cost of it was probably borne by the two successive wives of Henry I, Maud of Scotland and Adelicia of Louvain, to whom he granted the manor of Waltham. The builders reused the same foundations, surviving from Offa's church, but extended the building with a central tower, of which the present east wall preserves the great arch, and an apsidal east end with an eastern chapel and two small 'bubble' chapels, which are partially marked out on the grass outside the present east end. The church was also extended westwards to its present length, and had two western towers.

In 1177, Henry II, ordered by the Pope to found three monasteries as part of his penance for the murder of Thomas Becket, the Archbishop of Canterbury, chose instead to found one new one, and refound two old ones,.He made Waltham a priory of Augustinian canons, allowing the canons of the old college (many of whom were married) to retain their stipends for life. In 1184, he increased the status of Waltham to that of an abbey, granting the Abbot the right to a ring and mitre, and exempting the abbey from the jurisdiction of the bishop (thus a "royal peculiar"), which was retained by the church until most such peculiars were abolished in 1856.

To accommodate the canons, the eastern arm of the existing church was demolished, leaving the nave as the parish church, as it had always been, and a great extension, twice as long again as the present church, was built, together with a north side cloister, surrounded by the usual range of monastic buildings, some parts of them remaining at present. The domestic and farm buildings necessary for the economy of so large a foundation were built in the fields immediately to the north; few traces of which now remain, apart from the fishponds. Not all the canons would have been present in the abbey at any one time, as all canons are priests, and many of them would have been out, serving the surrounding parishes as far afield as South Weald, for much of the time.

In the C14th, a funeral gild was founded, which built the two chapels on the south side of the nave for its services, the upper chapel (now the Lady Chapel) for obituary services, and the lower "crypt" (now a visitor centre) for funerals. The west front and towers were demolished and a "modern" front without towers substituted, still visible inside and behind the present tower. There was also an attempt to "modernise" the nave arcade, but this proved a near disaster, as it seriously weakened the structure, and was discontinued.

The abbey continued to be a centre for pilgrimage throughout the Middle Ages, claiming many miracles, most of the healing variety, and the foundation became the most important house of the Augustinian order in England, the Abbot having a seat in Parliament. It was also a favourite place of refuge for several kings, who came for the hunting in the forest or for discussion of religious matters with the canons (in the case of Henry VIII, who was a frequent visitor, both), and, as a result of Henry's liking for the place, after an abortive attempt to make it a cathedral, it was the last abbey (but not the last monastery - that was Christchurch, Canterbury) to be dissolved, in 1540. The existing church, with the central tower and transepts, was saved because it had always been the parish church, but all the rest was demolished, leaving nothing but a few remnants. We do not know what became of the Holy Cross of Waltham, as no mention of it was made in the documents concerning the Dissolution, but it may have been hidden. During the reign of Edward VI, the tower fell down, bringing down the transepts and endangering the whole building, so the stone was reused to build the present tower (the only church tower in England built in the reign of Mary I) as a giant buttress.

The church has remained largely unaltered since the late 16thC, though it has been restored several times, including two major restorations in this century. It is always in need of yet more work, but it continues to be an active parish church, not just an ancient monument. It still welcomes thousands of pilgrims every year, no longer seeking miracles, but to see a beautiful and ancient building, and, frequently, to pray in the peace and friendliness of a much-loved church.

COOPERATION REQUIRED

by Geoff Brandwood

It's always exciting to find something new in the by-ways of ecclesiology. In this case it came about while I was working in Manchester Local Studies Archives Office (located in the Central Library, St Peter's Square) seeking out information on that splendid North-Western architectural practice, Paley & Austin. In the archives have several bound volumes of church notes by Dr John Rushton who was Archdeacon of Manchester from 1847 to 1854 and subsequently vicar of Blackburn from 1854 till his death in 1868.

In one of these (F942.72 R121, p.141) there was pasted a printed leaflet produced by (and this is a typical Victorian mouthful) *The Co-operative Society (instituted A.D. 1840) for Promoting the Erection and Endowment of Churches and the Building of Parsonage Houses throughout England and Wales.*

The leaflet claimed that the Society had aided 315 cases by the end of 1853 to the tune of £6,350. The cases are listed and they are of wide geographical spread. The average contribution works out to only just over £20 but this is clearly an organisation which saw itself as a pump-primer in the cause of church-building and restoration. The date of its foundation is significant - 1840. The Cambridge Camden Society was about to become a force to be reckoned with, Pugin's writings were becoming well-known and county societies for promoting the study of ecclesiastical antiquities and church building and restoration were coming into being.

The Co-operative Society mirrored the way the CCS/Ecclesiological Society operated in trying to attract to itself important names. At the end of 1853 it claimed as patrons the Archbishop of Canterbury, 12 bishops and Viscount Lilford; for vice-presidents it claimed a dean, a chancelllor and various archdeacons. Archdeacon Rushton was clearly a (the?) prime mover in the Society since he named himself as the correspondence address and the circular I saw was printed in Bowdon, Cheshire where Rushton lived.

Has anybody ever heard of the Co-operative Society? I would very much appreciate any information which amplifies that given here. I believe the importance of the Society lies in the date of its foundation - precisely at a time when the Church of England was undergoing a major reinvention of itself, a time when precursor of our Society was reshaping the way we see our church buildings and the way they are used.

Should you have come across the Co-operative Society, do let Dr Geoff Brandwood know at 46 Northampton Road, Market Harborough LE16 9HE. 01858 467605.

TWO NEW BOOKS

Julia Ionides, *Thomas Farnolls Pritchard of Shrewsbury Architect and 'Inventor of Cast Iron Bridges'*, The Dog Rose Press, Ludlow ISBN 0952836718.

The credentials are impressive. The book being published by an off-shoot of the Georgian Group Shropshire and Marches Regional Branch, funded by The Paul Mellon Centre, The Marc Fitch Fund, The Walker Trust and The Scouloudi Foundation in association with the Institute of Historical Research and supported by a range of specialists who are listed in the Preface. The book attempts to provide a biography of this remarkable man, a pioneer of cast iron usage, and the person who first produced a design for the Iron Bridge. Some 88 pages from Pritchard's drawing book are reproduced as an appendix. Well worth buying.

Ann Compton, *Edward Carter Preston 1885-1965*, University of Liverpool, ISBN 0853237921.

This is a lovely mix of pictures and words, and all excellently presented. Edward Carter Preston was a sculptor, painter and medallist, and this is the first time that his works have been celebrated with both a book and an exhibition which was held at the University of Liverpool Art Gallery earlier this year. Carter is not just a 'Liverpool sculptor' but had a much wider influence. This book attempts - rather well - to correct this impression.

ODDS & ENDS

Peter Blagdon-Gamlen
Our member, Father Peter Blagdon-Gamlen, has recently been appointed a Trustee of the Historic Churches Preservation Trust by the Joint Presidents, the Archbishops of Canterbury and York. Father Blagdon-Gamlen is the editor of *Martin Travers - a Handlist*, which was published by the Society last year.

St Bartholomew's Church in Brighton
Celebrations to mark the 125th anniversary of the founding of this great church will commence on 8 September. A series of celebrations are planned and informtion can be obtained from 01273 697345.

Help Needed
W F C Parker would like to make contact with anyone who has an interest in church life in Sussex, and in particular anyone with an interest in the works of Edmund Scott, the architect who designed St Bartholomew's Church in Brighton, and Henry Wilson, who had a hand in elaborating it. Contact W F C Parker, 7 Wakefield Road, Brighton BN2 3FP.

Ancient Monuments Society Meetings
The Society's programme of autumn meetings will concentrate on wall paintings. Ecclesiological Society members are welcome to attend.

18 October	"Wall Painting in England from the Anglo Saxon Period to circa 1300" by David Park
25 October	"These Polished Stones: the Content and Function of Wall Paintings in Late Medieval England" by Miriam Gill
1 November	"16th and 17th Century Domestic Wall Painting with particular emphasis on Essex" by Muriel Carrick
8 November	"Murals in the 19th and 20th Centuries" by Alan Powers

All the meetings start at 6-00 pm and are held in the Lecture Theatre of the Courtauld Institute of Art, Somerset House, The Strand, London. Tea is available before the lectures.

LETTERS

From P Stallard

Why were bridge chapels built? Was it as a passing parish or were bridges given especial significance either sacred or civic? Both Pope and Emperor assumed the title Pontifex - is that relevant? The best known example is London Bridge (a double decker like the St Ives example). Any information would be welcome.

1 Grand Avenue
Muswell Hill
London N10 3AY

From Robin Welton

With reference to the quotation at the head of the article on parsonage houses in the most recent *Ecclesiology Today*, an almost perfect example of the grouping referred to can be found at the Anglican Church (St Andrews, I think) in Moscow, not far from the Kremlin, where a red brick Victorian gothic church and matching vicarage, with churchyard, contrast somewhat with the proliferation of Orthodox domes and concrete office blocks all around

rwelton@surfaid.org

RUSKIN'S INFLUENCE ON THE WORKS OF G E STREET

by Libby Horner

Dale Dishon's excellent article on the influence of Ruskin on Street's St James-the-Less[1] inspired me to attempt to evaluate the influence of Ruskin on Street's ecclesiastical work as a whole. Ruskin provided no blue-print, no theoretical school, for budding architects. His knowledge of structure was, at best, hazy, and his appreciation of architecture was based on beauty, involving sensuous, intellectual and moral appreciation. It is difficult to assess a building solely on the question of 'was it done with enjoyment – was the carver happy while he was about it?'[2] Whilst he never appeared to consider a building as a unified whole.[3] Ruskin did have specific ideas about elements of the art of architecture such as nature, colour, ornament, and asymmetry, and it is in consideration of these categories that an assessment can be made of his influence on Street's work.

NATURE

'Whatever is in architecture fair or beautiful, is imitated from natural forms.'[4] This was Ruskin's abiding dictum. He hated mechanical, formulaic design, like Pugin's *Floriated Ornament* (1849), and felt that ornament and design should portray evidence of thoughtfulness and emotional response on the part of the creator, who should study natural forms, 'God's second book', until understanding the essence, the 'inscape'. The resulting designs should not be mere imitations, but interpretations or even abstractions of the original. Street, however, felt that there were two ways of utilising nature 'one is copying her exactly, the other is giving a conventional representation of her.'[5] Since no two items in nature are identical, Ruskin felt that architects, sculptors, and artists should never repeat designs, but always create anew, producing, as Street said, 'a charming irregularity in order.'[6] Ruskin rarely appears to have humility, but declared that 'no architecture can be truly noble which is *not* imperfect,'[7] because he who strives for perfection is inevitably doomed. This romantic tolerance of wayward and rugged work, Ruskinian Rudeness, stemmed from the knowledge that nature is imperfect, 'nature abhors equality,'[8] leaves are never symmetrical, every snowflake is different, which proves God's infinite power and man's inadequacy. Street followed this injunction courageously in the prestigious Law Courts, where he left one column in the Main Hall unsculpted.

Ruskin discovered unrealised symbolism in architecture, which aided his didacticism. For example the horizontal bands of colour in Italian brickwork were similar to geological strata, and since this is the fabric of the world it should not be broken.[9] By analogy vertical forms such as shafts, colonettes, and buttresses were to be kept to a minimum. Street's architecture placed more emphasis on horizontals from the mid 1850's, reaching a climax in St James-the-Less, Westminster (1860-61) where the dado-height horizontal is continued round the walls and through the shafts. By 1867, at St Mary Magdalen, Paddington, the emphasis is distinctly vertical. Ruskin's almost pantheistic regard for nature coloured all his architectural theories, whereas, although Street loved natural forms, he was never overwhelmed by it.

COLOUR

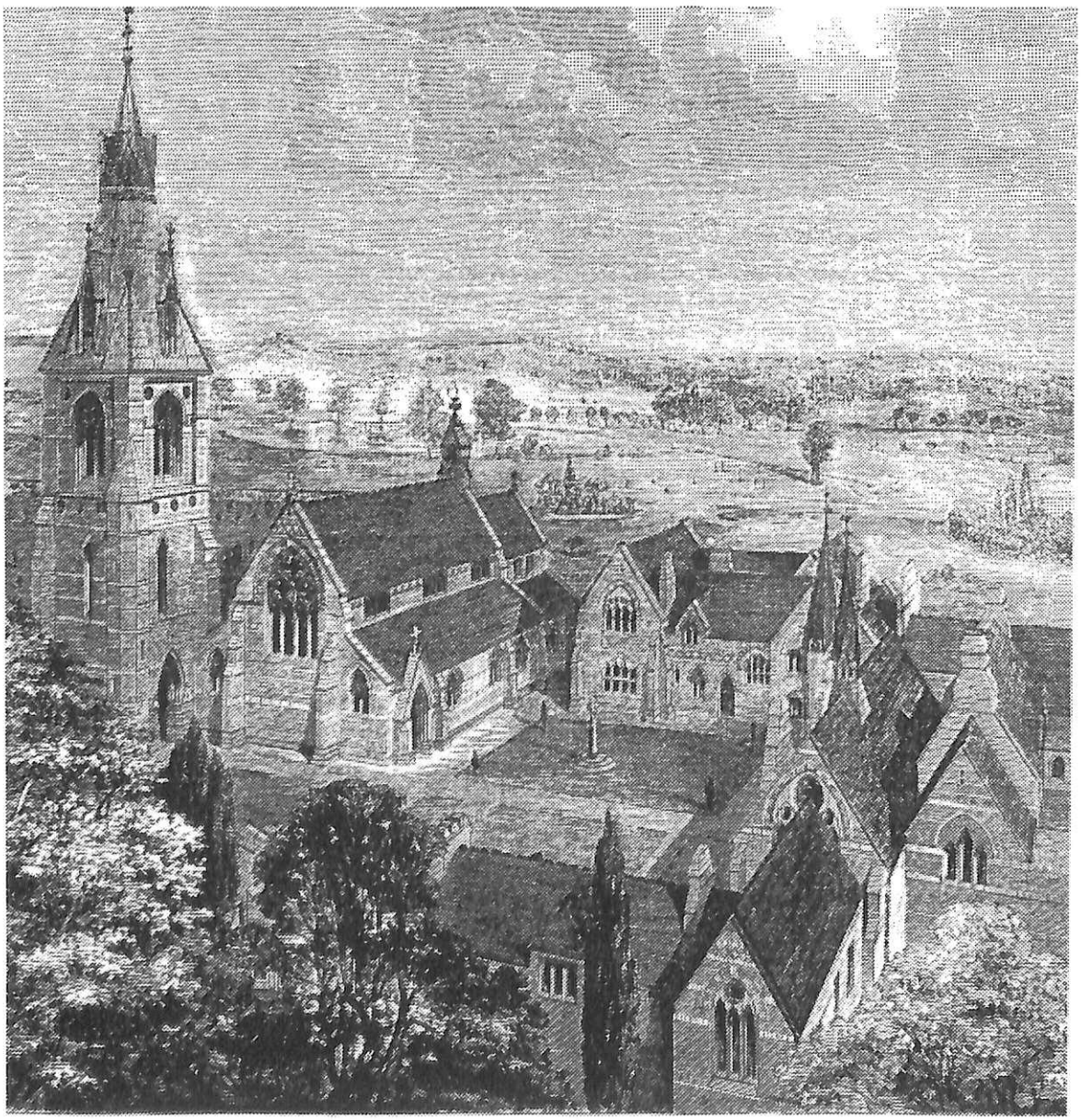
'Behold, I will *lay thy stones with fair colours*, and thy foundations with sapphires; and I will make thy *windows of agates*, and thy gates of carbuncles, and all thy borders of pleasant stones.'[10] Ruskin concluded his Edinburgh lecture with these words, exhorting his audience to introduce colour to their homes. Street likewise had an abiding passion for colour, using similar lapidary images to describe his vision of 'fair' English churches. They would have glittered and shone with ornaments and decorations. Instead of Kentish Rag we should have had clean hewn ashlar, and for plaister we should have seen georgeous fresco and glittering marble.'[11] In accordance with his views on nature, Ruskin declared that architectural colours must of course be those of natural stones.[12]

This high regard for colour was new and innovatory in architectural circles, among whom it was considered that 'colour abstractedly ... has little to do with architectural beauty (and) of minor consequence in relation to our art.'[13] As a result English buildings were 'in nine cases out of ten, cold, colourless, insipid, academical studies,'[14] and 'grisly castles' not to be compared to the palaces of Venetian merchants covered 'with porphyry and gold.'[15]

From the Middle Ages onwards, colour was only gained in buildings by applying paint to structurally mono-

chrome buildings. Paint is, of course, temporary and Ruskin regretted that 'the hues of our cathedrals have died out like the iris out of the cloud.'[16] He suggested three methods of adding colour, either by structural polychromy (as in the Duomo and Baptistry at Pisa), by veneering (what Ruskin termed 'wall-veils', as in St Marks, Venice), or by inlay ('the Gothic of Florence ... owes at least the half of its beauty to the art of inlaying.'[17]) The Great Exhibition of 1851 gave impetus to this suggestion, by displaying an extensive repertory of native building stones, marble, alabaster, serpentine and granite. Mechanized methods of polishing Scottish blue and red granite from Aberdeen and Peterhead, coupled with the growth of railways, made these materials more accessible and cheaper. The removal of the brick tax in 1851 led to improved manufacturing techniques and greater variety of this material.

Having previously decried attempts at structural polychromy[18] the *Ecclesiologist*, in a review of *The Stones of Venice 1*, declared that 'we are delighted to find Mr Ruskin a champion for the beauty, as well as the strict architectural propriety, of the Italian method of decoration by horizontal bands of colour.'[19] What Ruskin liked



All Saints, Boyne Hill



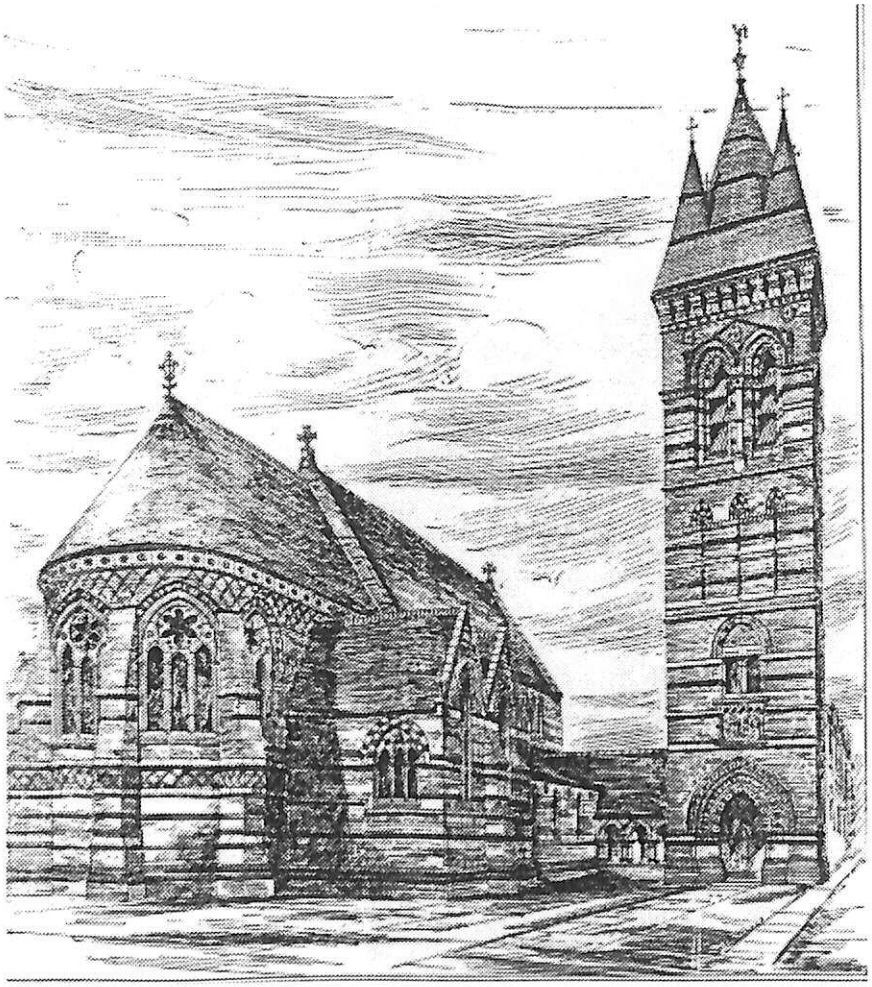
Inkpen School

most were flat, broad plains of colour, describing St Marks as a 'piece of perfect and unchangeable colouring.'[20] He claimed that 'the first great principle of architectural colour (was) let it be visibly independent of form'[21] explaining that 'the stripes of a zebra do not follow the lines of its body or limbs.'[22] He felt that for architectural colour to be beautiful '(one needed) simple masses of it, zones, as in the rainbow and the zebra; cloudings and flamings, as in marble shells and plumage, or spots of various shapes and dimensions ... chequers and zigzags... (considering that) it is impossible to be over quaint or angular in architectural colouring.'[23]

Such statements would appear to give unlimited sanction to the architect, but luckily Street was a man who could restrain himself when required, having what Ruskin termed the 'gift' of 'the perception of colour.'[24] Although Street loved colour he did not necessarily share Ruskin's views on its use. For example, he did not approve of the use of wall cladding, except on non-load-bearing walls, considering it dishonest, and pointing out that veneering often concealed shoddy construction in Venetian buildings. He did not, however, object to inlay or incrustation in spandrels or between string courses, and, in discussing mosaics and tiles, considered that 'our buildings should, both inside and outside, have ... some of that warmth which colour only can give.'[25] Street preferred structural polychromy, particularly admiring Sienna, and felt that Italian Gothic provided the paradigm for 'the introduction of colour in construction which is managed generally with such consummate beauty, refinement, and modesty,'[26] whilst also appreciating that 'there is no sort of work which so much requires skilful handling, or which is so liable to degenerate into vulgarity.'[27]

One of the first buildings where Street displayed structural polychromy was his school at Inkpen (1850), but this was probably not intentional because the colour is gained through the use of brick and flint, which are natural local building materials. The Boyne Hill (1854) complex shows a developed polychromy, in the bold black and red brick patterning of the secular quarters, and the well defined horizontal banding of cream Bath stone on the church.[28] The interior is also patterned, with the aisle walls having horizontal black patterns, and the arcade arches decorated with alternating black and red brick, and Bath stone. The clerestory windows also have decorated voussoirs. Undoubtedly Street's most Ruskinian production was St James-the-Less, Westminster (1860-61) where the combination of red and black brick and cream Morpeth stone are more boldly displayed, with black zig-zags on the north aisle wall, and diapering round the apse. In the interior there are polished Devonshire marble shafts and colonettes to contrast with the black and red banded brickwork.[29] The aisle walls are covered to dado level with Maw's black, brown, red and cream vitreous tiles 'of a most unhappy raw brownish tonality.'[30] The chancel itself is a riot of colour and decoration, with marble vaulting shafts, and black mastic inlay in geometrical and floriated patterns, interspersed with red and yellow encaustic tiling.

The most wonderful creation is the Celtic inspired cross composed of varicoloured Irish marbles and decorated with studs of Derbyshire spar. The ceiling is vaulted with black, red and cream bricks, with stone ribs. SS Philip and James, Oxford (1860-62) shows far less overt polychromy. The exterior of creamy Bath stone with red sandstone bands at various levels and on voussoirs is subtle and sophisticated. The same colouration continues in the interior, accentuated by the squat marble shafts in the nave, and the slender marble columns between the aisle windows. The sanctuary has rust, chocolate, brown and cream tiling to dado level, inset with red and yellow encaustic tiles, and the vaulting ribs are highlighted in red, but generally the colouring is subdued. A later church, St Mary Magdalen, Paddington (1867-77) is altogether quieter. Stone dressing is used on the exterior, but the only striking banding is on the belfry stage of the tower. Inside the cream stone is used for shafts and voussoirs, and horizontal banding of the walls, but the effect cannot really be called Ruskinian. Perhaps Street's most striking examples of Ruskinian Gothic after this date are St Paul's, Rome (1872-76) and the Bell Lane elevation of the Law Courts. In both the contrast between the red brick and white stone is much greater, positively slicing the building into sandwich strips, lacking the vitality of his younger years, and the subtlety of his middle years.



St James the Less, Pimlico

ORNAMENT

In direct opposition to Pugin, Ruskin stipulated that architecture 'is the art which so disposes and adorns the edifices raised by man, for whatsoever uses, that the sight of them may contribute to his mental health, power, and pleasure.'[31] Architecture is of a 'high order' and consists of 'useless'[32] ornament, whereas building, of a 'low order' consists of all that is structurally necessary, and by analogy, is equated to 'a wasp's nest, a rat hole, or a railway station.'[33] Ruskin warns his readers 'not ... to connect the delight which you take in ornament with that which you take in construction or usefulness. They have no connection.'[34] Ruskin felt that continuous repetition of forms was entirely wrong, since nature never repeats itself exactly, and, anyway, the result would be monotonous. He felt that there should be hierarchy of forms and that ornament should be subordinated to the greater whole. In distributing ornament, and despite terming it 'useless', he said 'there must never be any sense of gap or blank, neither any sense of there being a single member, or fragment of a member, which could be spared.'[35] In his chapter on Sacrifice, Ruskin explains that labour is a worthy exercise, and any increase in effort spent on decorating buildings was therefore meritorius, and, by analogy, lavish decoration was acceptable. Ruskin also had interesting views on the scale of ornament, considering that close to a building one sees fine details, at mid distance the mouldings, pinnacles and large statuary are in focus, and that at a greater distance the main forms of the building dominate our vision. To accommodate these different perspectives he felt that detailing on items at close range eye level should be very fine, whereas detailing on parts of the building further from the viewer should not be as strong. He disliked the way 'modern architects decorate the tops of their buildings. Medieval ones decorated the bottom.'[36] He was averse to colour in sculpture, unless very discreetly employed.

As an architect, not a critic or historian, Street's views were naturally those of Pugin, agreeing that architecture

'must be useful first of all, beautiful afterwards. Unless it is useful, it is not really artistic,' and 'no work which is not solid and well constructed and proportioned, however richly it may be adorned, is ever in the end lastingly ornamental.'[37] He explained the true elements of Gothic as 'the adoption of the best principles of construction, and the ornamentation naturally and properly, and ... without concealment, of the construction.'[38] He pointed out that Italian ornament was usually applied and bore no relation to the structure, and that, because the architects were often also the sculptors, more emphasis was placed on the sculpture than the building.[39] The ornamentation of his buildings is usually confined to the sculpture of capitals and pulpits, woodcarving in choirs, and ironmongery. In designing for this latter craft, Street proved himself a disciple of Ruskin, and a mentor for Morris, by learning the trade.

The sculpture produced in Street's churches certainly lives up to the 'noble grotesque' of medieval sculptors, showing vitality and exuberance (especially those in St James-the-Less, Westminster), and changefulness, because every capital is different. Most of Street's carved capitals are also Ruskinian in that they appear rooted in the column, give supportive strength, and spring out from it, leading the eye upward. In SS Philip and James, Oxford, he adheres to Ruskin's views on the correlation between detail and distance from the viewer, in that the carvings at clerestory level are much coarser than those on the capitals. The detailing of the Law Courts however, although poor overall, is of similar intricacy throughout, and there is very little at eye level. There is some beautiful wood-carving in the choir of All Saints, Boyne Hill, and the quality and innovation of design in Street's ironwork is always exceptional.

ASYMMETRY

Since nature is never symmetrical, Ruskin admired asymmetry, and, like Pugin, felt that 'one of the chief virtues of the Gothic builders (was) that they never suffered ideas of outside symmetries and consistencies to interfere with the real use and value of what they did.'[40] This particular paragraph continues with a description of how each generation added to the existing structure to create an organic whole. Even in buildings which appear to be symmetrical Ruskin manages to discover anomalies, as in San Giovanni Fuorcivitas, Pistoia, and the Duomo, Pisa, where he describes the varying arcading as 'Living Architecture. There is sensation in every inch of it.'[41] He comments on Pisan builders 'I only wish we had a little of his impudence.'[42] Instilled with a devastating hatred of Renaissance architecture, and classical symmetry, he positively welcomes 'impatience (as) a glorious character in an advancing school,'[43] and 'Frankness and Audacity... sweeping sacrifice of precedent where precedent becomes inconvenient.'[44] Ruskin was fighting against contemporary mechanical symmetry but, in the process, is advocating latitudinarianism, allowing a free range of interpretation, and permitting architects to be quirky in their placing of elements and proportions.

Street, Puginian by training, automatically adhered to honesty of plan, and the possibility of asymmetry, feeling that significant parts of a building should be given prominence, and window groupings should convey the internal arrangement. He stated that 'in good work the external form is always a translation of the internal structure,'[45] and abhorred the fact that in the Italian churches there is 'scarcely any irregularity in shape or plan,'[46] and in domestic architecture the broad, flat, facades were deceitful of the internal planning. He felt that 'there is the highest art in so disposing the plan that the arrangement shall be convenient for the purpose, and yet admit of well-balanced masses in the elevation and well-managed outlines and skylines.'[47]

From his earliest Puginian essays onwards, Street appears to have adhered to the view that symmetry is not a necessity. His rural overtures are particularly noteworthy for their flexibility of design and obvious hierarchy of internal spaces. The *Ecclesiologist* stated that at Cuddesdon (1853-54) 'the planning of the whole is ingenious, and the elevations are, of course, subservient to the necessities of the plan, there being no attempt to mask the internal construction of the building, and no sacrifice of reality to external effect.'[48] Asymmetry was not confined to rural areas, SS Philip and James, Oxford (1860-62) having the unusual feature of a tower broader north to south than east to west, probably due to the very wide nave. It also has an octagonal turret at the south east corner, abutting the transept crossing tower. The confined site at Paddington (1867-77) resulted in an unusual plan with south aisle and mock north aisle, which he feared would label him as eccentric. Given this, he proclaimed, somewhat unusually, in 1850, that 'a very grand church must have some element of regularity to compose it in one perfect whole.'[49]

The length of this article, of necessity, dictates its scope. Other aesthetic premises of Ruskin could be considered, for example, building size, materials, towers, light and shade, pillars, symbolism, sculpture, incrustation, and tracery, and Street was one of the few contemporary architects who empathised with the sociological element in Ruskin's writings. Even Garrigan considers that 'in his enthusiasm and solemn dedication (Street) probably came as near as anyone in the Victorian era to approaching Ruskin's standards for the ideal architect.'[50] Street did not waste time indulging in symbolism, moralizing, or polemics; he was far too sensible and rational for that. He was also possessed of an independent mind, which assimilated the knowledge of Italian colour, Germanic brick-work, the muscularity of French churches like Laon and Burgundy, and produced, not copies, but developments. He felt that anyone who 'has studied on the spot, as I have done, not only a vast number of buildings in England, but also nearly all the best examples in France, Spain, and Germany, could not do otherwise than profess his truest allegiance to be due to the truthful beauties of his own national variety of the style.'[51] As Ruskin says, in his Lamp of Obedience, no man is an island, and common knowledge and humanity spring from community.

1 Dale Dishon, 'Ruskinian Influences on the Works of G E Street: St James-The-Less, Westminster', *Ecclesiology Today*, January 1998

2 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 5,24

3 Ruskin did actually say that 'a building, in order to show its magnitude, must be seen all at once ... it must have one visible bounding line from top to bottom and end to end,' *The Seven Lamps of Architecture*, New York, 1989 (1880), 3,6. This relates to Ruskin's ideas on Power. Similarly Street disparaged 'the vast height of such churches as Amiens, Beauvais, Bourges or Le mans, (which make) it impossible that the exterior should be a complete whole from whatever point it is viewed.' AE Street, *Memoir of GE Street*, New York, 1972 (1888), Lectures to Students at the RA, 3 March 1881, page 429

4 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 3,2

5 AE Street, *Memoirs of G E Street*, New York, 1972 (1888), page 128

6 ibid, page 127

7 Ruskin, *The Stones of Venice* 2,London, 1900, 6,22

8 *The Works of John Ruskin*, London, 1904, Edinburgh Lecture 1, 1 November 1853, para 6

9 In the fourth volume of *Modern Painters*, Ruskin allegorized the laws of geology and found in each of the main types of rock a divinely intended emblem of human political relations.

10 *The Works of John Ruskin*, London, 1904, Lecture 2, 4 November 1853, Edinburgh, para 56. Ruskin later deified colour by speaking of the 'nobleness and sacredness of colour' and 'of all God's gifts to the sight of man, colour is the holiest, the most divine, the most solemn.' Ruskin, *The Stones of Venice* 2, London, 1900, 5,30

11 G E Street 'On the Proper Characteristics of a Town Church', *Ecclesiologist*, XI (1850), page 227

12 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 4, 35

13 Unrau, *Looking at Architecture with Ruskin*, London, 1978, page 140, quoting Joseph Gwilt *Encyclopaedia of Architecture* (1842)

14 GE Street, *Notes of a Tour in Northern Italy*, London, 1986 (1855), page 548

15 Ruskin, *The Stones of Venice* 2, London, 1900, 4,28

16 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 2,18

17 *The Works of John Ruskin*, London, 1904, Edinburgh Lecture 1, 1 November 1853, para 53

18 The *Ecclesiologist* considered that the slender green marble shafts in Scole's St Francis Xavier, Liverpool (1848) looked more like cast-iron pipes.

19 Hitchcock, *Early Victorian Architecture in Britain*, London, 1972, page 609

20 Ruskin, *The Stones of Venice* 2, London, 1900, 4,28

21 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 4,36

22 ibid, 4,36

23 ibid, 4,39

24 Ruskin, *The Stones of Venice* 2, London, 1900, 4,28

25 G E Street, *Notes of a Tour in Northern Italy*, London, 1986 (1855), page 463

26 ibid, page 438/9

27 ibid, page 456/7

28 The *Ecclesiologist* complained about the 'overpowering redness of the entire pile ... walls red brick ... roof is of red tiles ... we want some relief from the universal red tone.' XIX (1858), page 316

29 *Ecclesiologist* again had cause to complain that 'the interior of the church is exceedingly red.' (1861), p 326

30 Hitchcock, 'GE Street in the 1850's', *Society of Architectural Historians Journal*, page 165

31 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 1,1

32 If the forms of ornament are useless they can only be judged by their individual aesthetic value, and not as a contribution to the building.
33 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 1, footnote 4
34 Ruskin, *The Stones of Venice 1*, London, 1858, 2,17. Ruskin implies that if you do attempt to appreciate the structure and ornament as a unit, you will lose all sense of the beauty.
35 ibid, 21,34
36 *The Works of John Ruskin*, London, 1904, Edinburgh Lecture 1, 1 November 1853, para 34
37 AE Street, *Memoir of GE Street*, (1888), G E Street Lectures to Students at the RA, 14 Feb 1881, p 317
38 GE Street, *Notes of a Tour in Northern Italy*, London, 1986 (1855), 1st Preface, page xv
39 Street also felt that much Italian sculpture lacked the freedom or vigour of Northern sculpture, and considered Chatres Cathedral worth ten St Mark's, Venice. Ruskin actually accepted Street's condemnation in 1859, when introducing a meeting of the Photographic Association in London. The *Works of John Ruskin*, Vol 16, London, 1904
40 Ruskin, *The Stones of Venice 2*, London, 1900, 6, 38
41 Ruskin, *The Seven Lamps of Architecture*, New York, 1989 (1880), 5,13
42 ibid, 5,11
43 ibid, 5,9
44 ibid, 5,5
45 AE Street, *Memoir of G E Street*, New York, 1972 (1888), GE Street Lectures to the Students at the RA, p 342
46 GE Street, *Notes on a Tour of Northern Italy*, London, 1986 (1855), page 439
47 A E Street, Memoir of GE Street, New York, 1972 (1888), page 111, quoting his father
48 *Ecclesiologist*, XIV (1853), page 134
49 GE Street, 'On the Proper Characteristics of a Town Church' *Ecclesiologist* XI (1850) page 230
50 Garrigan, *Ruskin on Architecture: His Thought & Influence*, Wisconsin, 1973, page 90
51 A E Street, *Memoirs of G E Street*, New York, 1972 (1888), page 81, quoting his father

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ECCLESIOLOGICAL SOCIETY
DRAFT PROFIT & LOSS ACCOUNT FOR 1998

	1998 £	*1997* £
Income		
Subscriptions & Donations	3039	3013
Publication Sales, less expenses	350	591
Investment income	2000	2138
Conference profit	-	866
	5389	6608
Expenditure		
Printing booklets	-	1024
Newsletter	4155	1989
AGM	28	48
Other Meetings	243	131
Visits	10	20
Administration	612	442
Library expenses	77	-
	5125	3654
Surplus for the year	264	2954

BOOKS SEEN & NOTED

Biddle, Martin, *The Tomb of Christ* (Sutton, 1999), ISBN: 0750919264. Hb, 172 pages, ills. £25. 00. Results of an extensive programme of documentary research, archaeology and surveying.

Blomme, Yves, *Anjou Gothique* (Picard, 1998), ISBN: 2708405438. Hb, 359 pages, many illS. £24.5 0. Study of gothic architecture in the Anjou region, the home of the style.

Brachmann, Christoph, *Gotische Architektur in Metz unter Bischof Jaques de Lorraine (1239-60):* Der Neubau der Kathedrale und seine Folgen (Gebr. Mann Verlag, 1998), ISBN: 3786119678. Hb, 424 pages, many ills, £80. Thirteenth century gothic architecture in Metz.

Butler, Derek, *Canterbury Cathedral* (Sutton, 'Britain in Old Photographs' series, 1997), ISBN: 0750915412. 126 pages, profusely illustrated. £9.99.

Burnell, Simon (ed.), *Die reformierte Kirche von Sissach BL: Mittelaiterliche Kirchenbauten und merowingerzeitliche 'Stiftegriiber'* (Archiiologie und Kantonsmuseum Baselland, 1998), ISBN: 3905069326, 226 pages, illustrated. £27.50. A Merovingian church and three other phases preceded the present sixteenth-century building. There is an important series of late Merovingian burials of the proprietors of the chapel

Cox, D. C. (ed.), *Sir Stephen Glynne's Church Notes for Shropshire* (Shropshire Record Series, 1, 1997), ISBN 095137171. Published by the Centre for Local History, Keele University, Staffs, ST5 5BG. Available from the Editor, Shropshire Record Series, Shropshire Records and Research Centre, Castle Gates, Shrewsbury, SYI 2AQ. Pb, 137 pages. More church notesftom the indefatigable mid-nineteenth-century church-crawler. With a useful introduction.

Crippa, Maria Antoinietta & Mahmoud Zibawi (eds.), *L'Art Paliochritien* (Editions Zodiaque, 1998), ISBN: 2736902475. Hb, 496 pages, ills. £75.00. A number of chapters on aspects of Roman and antique Christian art.

Cuppleditch, David, *Lincoln Cathedral* (Sutton, 'Britain in Old Photographs' series, 1996), ISBN: 0750907002. 126 pages, profusely illustrated;£9.99.

Derbes, Anne, *Picturing the Passion in late Medieval Italy* (CUP, 1998), ISBN: 0521639263. Pb, 270 pages, ills. £I 5.95. Paperback of a book published in 1996. Surveys thirteenth century Pasgion cycles, relating them to Byzantine models, but with significant Franciscan influence.

Ede, Janet, and Norma Virgoe & Tom Williamson, Halls of Zion: *Chapels and Meeting-Houses in Norfolk*, (Centre of East Anglian Studies, University of East Anglia, 1994), ISBN: 0906219353. Pb, 69 pages, illustrated. Price not available. Publication of the results of the Norfolk Nonconformist Chapels Survey.

Esterly, David, *Grinling Gibbons and the Art of Carving* (V&A, 1998), ISBN: 1851772553. Hb, 223 pages, illustrated in b&w and colour. £35.00. Written by a Professional limewood carver, the book sheds new light on Gibbons's art.

Fawcett, Jane, *Historic Floors: their History and Conservation* (Butterworth Heinemann), ISBN: 0750627654. £60. 00. Deals with floors of all types.

Fleury, Michel & Albert France-Lanord, *Les Trisors Merovingiens, St Denis* (Gerard Klopp, 1999), ISBN: 2906535052. Hb, 464 pages, many ills. £120. Excavations of the grave areas, with a full report of the outstanding finds.

Friedman, John Block & Jessica M. Wegman, *Medieval Iconography: A Research Guide* (Garland Medieval Bibliographies, 20, 1998), ISBN: 0815317530. Hb, 464 pages; £73. 00. Bibliography, describing overview studies and annotating joumal articles.

Gem, Richard (ed.), *English Heritage Book of St Augustine's, Canterbury* (Batsford/English Heritage, 1997), ISBN: 0713481447. 176 pages, ills. Describes and puts in context the ruins of this significant site.

Grierson, Roderick, *Gates of Mystery: The Art of Holy Russia* (Lutterworth Press, Cambridge, n.d.), ISBNO7188290OX. Pb, 336 pages, extensively illustrated in colour. Price not available. Catalogue of travelling exhibition, shown inter alia at the V&A.

Grunsky, Eberhard (ed.), *Die Sixtus-Kasel in Vreden: Untersuchung und Restaurierung einer mitteraftertichen Gewandreliquie* (Denkmalpflege und Forschung in Westfalen 35, 1997), ISBN: 3774928509. Hb, 76 pages, many ills. £21.50. A medieval robe relic.

Hastings, Adrian, *Elias of Dereham: architect of Salisbury Cathedral* (RJL Smith & Associates, for the Dean and Chapter of Salisbury Cathedral, 1997). Pb, 28 pagees. £2.95. Full account of this key figure in the building of the Cathedral arguing he was more than just an administrator

Hill, P. R & J. C. E. David, *Practical Stone Masonry* (Donhead Publishing, 1995), ISBN: 1873394144. Hb, 276 pages, numerous illustrations. Guide price £40. Intended as a replacement to the classic work by Warland, published in the 'twenties'.

Keck, David, *Angels and Angelogy in the Middle Ages* (OUP, 1998), ISBN: 0195110978. Hb, £32.00.

Koller, Manfred, *Der Fliigelaiter von Michael Pacher in St. Wolfgang* (B6hlau, 1998), ISBN: 3205989007. Hb, 192 pages, many ills. £28.00. Description and discussion of this magnificent altarpiece.

Lewer, David & Robert Dark, *The Temple Church in London* (Historical Publications, 1997), ISBN 0948667486. 192 pages, ills. £28.00. Generously illustrated history, up to the end of the 'eighhes', - a lively combination of architecture, ecclesiology, and institutional arrangments and characters.

Levy, Kenneth, *Gregorian Chant and the Carolingians* (Princeton University Press, 1998), ISBN: 0691017336. Hb, 271 pages. Argues that Gregorian chant was converted to written form well before the normally accepted date of about 900 AD.

Manion, Margaret & Bernard Muir (eds.), *The Art of the Book: Its Place in Medieval Worship* (Exeter University Press, 1998), ISBN: 0859895661. Hb, 337 pages. £45. 00. A variety of essays, looking at such matters as patronage and the role of music.

Marks, Richard, *The Medieval Stained Glass of Northamptonshire* (OUP/British Academy, 1998), ISBN: 0 197261779. Hb, 400 pages, many ills. £99. 00. Detailed study and discussion of imagery, patronage and organisation.

Marks, Richard, *Image and Devotion in Late Medieval England* (Sutton Publishing, forthcoming), ISBN: 0750914661, 256 pages, illustrated. £25.00 According to the publishers, this will 'offer a vital new perspective on the medieval image in terms of devotion,.function, patronage and production'.

Montagu, Gwen, Jeremy Montagu & C. R. Nicewonger, *Minstrels and Angels: Carvings of Musicians in Medieval English Churches* (Fallen Leaf Reference Books in Music, 33, 1998), ISBN: 0914913409. Hb. £25.00.

Nilson, Ben, *Cathedral Shrines of Medieval England* (Boydell & Brewer, 1998), ISBN: 0851155405. 288 pages, illustrated. £40.00. Serious and informedstudy of medieval shrines in English cathedrals. Limited number of illustrations, of variable quality.

O'Reilly, Sean D., *Irish Churches and Monasteries: an Historical and Architectural Guide* (Collins Press, Carey's Lane, Cork, 1997), ISBN: 1898256144. Pb, 212 pages, ills. £7.99. Forty selected sites. Somewhat limited illustrations.

Parsons, David, Churches and Chapels: *Recording Places of Worship* (CBA, 1998, new edition), ISBN: 0906780861. Pb, 95 pages, 30 figures in the text. £7.50. New and extended edition of the 1989 work

Pfaff, R. W., *Liturgical Calendars, Saints and Services in Medieval England* (Variorum 1998), ISBN: 0860786773. Hb, 280 pages. £49.50. A variety of articles on liturgical matters (some previously published), including discussion of the relation between rubrics andpractice.

Picard, Jean-Charles, Eveques, *Saints et Citis en Italie et en Gaule: Etudes d'Archiologie et d'Histoire* (L'Ecole Frangaise de Rome, 1998), ISBN: 2728305374. Pb, 493 pages. £39.50. Extensive collection of Picard's essays, including work on Christian architecture and the cuft of the saints.

Pickford, Chris, *Bedfordshire Churches in the Nineteenth Century*: Part II, parishes H to R (Bedfordshire Historical Record Society, Volume 77, 1998), ISBN: 0851550606. Pb, approx. 300 pages, ills. £15.00. The second volume of Pickford's indispensable compilation of nineteenth-century records, including Sir Stephen Glynne's church notes

Pickles, Christopher, *Texts and Monuments: a Study of ten Anglo-Saxon Churches of the Pre-Viking Age* (Archaeopress BAR 277, 1999), ISBN: 0860549410. Pb, 316 pages, illustrated. £37.00. Uses a range of evidence to reconstruct seventh and eight century Anglo-Saxon churches.

Repsher, Brian, *The Rite of Church Dedication in the Early Medieval Era*, (E. Mellen Press, Lampeter, 1998), ISBN: 0773422315. Price not available.

Rountree, Freda (ed.), *Taking Stock of our Ecclesiastical Heritage* (The Heritage Council, 1998), ISBN: 1901137058. Pb, 53 pages, ills. £5.00. Papers from a conference held in early 1997 to launch the Survey of Churches of Ireland

Safran, Linda (ed.), *Heaven on Earth: Art and the Church in Byzantium*, (Pennsylvania State University Press, 1998), ISBN: 02710167601. Pb, 280 pages, extensively illustrated. Price dependent on the dollar. Eight authors tackle the relationsip between theology, liturgy and art in the Byzantine church This book is the result of a lecture series at the Smithsonian.

Saward, John, *The Beauty of Holiness and the Holiness of Beauty: Art, Sanctity, and the Truth of Catholicism* (Ignatius Press, 1997), ISBN: 0898706327. Pb, 208 pages. Guide price £11.00. American publisher.

Siry, Joseph M., *Unity Temple: Frank Lloyd Wright and Architecture for Liberal Religion* (CUP, 1998), ISBN: 0521629918. Pb, 400 pages. Study of the building both from an architectural and religious perspective, placing it firmly in its social and institutional context.

Spencer, Brian, *Pilgrim Souvenirs and Secular Badges* (The Stationery Office, Medieval Finds from Excavations in London, 7, 1998), ISBN 01 12905749. Hb, 349 pages, profusely illustrated. £50. 00. Description and illustration of over three hundred pewter pilgrim badges of the middle ages, excavated in large part from the Thames waterfront

Stylianou, Andreas & Judith A. Stylianou, *The Painted Churches of Cyprus: Treasures of Byzantine Art* (A. G. Leventis, 1997), second edition, ISBN: 99635603OX. ffb 527 pages, ills. £65.00. Revised edition, examining many more churches, from early times to the eighteenth century.

Terfien, Samuel, *The Iconography of Job through the Centuries: Artists as Biblical Interpreters* (Pennsylvania State University Press, 1996), ISBN: 0271015284. Hb, £51.95. Jobian iconography from the third century onwards. The author argues that the artists were autonomous in their interpretations.

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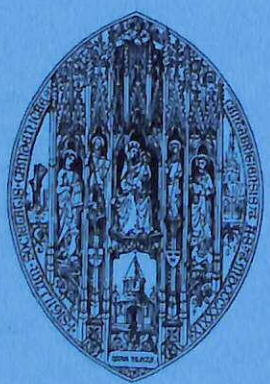

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