ECCLESIOLOGY TODAY

Number 17 September 1998

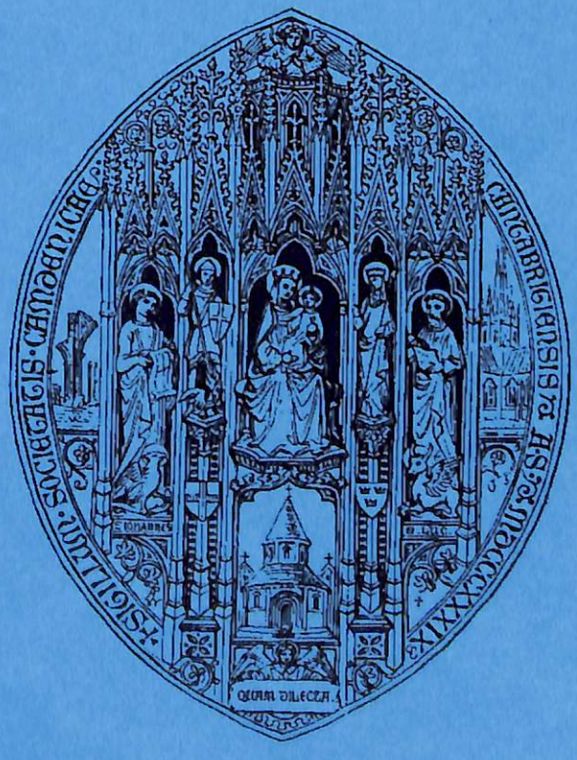
ISSN: 1460-4213

Incorporating the NEWSLETTER of the

ECCLESIOLOGICAL SOCIETY

Successor of the Cambridge Camden Society of 1839
Registered Charity no. 210501

PRESIDENT;
D.R. Buttress, LVO, MA, Dip.Arch., FSA, ARIBA
Surveyor of the Fabric of Westminster Abbey



IN THIS ISSUE

Two Victorian Gothic Revival Churches on the "Western Frontier"
Coventry Patmore, Basil Champneys, the Pious Society of Missions and the Church of St Mary, Star of the Sea, Old Hastings
The Gothic Roots of the Cathedral Church of St Peter and St Paul in Washington DC USA
The Church of St Ethelburga
Brighton & the Religious Census of 1851

OFFICERS OF THE SOCIETY

CHAIRMAN OF THE COUNCIL: Paul Velluet, B.A., BArch, MLitt, RIBA, 9 Bridge Road, St. Margaret's, Twickenham, Middlesex TW1 1RE.

HON. EDITOR OF ECCLESIOLOGY TODAY: John Elliott BA, MA PhD, Orcheston House, Broomrigg Road, Fleet, Hants, GU13 8LR.

HON. SECRETARY: Professor Kenneth H. Murta, BArch, DipArch, FRIBA, "Underedge", Back Lane, Hathersage, Derbyshire S30 1AR.

HON. TREASURER: Position vacant

HON. MEMBERSHIP SECRETARY: John Henman, 6 Nadir Court, Blake Hall Road, Wanstead, London E11 2QE.

HON. CORRESPONDENCE SECRETARY: Kenneth V. Richardson, 3 Sycamore Close, Court Road, Mottingham, London SE9 4RD.

HON. DIRECTOR OF PUBLICITY: Trevor Cooper, BA, MA, MBA, 38 Rosebery Avenue, New Malden, Surrey KT3 4JS.

MEMBER OF COUNCIL: Christopher Webster, School of Art & Design, Staffordshire University, Flaxman Building, College Road, Stoke on Trent ST4 2XW.

HON. MINUTES SECRETARY: Ian Watt, 14 Averill Street, London W6 8EB.

BOOK ORDERS: Melanie Brooks, 8 Hextable Close, Stanhope Road, Ashford, Kent, TN23 5FJ

CORRESPONDENCE

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

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

TWO VICTORIAN GOTHIC REVIVAL CHURCHES ON THE "WESTERN FRONTIER"

Christian E. Hauer, Jr., PhD, FSA, FRSA

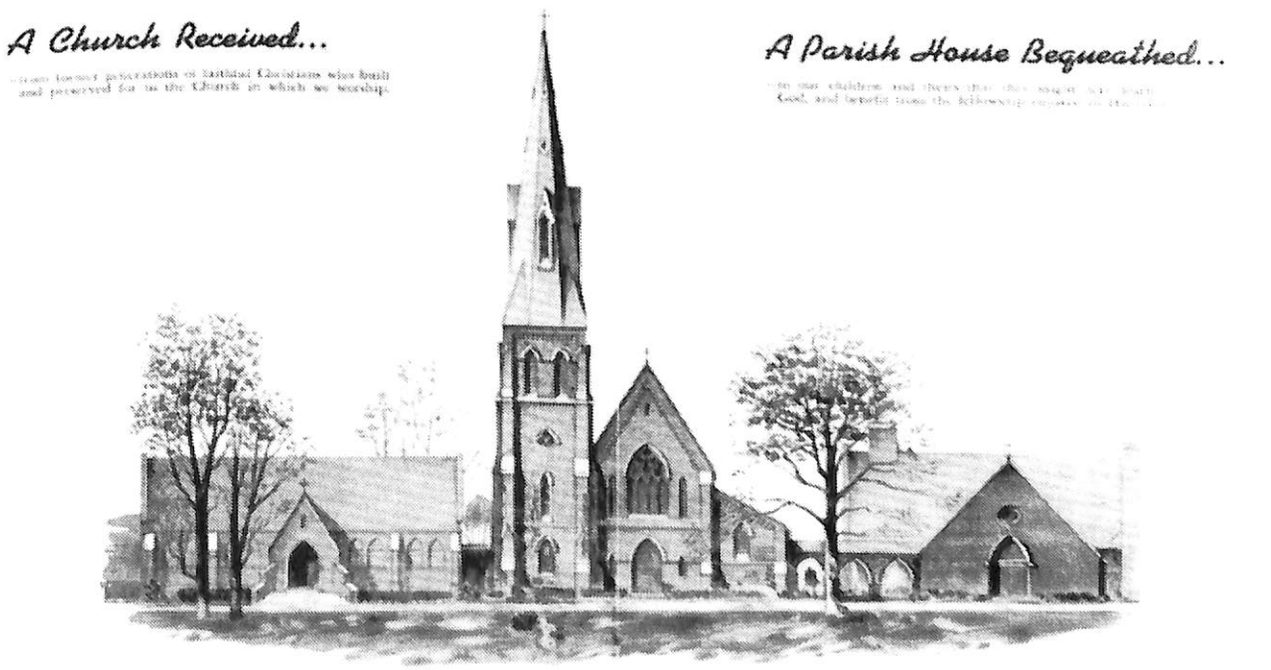
The most typical American Church from the Colonial period to the present is a simple rectangular hall with a single longitudinal roof gable, enhanced perhaps by a belfry-steeple, a porch, and even an apse if the congregation grew in numbers and affluence. But the image called up by the term "Colonial Church" is likely to be of the New England village churches which render the architectural vocabulary of Wren and Gibbs in white wooden buildings on the town green. Dr. James Doom notes that brick and stone were used in the Virginia tidewater and the Carolina lowlands (Doom 1998: 122-24), as indeed they were in urban areas up the east coast. This classical style is commonly known today as the "Colonial Church," and remains a popular alternative in American Church architecture.

Members of this society are well aware that the Gothic revival in Church architecture goes back to the 18th century in Britain, and that its full flowering in the 19th century was enhanced by the work of the Tractarians, of mentors such as Pugin, Butterfield and Ruskin, and (by no means least!) of the Cambridge Camden/ Ecclesiological Society, all within the friendly atmosphere of ambient romanticism. The Gothic Revival made its way to North America in the 19th century. Professor Roberts tells us that at least five English architects, schooled in Pugin's principles, migrated to North America to satisfy a growing demand for quality Gothic designs, and that Ecclesiological doctrine was not unknown (Roberts 1992: 32).

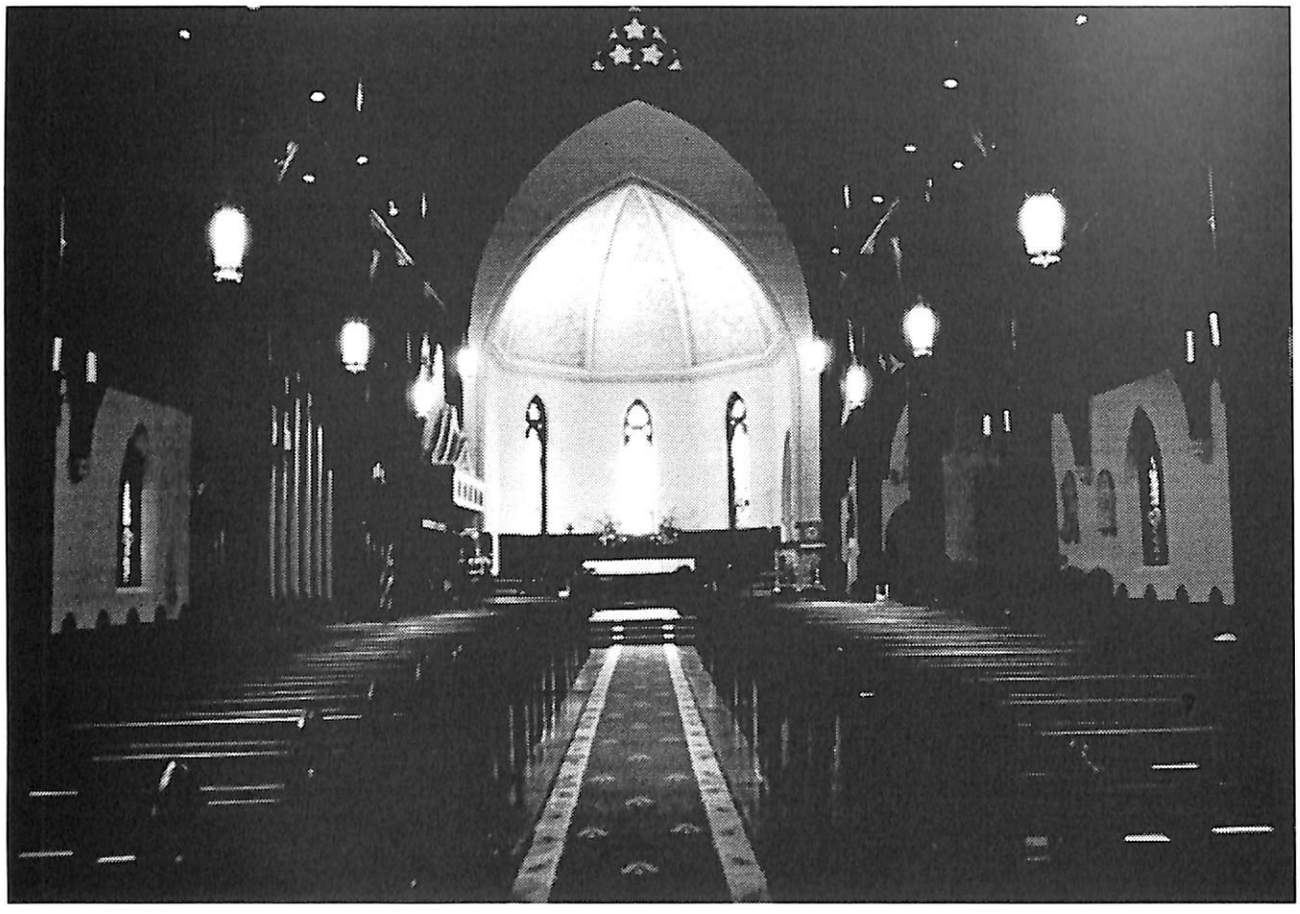
The town of Huntsville, Alabama is located north of the Great Bend of the Tennessee River, geographically, and in the long run culturally, more like Tennessee than the rest of Alabama. It began in 1805 when John Hunt built a cabin on the bluff above the aptly named Big Spring, which produces 24,000,000 American gallons of water a day (19,200,000 by British measure). Other settlers soon followed. A Federal land survey was conducted in 1807. Federal land sales began in 1808.

The original settlers ("squatters" to would-be gentry) were less literate and less adroit in matters of law than more affluent later arrivers. One of these, LeRoy Pope, bought the land surrounding the spring, laid out the town on a grid plan, and built his own handsome Greek Revival house on the highest hill in the township, where it still stands. Mr. Pope, who admired the poetry (and presumably the surname) of Alexander Pope, wished to call the town "Twickenham." A Presbyterian document of March, 1811, in the free-form spelling of the time, called it "Tinkingham" (Marshall 1977: 1). But this was the Great Republic. The will of the majority prevailed and the town became Huntsville. However, the historic preservation district which contains most of the surviving pre-1860 buildings is known as "Twickenham Town".

Events moved rapidly. Madison County, with Huntsville as the seat, was created in 1808. The Alabama Territory



The Episcopal Church of the Nativity, Huntsville, AL, USA (1859), Bibb Chapel (1886), left, and Ridley Hall (1952), right. This drawing was prepared for a 1950 brochure, setting forth plans for refurbishment of existing buildings and the construction of Ridley Hall. A memorial garden and columbarium has been established in the courtyard between the Church and Ridley Hall. (Courtesy Dr Frances Roberts and the Church of the Nativity).



The Episcopal Church of the Nativity, Huntsville, AL, USA, interior. (Photo.by Prof. Christian Hauer, FSA).

was split from the Mississippi Territory in 1817. A constitutional convention met in Huntsville in July, 1819, seeking admission to the Federal Union [1]. A congressional resolution, 14 December, 1819, admitted Alabama as a state.

Activity by Presbyterian clergy from Tennessee is documented from 1811. The First Presbyterian Church, the first of the denomination in Alabama, was organized 15 June, 1818, under the supervision of the legendary missionary, Gideon Blackburn [2]. A formal Anglican presence was longer in coming, partly because of the rigidities of Episcopal polity. Attempts to establish an Episcopal parish began as early as 1830, but the Church of the Nativity was not organized until 17 December, 1842. The Diocese conferred official parish status on 16 February, 1843.

A drawing which purports to reconstruct the original (1822) Presbyterian building shows a classic Colonial Church" in the Wren-Gibbs mode, with belfry tower, steeple and Greek Revival porch (Anon 1993: 20). The first Nativity building (1847) was Gothic, with a crenellated tower and roofline. Ecclesiological ideas may thus already have made their way into the community, though the building appears to be a product of local design and craftsmanship. It served as a parish school after the new Church was built and was not taken down until 1878. Thus it appears in photographs from the 1860s and 1870s. (It is misidentified as the Presbyterian Church by Dooling and Dooling, 1980: 52.)

The Presbyterian and the Episcopal congregations prospered in the 1850s. The Presbyterians, noting that lusty congregational singing drowned out their first organ, bought a new Jardine organ. It was said to have drowned out the congregation, and brought down hunks of plaster with its crescendos (Shenk and Shenk 1968: 27). Something had to be done! Both congregations felt they had outgrown their existing buildings.

The earliest history of the Presbyterian Church suggests that crowding was not the only factor. Presbyterian Elder Sidney J. Mayhew wrote (1908: 11) "The old one [Church building] though substantial, was plain. In the congregation were many wealthy citizens. Their ambition was to have a building of which to be proud. In all their secular affairs they were accustomed to the best, so why not have the best in their church?" The Episcopal congregation was at least as affluent.

THE CHURCH OF THE NATIVITY [3]

The decision to build a new Church was taken in 1856. The rector, the Rev Henry C. Lay (later Missionary Bishop to the Southwest), was impressed by Trinity Church in Mobile, Alabama, and recommended its designers, Frank Wills and Henry Dudley of New York, to plan the new building. They were two of the immigrant British architects mentioned earlier. The design they produced was an elegant statement of Gothic Revival architecture, but with a few adaptations to the American milieu. The fabric is brick and the interior is done in wood and plaster. Dr.



The First Presbyterian Church, Huntsville, AL, USA, from the southeast. The topography permitted a complete undercroft with full windows and entries at ground level. (Photo. by Prof. Christian Hauer, FSA).

Roberts noted that the interior materials were a necessary economy. It is also quite likely that masons capable of constructing a Gothic building in stone were simply not available. The only major stone building in town at that time was the State Bank of Alabama (1835), designed by local architect George Steele, a specialist in the Federal and Greek Revival styles. The Greek Revival style of the bank is less daunting than Gothic. Even so, its six Ionic columns were imported from Maryland (Stephens 1984: 162). Despite the substitution of materials, the Huntsville builder, Hugh N. Moore, experienced such difficulty executing the Gothic that the rector contacted Wills to send one of his employees, a Mr. Mason, to help supervise construction. Some lumber, windows and interior fittings were apparently selected by the architects and shipped from New York. Wills, who was credited as the designer by one early document, died in 1857. Dudley continued as consulting architect to the project's completion. Much interior plaster fell due to premature dry rot, combining with exterior fabric problems to occasion costly repairs shortly after the building was completed. The first service was held in the new building on Easter Eve, 23 April, 1859.

The interior of the Nativity is a beautiful realization of what some American architects call "carpenter Gothic". This is not the hammer-beam construction of historic English Gothic, but a style in which wood does the work of stone in the piers, arches and vaults. The interior length is 104 feet, the width of nave and aisles 50 feet. Doors at the rear open directly into the nave on the north and west. The tower base constitutes an east porch. The chancel is elevated three steps. The pulpit is polished brass openwork and is on the Epistle side. The brass eagle lectern is on the Gospel side. The windows remain the finest traditional stained glass in Huntsville. Three lancet windows illuminate the apse portraying Christ in the centre, St Peter on the Gospel side, and St Paul (appropriately!) on the epistle side. A "carpet" pattern predominates in the other windows, with various symbols in small medallions. The clerestory windows are round and medallion-like. The viewer gets a sense of basic colours, especially reds and blues, though the palette is in fact more varied.

The configuration of the plot dictated that the entrance to the Church should be on the north and the chancel to the south, rather than the east. The tower and steeple, on the eastern side of the facade, rising 151 feet, constitute the most striking feature of the exterior. The steeple takes a broad stance, capping the tower. This design, and its execution, probably account for the fact that the Nativity steeple (unlike its Presbyterian neighbor) withstood every storm for nearly a century. Then, in 1956, a severe storm damaged the steeple to such an extent that it had to be rebuilt. Those who can turn their attention from the steeple to other aspects of the fabric are rewarded by its elegant and satisfying detail. The interior and the exterior taken together provide an impression which one viewer described as "a most satisfactory Church."To my eye, it

exhibits a certain Protestant chastity in the midst of its Gothic richness, bespeaking perhaps a greater influence from Butterfield than from Pugin (cf Grove-Stevenson 1996; Elliott 1997; Dishon 1997).

THE FIRST PRESBYTERIAN CHURCH

The Presbyterian congregation made the decision to erect a new building in 1858 at a cost of $25,000. It actually cost $35,000, about the same as the Episcopal building, though the early repairs noted above ran the bill for the Nativity up to $37,565 (Mayhew 1909: 11; Shenk and Shenk 1968: 27; Roberts 1992: 35). Demolition of the old building began in April, 1858. The Shenks, citing an anonymous source, list the architect for the new Church as "Major Hieman of Huntsville," but Stephens (1984: 138) records him as "Nashville architect Adolphus Hiemann," and asserts that the original design was intended as a chapel for the University of Nashville (in which case it would probably have been realized in stone, like the other buildings of what would eventually become the first campus of Vanderbilt University medical school). It became red brick in Huntsville. The undercroft could be used for worship as of January, 1859. The Church was dedicated during a meeting of the United Synod of the Presbyterian Church, 17 May, 1860. The Shenks' anonymous source describes the building as "A stately edifice of Gothic architecture on the highest level of any Church in the place" (1968: 27). The exterior is much more reminiscent of a Scots parish Church than of the high Ecclesiological Gothic exhibited by its Anglican neighbor. Dr. Meikle suggests to me Tollbooth St. John's ("the Highland Kirk") in Edinburgh as a possible precedent. It was built in 1842-44 by James Gillespie Graham in collaboration with Pugin (Meikle 1998). The analogy is generally applicable, though the American building is much less grand. Given that a majority of English speaking settlers west of the mountains were of Scots or Ulster Scots ancestry, the Scottish ambience may have been deliberate.

The gently sloping hillside lot permitted the Church to have a complete undercroft with ground level entrances on the sides and windows of full height, while a modest double staircase provided access to the main entrance from the street. As in the case of the Episcopal Church, an eastern chancel was prohibited by the street frontage, and here by topography as well. The main entrance is to the east. The Church is 89 feet long and 50 feet wide, with a narthex and apse. The nave is provided with a gallery intended to seat the slaves of Church members, as in many Southern Churches prior to the American Civil War. These were sometimes frankly called "slave galleries"; the Nativity had "servant benches" along the aisle walls near the owners' family pews (Roberts 1992: 33). There was a west doorway to the tower at ground level, a doorway from the undercroft, and a broad arched entrance from the narthex. A circular stairway in the tower led from the undercroft to the narthex level, thence to the gallery, and finally up to the belfry (which was once literally inhabited by bats!).



The First Presbyterian Church, Huntsville, AL, USA, interior. A forthcoming musical program accounts for the podium at the centre. The main organ chamber is to the right. (Photo. by Prof. Christian Hauer, FSA).

The tower was 85 feet high. An 85 foot steeple was added after the building was finished. The steeple took a rather narrow stance within the crenellated tower, probably limiting its resistance to wind forces.

Was some sort of competition afoot? The Presbyterian tower and steeple stood 19 feet higher than the Episcopal counterpart. Its bell was reputed to be the largest in town. The steeple was toppled by a severe windstorm on 17 April, 1879. Mr. Mayhew wrote thirty years later, "Alas, how have the mighty fallen! An over-ruling Providence puts a corrective hand on unseemly pride, and by adversity, teaches valuable lessons to churches as well as individuals" (1909: 12). The bell cracked early in its life and was sold to be melted down for Confederate cannon. The tower was restored to the original design and the steeple was not replaced.

No effort was made to harmonize the interior of the Presbyterian Church with its Gothic exterior except for the four bays, the window at the rear of the apse, the arch of the apse and two framed memorial tablets in the shape of windows, and a marble font, located near the chancel in good Calvinist fashion. Otherwise, it was fitted out in current Evangelical fashion with a central pulpit, the Communion Table before it, and no centre aisle. Early writers speak of a frescoed ceiling. Photographs show vivid painted plaster with geometric patterns and large brass chandeliers typical of the period (Anon 1993: 20). The flat ceiling permitted vernacular construction techniques familiar to the builders, so there were not the problems with Gothic posed by the Wills-Dudley design. The building had the latest amenities: gas lights throughout and central heating. The organ and choir loft were in the centre, against the back wall. A major refurbishment in 1913-14, supported by a generous contribution from Miss Virginia McCormick of the harvest machine family, brought change but no greater architectural harmony. A new Skinner organ was installed in the apse, with massive golden display pipes, giving credence to the quip, "American Protestants worship organs." A shallow elevated choir loft with paneled front stood before it. The pulpit was in the centre on a raised platform with the Communion Table before it. Curved pews with contoured seats filled the nave. There still was no centre aisle. All of the new woodwork was handsome blond oak. A new metal ceiling was installed over the deteriorating plaster and electric lights typical of the period replaced the gas lights (Anon 1993: 21). I have personal memories of this configuration.

The Presbyterian Church finally got a chancel harmonious with its external architecture in a major renovation in 1949-50, when the "liturgical revival" in American Protestantism was coming into flower. I confess to having been a teen-aged advocate of the improvements. A new purpose built organ chamber opened through the first bay on



The First Presbyterian Church, Huntsville, AL, USA; the antiphonal organ, with a partial view of the gallery and doors to the narthex. (Photo. by Prof. Christian Hauer, FSA).

the epistle side, with room to accommodate future enhancements of the instrument. The Communion Table was moved into the apse, a proper Presbyterian distance from the rear wall. The apse window, blocked up when the organ was installed there, could not be restored because of the construction of a Church annex. Instead, it became a sort of reredos, containing a large wooden cross. The chancel was arranged basically in Anglican fashion, with the choir seats and organ console in facing rows and a pulpit on the Gospel side, a lectern on the Epistle side, at the rail. Presbyterian liturgical tradition ordains the service of Communion either seated at a table, or in the pew, so there is no "Communion rail" closing off the Sanctuary. The architects ingeniously reused most of the fine oak furnishings in the Chancel and reconstructed the pews to gain a centre aisle, restaining the wood in a darker colour.

The cost of creating a ceiling harmonious with the architecture was prohibitive. Economic strictures may also be seen in the contemporary "Gothic" lanterns. The architects have rendered such modern necessities as supplemental recessed lighting, heating/cooling diffusers and loudspeakers as unobtrusively as possible.

CONCLUSION

Only a few decades stand between the days of the Western Frontier and the decisions by the Episcopal and Presbyterian congregations in Huntsville to build new Churches in the Gothic style. Today they stand near the centre of a city of 200,000 that is a hub of the space and other high technology industries. Both have preserved their historic buildings, the oldest houses of worship in the community and part of the Twickenham Town historic restoration district. But neither has succumbed to the rigidity of a historic monument. Despite their urban location, both are vigorously supported by parishes of over 1,000 communicants, requiring two services each Sunday to accommodate those who come to worship. Both are noted for their fine organs and serve regularly as venues for vocal, instrumental and organ concerts.

Endnotes

1. The simple wooden hall where the convention met was about two blocks from the Churches of this study. The hall and nearby buildings of 1819 have been reconstructed as Alabama Constitution Village Park, exhibiting various aspects of life at the time.
2. Blackburn, "the Apostle to the Cherokee," established Presbyterian Churches in East Tennessee, moved on to work in Middle Tennessee and northern Alabama, and concluded his work in the Midwest, in Indiana and Illinois. Blackburn College in Illinois is his namesake monument. A legend which would make him chaplain to Colonial troops at the Battle of King's Mountain (North Carolina) fails to recognize that he was an infant at the time.
3. Discussion of the Church of the Nativity is heavily dependent on Roberts 1992.

Bibliography of Cited Sources

Anonymous (ed), *The First Presbyterian Church, Huntsville, Alabama, the 175th Anniversary Commemorative Book and Directory*. Huntsville, AL: The First Presbyterian Church, 1993.

Dishon, D, "The Cambridge Camden Society Model Church," *Ecclesiology Today* #14, Sept 1997, pp 1-2.

Dooling, D, and Dooling, S, *Huntsville: A Pictorial History*. Virginia Beach, VA: Donning Company Publishers, 1980.

Doom, J L, "Wren's Planning for the Parish Churches", *Christopher Wren and the Many Sides of Genius* (ed. C. Hauer). Lewiston, NY and Lampeter, Wales: The Edwin Mellen Press, 1997.

Elliott, J, "The Beginnings of the Cambridge Camden Society", *Ecclesiology Today* #12, Jan 1997, pp 2-4.

Grove-Stevenson, K., "The Victorian Period", *Ecclesiology Today* #11, Sept 1996, pp 307.

Marshall, J W, *The Presbyterian Church in Alabama*. Montgomery, AL: The Presbyterian Historical Society of Alabama, 1977.

Mayhew, S J, "Notes of Historical Interest Relating to the First Presbyterian Church, Huntsville, Alabama, at the Commemoration, June 14, 1908, of the Ninetieth Anniversary of the Church", *First Presbyterian Church, Huntsville, Alabama: The 175th Anniversary Commemorative Book and Directory* (ed. Anon.). Huntsville, AL: The First Presbyterian Church, 1993, pp 8-19.

Meikle, M, Personal communication of 11.ii.98.

Roberts, F C, *Sesquicentennial History of the Church of the Nativity, Episcopal, 1843-1993*. Huntsville, AL: The Church of the Nativity, 1992.

Shenk, C F, and Shenk, D M, "History of the First Presbyterian Church, Huntsville, Alabama: Sesquicentennial Observance, 1818-1968," *First Presbyterian Church, Huntsville, Alabama: The 175th Anniversary Commemorative Book and Directory* (ed. Anon.). Huntsville, AL: The First Presbyterian Church, 1993, pp. 23-32. (Originally published by Paragon Press, Nashville, TN, 1968.)

Stephens, E H, *Historic Huntsville: A City of New Beginnings*. Woodland Hills, CA: Windsor Publishers, 1984.

Also Consulted

Fisk, S H, *Civilization Comes to the Big Spring: Huntsville,Alabama, 1823*. Huntsville, AL: Pinhook Publishing Company, 1997.

Hagen, V B, *The Pictorial History of Huntsville: 1805-1865*. Meriden, CT: The Meriden Gravure Company, 1963.

Don't forget the Dykes Bower Memorial Lecture at the Society of Antiquaries in Piccadilly on Tuesday 27 October. It commences at 6-30 pm. You need to book. See page 7 for details.

SOCIETY NEWS

Library Facilities at St Andrew by the Wardrobe

The process of integrating the Society's library with that of the Ancient Monuments Society is now almost complete. As explained in the Council's latest Annual Report, a copy of which was sent to each member with the April issue of *Ecclesiology Today*, the task has involved much cleaning and conservation work; this was not only of books formerly in the Ecclesiological Society's collection but also of a considerable amount of material from other sources. We are grateful to the church administrator for supervising this operation.

As a result of the negotiations which led to the merging of the two libraries, members of our Society will have access to the newly combined collections and to the Parish Church Council's separate theological library which is housed in the same building.

The arrangements for visiting the libraries are being finalised at the time of writing. If they have been concluded in time, a leaflet giving access details and a summary of the material held will be distributed with this issue of *Ecclesiology Today*; otherwise, this information will be supplied with the next issue (January 1999). Members who wish to make preliminary general enquiries about the available facilities may do so by contacting Kenneth Richardson, either by letter to his home address which is shown inside the front cover (an sae would be appreciated), or by telephone (0181 851 1521; evenings only).

Annual Subscriptions

At the Annual General Meeting which was held on 2 May 1998, subscription changes were announced with effect from 1 January 1999. The new rates will be:

Standard rate	£12.50
Additional member at same address	£2.50
Under 25 or retired	£10.00
Corporate	£12.50
Life member	£200.00

Members who pay by banker's order should inform their bank accordingly. Other members are strongly encouraged to also pay by banker's order as this would greatly ease the administrative burden. Please note that, after careful consideration, the Society's Council have resolved that NO FURTHER LIFE MEMBERSHIP SUBSCRIPTIONS CAN BE ACCEPTED UNTIL 1ST JANUARY 1999, when the above-quoted new rate will apply.

Appointment of Honorary Treasurer

As announced at the Annual General Meeting on 2 May, the Society has been without an Honorary Treasurer since 1 January, from which date the resignation of Roger Cline took effect. The Council have pleasure in taking this opportunity to place on record their thanks to him for his assiduous care and efficiency in looking after the Society's financial affairs.

They would now like to repeat their invitation, expressed at the Annual Meeting, for applications from members who would be interested in filling this important position. The possession of a recognised accountancy qualification, while obviously beneficial, is not essential but relevant book-keeping experience would be needed and computer literacy would be a useful asset. Enquiries, giving details of experience, should be sent as soon as possible, to the Chairman of the Council.

Westminster Cathedral

From Revd Mgr George Stack
Cathedral Administrator

Thank you so much for your kind letter of 15 May. I am delighted to know that the AGM of the Ecclesiological Society went so well. This building has an enormous impact on all who visit it, and I am glad that your members had the same experience.

Please accept the hospitality of the Cathedral as a thank you for all that people in the world of church preservation do for us. I am extremely grateful for the help, advice and support I receive from so many of you. No doubt we shall be in contact over the next few months. In the meantime, with all good wishes.

Dykes Bower Memorial Lecture

The first annual lecture in this new series will take place at the Society of Antiquaries, in Piccadilly, on Tuesday 27 October at 6-30 pm. The topic will be Beresford Hope and the Gothic Revival. Beresford Hope was one of the founders of the Society in 1839.

This is a unique opportunity to hear Professor Joe Mordaunt Crook, one of the leading Architectural Historians, speak about one of our Society's founders. It is also an opportunity to meet friends, and those of a like mind in convivial surroundings.

Tickets for the lecture and a reception cost £5 and can be obtained from Paul Velluet, 9 Bridge Road, St Margaret's, Twickenham, Middlesex TW1 1RE. Please send a sae.

End of Year Lecture

This is another opportunity to hear a leading expert. Wendy Evans will talk on "Whitefriars Glass: James Powell & Sons of London & the nineteenth century ecclesiologists". Wendy is the Museums Supervisor at Westminster Abbey

Museum, having previously been the Curator, eighteenth century, Department of Later London History & Collections at the London Museum. Her talk will be at the St Alban's Centre, Baldwin's Gardens, Holborn, London EC1 (just behind St Alban's Church and close to Chancery Lane tube), on 16 December, starting at 6-30 pm. The lecture will be followed by a Christmas reception.

How You Can Help the Society

Whilst it benefits from a small income which is derived from the investment of available funds, the Society at present is heavily dependent on members' subscriptions for financing the provision of its services, most of which are available without further charge. The Society's Council are frequently reviewing those services and seeking ways in which they might be extended and improved still further, but their efforts are of course constrained by the limitations of their financial resources.

One way in which members can help is by covenanting their subscriptions, a simple procedure which enables the Society to claim tax relief from the Inland Revenue. Donations in addition to the subscription are also welcome, and are gratefully received whatever their size. On a longer-term basis, some members may like to consider remembering the Society in their wills. Legacies can be a valuable source of funding. Their purpose can be specific (help with publications or add to investments), or can be left to the Council's discretion.

ODDS & ENDS

Ancient Monuments Society

Autumn Lectures 1998

THE BEAUTY OF HOLINESS
ARCHITECTURE AND THE SACRED

15 October, 6.00 pm "The work of the Friends of Friendless Churches" by Matthew Saunders, Hon. Director of The Friends.

22 October, 6.00 pm "The Sacred Landscape - Cities, Churches & Henges" by Martin Palmer, Director of the Sacred Land Project.

29 October, 6.00 pm "The Temples of Angkor Wat, Cambodia" by Denise Heywood, writer, lecturer and photographer.

5 November, 6.00 pm "'Understanding and Presenting the Holy Place" by Crispin Paine, partner in the "Sacred Places" consultancy and Director of the Gilbert White Museum at Selbone.

Throughout history there has been a recognition of the specialness of architecture built for the purposes of religious observance. These four lectures will examine how holy places and land were conceived and how they can be conserved and created afresh today.

The lectures will be held on successive Thursdays in the Wren church of St Andrew by the Wardrobe, London EC4. The church stands at the junction of Queen Victoria Street and St Andrews Hill; the nearest Underground and railway station is Blackfriars. Tea will be available in the Parish Rooms within the north aisle from 5.30 pm. Admission to the lectures is free but a contribution towards tea and biscuits would be welcome on the day. The lectures are open to anyone interested especially of course to members, but advanced warning of parties would advisable.

For further information, please telephone 0171 236 3934.

Church Tours

Jonathan Fryer has a number of tours which may be of interest to members. To book please send a SAE and your cheque to K. J. Fryer, 10 Coronation Road, Sheerness, Kent ME12 2QN. You should include the names of all participants and apply before 16 September for the Hampshire tour, and before 6 October for the foreign event.

Saturday 26 September Hampshire
Coach will leave Basingstoke station soon after 10-00 am. The visit will begin at Farleigh Wallop with a conducted tour of the hall (not normally open) and the church. Visits to the churches at Wield, Bighton, Dummer and Steventon will follow. Fee £10.

Wednesday 11 - Monday 16 November Brittany
Centred on the Breton city of Dol there will be visits to neighbouring towns with historic churches and opportunities for individual exploration. Travel will largely be by train (London to Rennes fare is £109). Accommodation will be in a first class hotel in the centre of Dol and rooms all have WC and shower. Including a full evening meal cost is 215 francs per night (approx £112 for the five nights).
Visits will include Lamballa and Dinan (Thurs), Mont St Michel and Avranches (Fri), Dol with optional trip to St Malo (Sat), Rennes (Sun & Mon). Deposit of £110 with balance (in francs) when travelling.

Wells Cathedral

A new book has just been published on the west front of Wells Cathedral. The foreward is by HRH the Prince of Wales, the Preface is by Peter Lasko and the remainder of the contents are the responsibility of Jerry Sampson who is an archaeological consultant who worked on the conservation of Wells Cathedral. The publisher is Sutton Publishing Ltd, the ISBN is 0750914505, the title *Wells Cathedral West Front: Construction, Sculpture, and Conservation* and the cost £45.

Victorian Society

Autumn Lecture Series
Arts & Crafts Architects

Wed 7 Oct	Detmar Blow by Simon Blow
Mon 12 Oct	P J H Cuypers by Aart Ozenaar
Tue 20 Oct	Philip Webb by Sheila Kirk
Wed 28 Oct	Voysey by Wendy Hitchmough
Tues 3 Nov	Lethaby by Geofrey Rubens
Wed 11 Nov	Baillie Scott by Diana Haigh
Wed 18 Nov	Lutyens by Roderick Gradidge

Admission £6 on the door or by a season ticket. All lectures at the Linnean Society 6-30 pm.

10 October coach trip to Albury, Surrey to see Pugin's work. Led by Rosemary Hill.

24 Oct a day out at St Albans Abbey led by Jane Kelsall.

Apply Victorian Society, 1 Priory Gardens, London W4 1TT.

Book Binding

Harry Coles tells us that a very good and economical book restoration service is available from Tracy L Cloutier of Book Restoration and Modern Design, 6 Thorncliffe Road, London SW2 4JQ (Tel: 0181 674 4061). He recently sent her a 1903 reprint of the First Prayer Book of King Edward VJ. She cleaned it, replaced the end papers, headbands and case bindings all for £12.

St John the Baptist, Huntley

Most of this fine Gloucestershire church was designed by S. S. Teulon in 1861-63. He demolished all but the tower of an earlier church, built a new church and added a spire atop the tower. Harry Goodhart-Rendel described it as "one of the most interesting buildings in England".

Teulon is often aligned with the Victorian "Low Churc"' yet the interior of this church is a riot of rich decoration. His great, great, great, great nephew suggests he has been badly treated by past generations of architectural historians and that a reassessment is long overdue. Alan and his wife Christine are members of the Society and it is hoped that they will provide an article on Teulon for a future issue of *Ecclesiology Today*.

Sadly the church is now in need of much repair and £160,000 is needed to repair the roof and stonework, renovate the interior decoration and to repair many of the windows. Anyone interested in helping this worthy cause should contact Jim Rollinson, 28 Byfords Close, Huntley, Glocs GL19 3SA.

Southwark Cathedral

A Millennium grant of almost £4m will transform Southwark Cathedral. The money will enable the Chapter House to be converted into a Visitor Centre, for a new Refectory and Library to be built, better facilities to be provided for the Song School while improved pedestrian access will be created to the whole Cathedral complex. The works will involve part demolition of the new Chapter House which was only completed some ten years ago.

Bedfordshire Churches

The Bedfordshire Historical Record Society has just published Part II of its *Bedfordshire Churches in the Nineteenth Century* series. This deals with those parishes startting with letter H to R. Copies can be obtained from BHRS Publications, 10 Kimbolton Avenue, Bedford MK40 3AD. The cost, including post and packing, is £15. Copies of Part I can also be obtained for the same price.

Norwich Cathedral

There are plans to restore and revitalise the medieval cloister of Norwich Cathedral. The £10m scheme is being masterminded by the architect Sir Michael Hopkin, and will involve bringing the cloister back into the centre of Cathedral life. In addition there are plans to create a library which will echo the Benedictine tradition of monastic learning, and create, what the Dean of Norwich described as, "the best theological library east of Cambridg"'.

Other Items

English Heritage has decided to increase its grants to Cathedrals, promising £3m would be shared by 23 cathedrals in need of restoration.

A Memorial Chapel to the 257 British dead of the Falklands campaign is to be built at Pangbourne College in Berkshire. It will cost £1.6m.

A community of monks are settling in central London to offer help to the hard-pressed City workers: possible locations are St Edmund the King and Martyr on Lombard Street and St Sepulchre on Holborn Viaduct.

St Paul's Deptford has been awarded £1.43m lottery funds towards the cost of a major restoration.

Private Eye readers will have seen that the Society got a mention recently.

Research Corner

Ecclesiology Today will always publish research pleas for help. Send details of your query to the editor.

COVENTRY PATMORE, BASIL CHAMPNEYS, THE PIOUS SOCIETY OF MISSIONS AND THE CHURCH OF ST. MARY, STAR OF THE SEA, OLD HASTINGS.

Stewart Abbott

Visitors to Old Hastings[1] who walk to the north of the High Street for five minutes will come to a remarkable nineteenth century church, the Catholic Church of St. Mary, Star of the Sea. The details of the project to build this church are remarkable and brought together Coventry Patmore, a poet and man of letters, the 'Pious Society of Missions', and Basil Champneys, the architect, writer and close friend and biographer of Patmore.[2]

If Coventry Patmore (1823-1896) is remembered today, it is as a poet: that he wrote over twenty articles on architecture, many of which were reviews of Ruskin's work, is not widely known. In 1847 he contemplated a book on architecture but it never materialised.[3] He had no formal training in architecture; his interest was that of a well-informed amateur.

His intimate interest in technique, both in poetry and in architecture, reveals the practical basis of his thinking; he is a craftsman, genuinely interested in mechanical detail, something quite different from the vague generaliser.[4]

He was 'an architectural critic of extraordinary power. He had learning, fluency and perception; the mind of a mystic and the eye of a poet.'[5] He knew and understood the importance of the architectural writings of Pugin and Ruskin. He believed that good architecture came from the *honest* use of materials and that natural beauty in a building was founded on this.[6] For Patmore the only possible style for a church was Gothic, a view put forward by Pugin in *Contrasts* which was first published in 1836.[7] J. Mordaunt Crook explains Patmore's importance in the development of the aesthetics of architecture:

> it was [Patmore] who first set out for English readers the secret of all great architecture, in all places, and at all times. The secret was - and is - not ornament, but symbol; not structure but an image of structure; the expression of gravitational thrust.[8]

In 1835 the 'Pious Society of Missions' was founded in Rome by Vincent Pallotti.[9] Members of the Mission came to England, built St. Peter's Church, in Hatton Garden, and looked after the Italian community in the locality. Patmore knew and admired the work of the Mission and a friendship developed between Patmore and Father Arkell after Father Arkell had shown conspicuous bravery when dealing with an armed intruder in his church. Subsequently, when Patmore decided to sponsor a church in Hastings, he asked the Fathers of the 'Pious Society of Missions' to help him and to provide the priests.[10]

The architect, Basil Champneys (1842-1935) trained under John Pritchard of Llandaff, who was described as 'Honest John, who practised severest Gothic and roundly cursed everyone who didn't.'[11] Although he designed buildings in other styles the influence of Patmore can be seen in his interpretation and development of the Gothic style. Champney's obituary in the Manchester Guardian describes him as being 'particularly distinguished for his mastery of the Gothic style.'[12] This is to be expected as one of his finest buildings, the John Rylands Library (1890-1899), is in Manchester. J. Mordaunt Crook describes the exterior style as 'Arts and Crafts Gothic',[13] others have described it as 'whimsical Late Gothic'.[14] The interior is stone vaulted and resembles a Cathedral nave. Champneys was not a member of RIBA, but was awarded the Society's Royal Gold Medal in 1912. He was clearly proud of his work in Hastings as pictures of St Mary Star of the Sea and the John Rylands Library were used to represent his Gothic work in the published Gold Medal presentation address and response.[15] In Champney's hands Gothic was a 'universal' building style; for secular use in the Rylands Library, for Catholic use in St Mary Star of The Sea and for the *Dissenter* (Congregational) Mansfield College in Oxford.[16]

Men like Mr Champneys do not pose: they speak in brick and stone in the manner that they feel most expressive of what they have to say in view of the environment, the uses and the conditions underlying any particular building they are called on to erect.[17]

Champneys knew Sussex and Kent very well and had published a volume about the Romney Marsh and its buildings in which he shows an appreciation and sensitivity to the landscape and buildings; both building styles and materials are sensitively described.[18]

How did the Church of St Mary Star of the Sea come to be built? In 1875 Coventry Patmore settled at the Mansion at Old Hastings.[19] He was then 52 years old and happily married for a second time.[20] He had converted to the Church of Rome and had married his second wife, Marianne (Mary) Caroline Byles, also a convert. Mary devoted her life to her devotions and looking after her husband and stepchildren.[21] She died unexpectedly on 12 April 1880 and the idea that they had shared in life, a Catholic Church in Old Hastings, was to become a church built by Patmore to the memory of his wife, Mary.[22] Patmore had entered into discussions with the Pious Society of Missions whilst Mary was alive; after her death the project was speedily started. Basil Champneys, Patmore's biographer, writes that 'the Pious Society acquired possession of an old house nearly opposite the Mansion, and of an adjoining site sufficient for a large church, which Patmore asked me to design'.[23] The site posed problems



St Mary, Star of the Sea, Old Hastings

and was more enclosed by buildings than is seen today. The Bourne, a stream and sometime drain, passed close to the east-end of the church. Today the Bourne is a relief road, built after the Second World War, which follows the course of the Bourne stream.[24]

The ground fell sharply from the High Street level towards the east, and the gradient suggested a basement beneath the choir which might be used as a temporary church while the superstructure was in progress, and eventually for schools.[25]

In the meantime the Mission started working from the High Street house, with one of the rooms used as a chapel. The crypt was in use from March 1882 and the church was opened on 2 July 1883.

Patmore was involved in all aspect of the planning and construction of the church. Champneys records his pleasure at working with Patmore on the project:

> His knowledge of architecture was thorough, and, so far as I was concerned, displayed itself in the most satisfactory manner, in encouragement and appreciation, without interference. He was intent on the work being worthy of its object, and as he said to me, it was to be 'the only Catholic Church in England without any bad taste in it.' I may record on my own part the unqualified pleasure which this connection with Patmore afforded.[26]

Patmore's previous home, Heron's Ghyll in the Ashdown Forest, had been altered in 'the later Gothic, with some leaning towards a French type in detail.[27] French influence is to be seen in Champney's design of the church. The church is about 140ft. in length and the width just under 60ft. The nave width is 23ft and the height to the crown of the vaulting is 37ft.[28] The church is constructed of local knapped flint and dressings are of Box Ground Bath stone. The interior vaulting is of Bath stone ribs and Chalk cells.[29] For Patmore the symbol of vaulting was an essential part of Gothic; 'In Gothic a system of vaulting [becomes] etherealized in pursuit of spiritual aspiration.'[30] A visitor to the church cannot fail to be impressed by the balance and quality of the vaulting designed by Champneys.[31]

There are aisles on either side of the nave and two chantry chapels, one of which is for the Patmore family. There are regularly placed buttresses and occasional irregularly placed horizontal double red tile courses in the flint outer walls. There is a round bell turret and cap that marks the division between the apse and chancel. The entrance to the church is from the west door. The ornamentation is restrained but effective. The building work was by Messrs. Bell and Sons of Saffron Walden and was warmed by a 'hot air apparatus by Messrs. Haden'[32] Pevsner describes the church as 'impressive inside and out'[33] and considered it to be the best of the churches built in the town in the second half of the nineteenth century.[34]

Patmore sent a letter, dated 18 May 1883, to *The Tablet*, in which he corrected what he considered to be misconceptions about the church and his part in its construction.

> My part in the work is the fabric of the church proper, from the floor upwards. The land, the priest's house, and the extensive and costly basement-storey, below street level, including the great crypt - used now as a temporary church - the schools, etc., together with all fittings and finishings not coming under the head of the fabric, have been or are to be provided and built, at a cost of about £8,000, by the Society. My share, the fabric of the church proper, costing about £5,300, has already been paid by me, with the exception of about £300.[35]

He concludes by stating that he had not founded a 'Memorial Church' to his wife but that he had

> been only carrying out her intentions... 'The church of St Mary Star of the Sea' is a purely free-will offering on my part, to the honour of God, and the memory of one of the humblest and most devoted of His children.[36]

During the building of the church Patmore decided that he would like to erect a chancel screen 'somewhat on the type of those found in mediaeval churches, surmounted too, as they were, by the Rood with St Mary and St John on either side.'[37] Patmore hoped that Thomas Woolner, a friend of many years, would do the carving required.[38] However the money was not available to pay the fee that Woolner required. The screen was only half completed when Patmore moved to live at Lymington and lost interest in the project. It was eventually adapted to the chapel at Ushaw School as a monument to Patmore's son Henry, who died in February 1883. Today the church has been re-ordered with sensitivity, many of the original fittings remain. It is a remarkable monument to the sponsors and architect.

Whilst in the Old Town there are other churches of interest to see, two of them well documented and the others less well so.[39] St. Clement Church, which is well documented, is in Croft Road, not far from the sea front. It was probably built after the French burnt the town in 1377 and is in perpendicular style, with no clear division of nave and chancel.[40] Amazingly, there have been no significant nineteenth century structural alterations. In the nineteenth century the area attracted many noted artists who visited or stayed near the town, including Turner, Edward Lear, Holman Hunt, Millais and Dante Gabriel Rossetti, who came to the town with Elizabeth Siddal in the hope that the sea air would help improve her health. They lived in separate houses in the High Street, near St Mary, Star of the Sea.[41] They were married in St Clement Church on 23rd May 1860.

All Saints, which is to the east of the Bourne, and clearly visible from St Mary, Star of the Sea, is also well documented[42] and was reordered by Butterfield in 1870.[43] The church dates from the fifteenth century, built 'of rubble, and not specially grand or large.'[44] Flint is used in the tower located at the west of the church. Butterfield renewed the East Window and 'swept the church clean of pews and galleries.'[45] He did however leave a mediaeval Doom painting over the chancel arch; it shows Christ seated on two rainbows with the punishment of the Damned on the left and the Heavenly Jerusalem on the right. Scenes lost in the restoration were of the beheading of John the Baptist and on the north wall 'some sixteenth century ships, with a sailor climbing up the shrouds of one of them.'[46]

Very close to All Saints in Ebenezer Road is a curious little Nonconformist chapel. The Ebenezer Particular Baptist Chapel was built in 1817 by David Fenner and is described as being of 'three bays, rendered, with a pediment and window details oddly debased for so early a date.'[47] The Fishermen's Church on Rock a Nore Road is now the Fishermen's Museum. It was built in 1854 and had no division between chancel and nave and is described by Pevsner as 'very plain, with lancets'.[48]

On the very edge of the town is a church that has all the features that sent the nineteenth century Ecclesiologists into paroxysms, St. Mary in the Castle. This is an auditory church whose design by Joseph Kay was said to have been inspired by the Pantheon. It was built by the first Earl of Chichester in 1828 for use as his private chapel. The church was the central part of the Pelham Place development.[49] The facade, recently restored, has four unfluted Ionic columns and pediment. When Queen Adelaide was resident in St. Leonards she used it as her chapel, now it has been converted and has a new lease of life as a concert venue.

Notes

1 Old Hastings is taken as the area of the mediaeval town, that is the valley area between the West Hill with its Castle, and the East Hill.

2 In 1891 Patmore asked Champneys to be his biographer whilst they were waiting for a train on Rye station. After Patmore's death his widow asked him to undertake the commission. This he did and the result was the two volume work. Basil Champneys, *Coventry Patmore*, London, 1900, Preface.

3 Basil Champneys, *Coventry Patmore*, Vol.1, London, 1900, p 100.

4 J. C. Reid, *The Mind and Art of Coventry Patmore*, London, 1957, p 204.

5 J. Mordaunt Crook, 'Coventry Patmore and the Aesthetics of Architecture', *Proceedings of the British Academy*, 1991, Vol 76, p 173.

6 He foresaw the use of iron in construction of buildings and believed that a Gothic spire could reach 1000 feet in iron. Article in *North British Review*, May 1858.

7 A.W. N. Pugin, *Contrasts*, London, 1836.

8 J. Mordaunt Crook, 'Coventry Patmore and the Aesthetics of Architecture', *Proceedings of the British Academy*, 1991, Vol 76, p173

9 Since 1948 they have been known as the 'Society of the Catholic Apostolate'.
10 The writer is indebted to Father Ward, priest at St Mary Star of the Sea, for help with details of the work of the Mission.
11 *Manchester Guardian*, 8th April 1935, obituary of Champneys.
12 Ibid.
13 J. Mordaunt Crook, *The Dilemma of Style*, London, 1987, p 149.
14 Roger Dixon & Stefan Muthesius, *Victorian Architecture*, London, 1978, p 168.
15 *Journal of RIBA*, 29 June 1912, p 585-592.
16 A detailed description of the college and the acceptance of statues and stained glass (idolatrous items in a 'dissenters' place of worship) is given in an article by Clyde Binfield, 'We claim our part in the Great Inheritance: The Message of Four Congregational Buildings', published in K. Robbins (ed.), *Protestant Evangelism, Britain, Ireland, Germany and America, c. 1750-1950; Essays in honour of W. R. Ward*, Oxford, 1990.
17 *The Builder*, 28 June, 1912, p 751.
18 Basil Champneys, *A Quiet Corner of England*, London, 1875.
19 The Mansion is now known as Old Hastings House.
20 Basil Champneys, *Coventry Patmore*, Vol.1, London 1900, p 335.
21 Ibid p 216. Mary 'laid out her life as a 'religious' might do, assigning regular hours to prayer, contemplation and good works.'
22 Ibid p 334. The Patmores found the distance to the nearest church in St. Leonards to be a great inconvenience and the 'ministrations of a somewhat eccentric priest were uncongenial to them.'
23 Ibid p 336.
24 'The Bourne was the product of strong men without care of what people thought, or their economic welfare, imposing a scheme of trickery on the town.' David Thornton, *Hastings: A Living History*, Hastings 1987.
25 Basil Champneys, *Coventry Patmore*, Vol.1, London, 1900, p 336-37.
26 Ibid p 337.
27 Ibid p 226.
28 Dimensions are taken from Alan Couchman, *The History of St. Mary Star of the Sea, Hastings*, Hastings, 1980.
29 *The Building News*, 13 June 1884, p 912.
30 J. Mordaunt Crook, 'Coventry Patmore and the Aesthetics of Architecture', *Proceedings of the British Academy*, 1991, Vol 76, p 176.
31 Ibid A detailed discussion of Patmore's ideas is contained in this paper to British Academy.
32 Ibid p 912.
33 Ian Nairn and Nikolaus Pevsner, *The Buildings of England, Sussex*, London, 1965, p 521.
34 Ibid p 519.
35 Basil Champneys, *Coventry Patmore*, Vol.1, London, 1900, p 335.
36 Ibid p 336.
37 Ibid p 338.
38 There is a connection here worth noting. Thomas Woolner was a member of the Pre-Raphaelite Brotherhood. When they drew up their list of 'immortals' in 1848, Patmore was listed in the same category as Raphael and Tennyson. A full list is given in W. E. Fredeman, *The P.R.B. Journal*, Oxford, 1975, p 106-7.
39 The two parishes were separated by the Bourne. St. Clements to the west of the stream and All Saints to the east.
40 Ian Nairn and Nikolaus Pevsner, *The Buildings of England, Sussex*, London, 1965.
41 There is a commemorative plaque on the house recording Rossetti's residence.
42 Titus Oates, famous for his part in the Popish Plot, was Curate here in 1673.
43 Ian Nairn and Nikolaus Pevsner, *The Buildings of England, Sussex*, London, 1965, p 519.
44 Ibid p 519.
45 Beevers, Marks and Roles, *Sussex Churches and Chapels*, Brighton, 1989, p 76.
46 J. Manwaring Baines, *Historic Hastings*, St. Leonards-on-Sea, 1955, p 114.
47 Ian Nairn and Nikolaus Pevsner, *The Buildings of England, Sussex*, London, 1965, p 504.
48 Ibid p 520.
49 Ibid p 521 & 526.

CHARLES HODGSON FOWLER (1840-1910)

The Rev John Wickstead from SS Matthew, Mary & Clement in the Parish of Skegness & Winthorpe is planning to spend his sabbatical in 1999 researching the works of this architect.

Fowler was born at Southwell in Nottinghamshire, was articled to G. G. Scott, and set up in practice in London and Durham. At various times he was the Diocesan Architect for Durham and York, was architect to Lincoln Cathedral from 1890, and for Rochester Cathedral from 1898.

Some of his drawings have survived, and are at the RIBA, and his obituary in the *Builder* of 1910 contains a list of his commissions. There is also material in various of the County Record Offices.

However, if you know of other deposits, or have any family connection with Fowler, the Rev Wickstead would be delighted to hear from you. His address is:

The Rectory
31 Lumley Avenue
Skegness
Lincs PE25 2AT

Tel: 01754 760566

THE GOTHIC ROOTS OF THE CATHEDRAL CHURCH OF ST PETER AND ST PAUL IN WASHINGTON DC, UNITED STATES OF AMERICA, OTHERWISE KNOWN AS THE NATIONAL CATHEDRAL

Christopher Walton

There are only two purpose built cathedrals within the Episcopal (Anglican) Church of the United States of America, the Cathedral of St John the Divine in New York City and the Cathedral of St Peter and St Paul in Washington DC.[1] Sadly, the two world wars and especially the great depression of the early thirties put an end to other great American cathedral enterprises, notably, Albany (New York State), Denver (Colorado) and Philadelphia (Pennsylvania) all of which were designed to be great gothic structures. Of these, only Philadelphia got off the ground with the completion of the Lady Chapel which today provides the seat of the diocesan bishop. The rest of the prominent site in Philadelphia is given over to sheltered housing.

The cathedral churches in New York, where the exterior is yet to be completed, and Washington DC differ in their architectural style and atmosphere. New York provides a curious melange of the romanesque, gothic and byzantine styles on a vast scale[2] and is full of mystery and surprises. In contrast, the cathedral in Washington follows the overall conception of the gothic decorated style, for the most part of the later 13th and early 14th centuries. Its homogenity arguably makes it the finest neo-gothic cathedral in the world.

An interesting comparison can be drawn between the Washington and Liverpool (Anglican) cathedrals each of which was started and completed at about the same time. Liverpool was established by an Act of Parliament in 1885, Washington by an Act of Congress in 1893; the foundation stone at Liverpool was laid in 1904, that at Washington in 1907, the Lady Chapel at Liverpool was consecrated in 1910 and the Bethlehem Chapel at Washington in 1912



National Cathedral, Washington. Photo courtesy of Washington National Cathedral

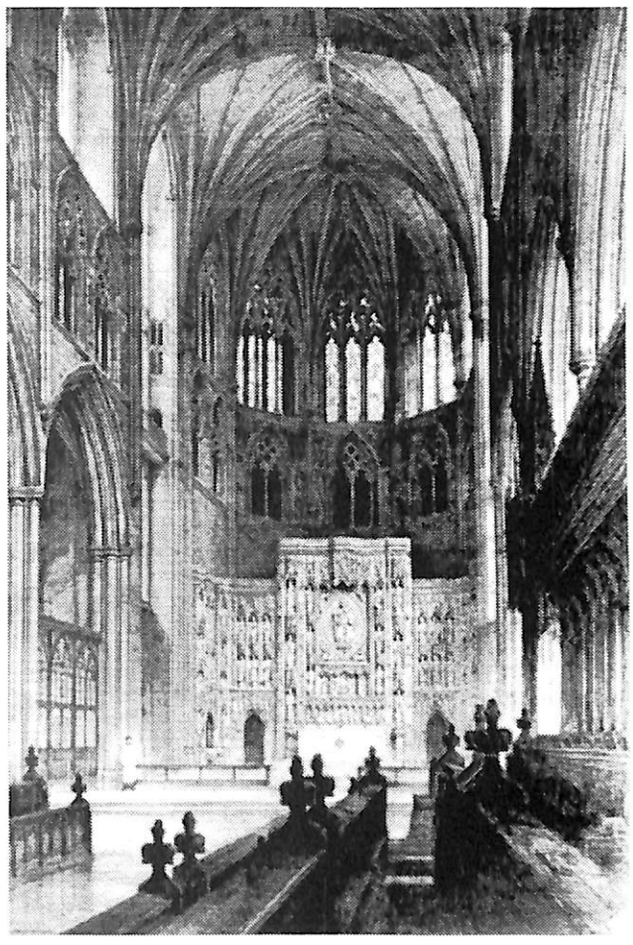
and so on until the 1980-90s when, separated by less than a decade, the two grand churches were declared completed - Liverpool in 1986 and Washington in 1990. Despite their shared gothic roots they have ended up as distinctly different buildings.

Although Giles Gilbert Scott is the name principally associated with Liverpool, George Bodley played a significant role in its design, initially as one of the two competition assessors and later as joint architect with Scott. In 1907 Bodley's design for the Cathedral at Washington was accepted.

In the selection of Bodley - on both sides of the Atlantic - it has to be remembered that most of the great Victorian architects were dead or aged by the time these two great ventures were started. Pugin had died in 1852, Street in 1887, Burges in 1881, Pearson, the only one to have designed a cathedral, in 1897 and Butterfield was to die at the relatively advanced age of 76 in 1900. The great architects of one generation had gone and those who took their place were very much the followers - Temple Moore, Comper and Bodley. Bodley's reputation (St Michael and all Angels Brighton, St Martin's Scarborough, St John the Baptist Truebrook Liverpool and St Augustine's Pendlebury) could be described as respectable but not remarkable and his one foray overseas (St David's Cathedral, Tasmania) can hardly have put him in the world class although his appointment at Liverpool would have helped impress the Washington selectors. Nonetheless there were relatively few experienced church architects around at the turn of the century. After all, Giles Gilbert Scott was only 22 years old when he won the competition for Liverpool. It is entertaining to muse how the American cathedral crusade would have developed if the Civil War had ended a quarter of a century earlier. Perhaps Pearson would have replicated Truro and more cathedrals would have been built ahead of the depression- the package boats allowing!

Bodley died later in 1907 and his responsibilities at Washington fell to his associate, Henry Vaughan of Boston and then later, when he died in 1921, to Philip Frohman who guided the building through its critical stages up to the time of his death in 1971. Meanwhile back in Liverpool, Scott became its sole architect and remained in charge until 1940.

At both Liverpool and Washington the original floor plans conformed to the English model of chancel, long nave and single distinctive transepts. Above ground they diverged, Bodley choosing for Washington the traditional configuration of two western and one massive central tower whereas at Liverpool, Scott endorsed by Bodley, had preferred two large towers over the transepts (cf Exeter). Following Bodley's death, Scott made major design changes at Liverpool to incorporate two transepts, a vast central space topped by the massive lantern tower which has become its hallmark. In Washington the changes introduced by Frohman to the earlier plans were less dramatic and more evolutionary: the nave was increased in height and length and important modifications were made



The eastern end
Pen & ink by Donald Robb (1933).
Courtesy of Washington National Cathedral

over time to the central tower and the west front. But in contrast with Liverpool the original floor plan and external elevations remained much the same.

Philip Frohman was always at pains to emphasise that Washington was an original building, drawing on and adapting the best of English, French and Spanish gothic traditions and not 'just another example of cold archaeology'. Nonetheless it is hard to avoid the conclusion that Canterbury was a major inspiration. Externally the massive central tower and the two smaller western towers have relative height proportions similar to those at Canterbury. Like Canterbury, it has an apse but without the chevet or an ambulatory. Its floor plan reflects that of a 'bumpy' English cathedral with single transepts of two bays each, double nave aisles and unusually a narthex with a balcony over, the elevations on the northern and southern sides stretching out (cf Guildford) to provide respectively for a lift and a rare book library. Within the structure, the blind triforium is topped by a clerestory of generous proportions, the window tracery being of classical geometric design while the height of the nave to its breadth also conforms to the English model.[3] The two transepts are notable for two rose windows on a scale similar to those at Notre Dame, Paris but with unremarkable glass. In contrast, the later West rose window in free flowing primary colours is one of the glories of the cathedral.

Washington breaks away from Canterbury in its prominent north and south transept portals for which Chartres may well have provided guidance. That on the north side is somewhat unnoticed but that on the south incorporating an impressive flight of steps looks out over the close and the city and exemplifies a splendid design use of the falling terrain. In its sculpture, Washington is fairly consistently gothic except in the three tympana over the three west portals which, depicting the creation, are unashamedly romantic in style: out of keeping but nonetheless significant pieces of work In comparison, the tympanum carving of the Last Supper above the south portal is rather ordinary. Not surprisingly, Washington claims to have more stone sculpture than Chartres!

The remarkable feature of Washington Cathedral has been its architects' unswerving devotion to the gothic ideal. Its founding fathers deliberately set aside the neoclassical tradition which has dominated American church architecture since the days of the pilgrim fathers and encompassed every denomination and sect. Gothic is not in the American tradition. While the Cathedral is not a reproduction of anything that has gone before, it nonetheless represents the final phase of the English Gothic Revival and is an awe-inspiring place by any standards.

Some works of reference:
For Thy Great Glory, Richard Feller, Washington Cathedral.
Building of Liverpool Cathedral, Peter Kennerley, Carnegie Press.
Muscular Churches, Smart, University of Arkansas Press
Visionary Spires, Crewe, Waterstone.

Footnotes
1 Although Grace Cathedral in San Francisco was built to provide a cathedral for the bishop of the see, despite many splendid features, it lacks the scale and stature to be included in the cathedral class.
2 It claims to be the third largest 'cathedral' in the world .
3 104 ft to 41 ft.

[Christopher Walton, a Cambridge graduate, worked for the World Bank in Washington DC during the 70s and 80s and observed the construction of the Cathedral in its final phases. In an earlier decade he saw the post-war developments at Liverpool.]

GEORGE EDMUND STREET IN BERKSHIRE

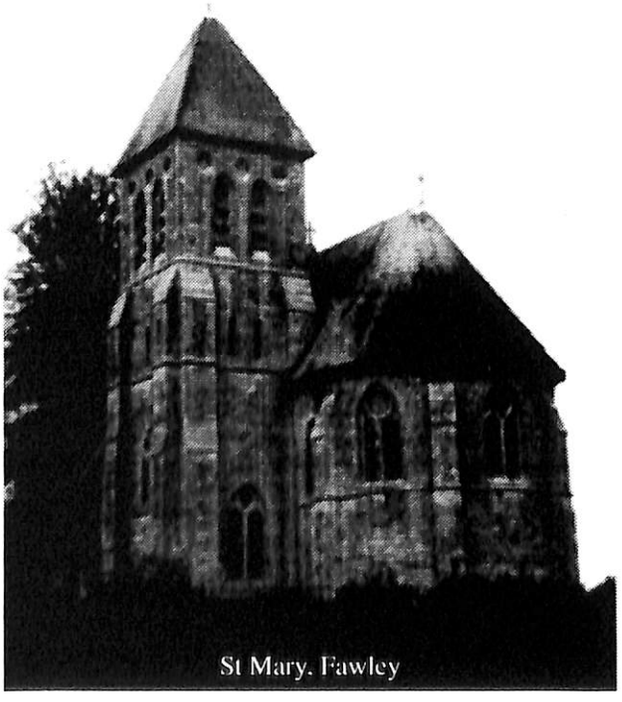
For much of the last year a group at Reading University have been researching the works in 'old Berkshire' of this eminent Victorian architect.

Street was Diocesan Architect under Bishop Wilberforce, and church building and restoring in Berkshire became a major preoccupation. Berkshire was also a centre of 'High Church' Anglicanism and much church building ensued, as did sisterhoods at Wantage and Windsor.

Many of Street's buildings fit neatly into a local vernacular style, though none is ordinary. More spectacular is the church at Boyne Hill, Maidenhead, All Saints which Street designed under the influence of the Italian architecture which also caused him to write his *Brick and Marble in the Middle Ages*.

The University has decided to publish the result of these researches in a book that will appear this autumn. There will be a number of chapters which deal with such things as Street's background, his work at Boyne Hill and an analysis of the styles he used. The second half of the book contains a full catalogue of all his works in Berkshire, with a description of each building, often a plan or illustrations, and references for those who want to take the matter further.

Overall it is felt that the book provides a contribution to scholarship, and one which may be of particular value to those who love churches, the works of George Edmund Street or Berkshire. The pre publication price is an economical £11.95 plus £1 post & package. Orders must be received by the end of September.


St Mary, Fawley

Anyone wanting to order a pre-publication copy should send a cheque to:

George Edmund Street Book Offer
Centre for Continuing Education
University of Reading
London Road
Reading RG1 5AQ

Queries to Linda Hone on 0118-9471821.

LETTERS TO THE EDITOR

From Trevor Cooper

Can any fellow-members help with three queries about fonts. First, is there any documentary evidence of fonts having their imagery erased *before* the 1640s (when defacement of fonts became Parliamentary policy)? Secondly, are there any contemporary records, such as churchwardens' accounts, of the plastering over of imagery in fonts, as an alternative to chiselling the carvings flat. Finally, I am collecting examples of fonts which have been plastered over in this way, and would be pleased to know of any additional cases. My list so far, all from East Anglia, reads: Alphamstone, Belchamp St Paul, Elmsett, Great Maplestead, Gresham, Laxfield, Pulham St Mary, Walsoken, Woodbridge.

38 Rosebery Avenue
New Malden
Surrey
KT3 4JS

From T.C.Farmbrough

My particular interest in ecclesiology is the identification of Victorian stained glass, by maker (and where appropriate, artist). This is a largely unexplored subject, and I should like to make contact with any members who share this interest with a view to pooling information.

54 Dishley Street
Leominster
HR6 8NY

From Harry Coles

In 'More Odds & Ends' April's issue, the writer infers that the two fragments of early mediaeval grave slabs, discovered during excavation of a lift pit (this will be for the extension, still under construction, of the Jubilee Line) on the site of 10-18 London Bridge Street, may have originated from St Thomas Church or a chapel in St Thomas Street - that being in the next turning 'down the Borough' that side of the road.

I enclose a drawing of the 1750s showing the extent of St Thomas Hospital that was published by *The Sunday Telegraph* on 12 July 1992. And the grave slabs are of Purbeck marble. The first architectural use of this material in London was in the Temple Church. As to a church or chapel belonging to the Hospital, Pevsner tells us that the present St Thomas church there of 1702-3 in St Thomas Street (closed for worship in the 1890s) once formed part of the south side of the courtyard, and thus its location is established.

The church is still very much worth visiting, for in its loft the apothecary dried and stored his plants from which he made his medicines, and is called "the Herb Garret". Adjoining it is the 1821 operating theatre for women patients, such theatres always being at the top - to get natural daylight. All was re-opened as a museum in 1962. It ceased to be used for surgery in 1862. The theatre is oval, as was a Greek Theatre, with tiered benches for its former students to look down on the patient strapped to the table. Doubtless, in Old St Thomas's parlance, the victim was wheeled to the Theatre. In every English-speaking country, the patient is still wheeled to the Theatre - not the Operating Room!

But to visit the only remaining Hospital Chapel of the 1700s, one now would cross the road and walk a few yards to Thomas Guy's Hospital of 1725. It's sited on the right on entering its quadrangle, and used daily for worship.

6 The Chestnuts
Ollards Grove
Loughton
Essex
IG10 4DL

From Harry Coles

In London, there is the great divide the Thames! In his time the writer has known many, both cleric and lay, who have never ever crossed London Bridge to its south side! But there, on the Surrey bank of the Thames, stands Southwark Cathedral, with its massive chequered tower, a landmark for miles, a church of C13 design which certainly should be respected - according to Nikolas Pevsner!

Originally, in 1106, it was the Augustinian Priory Church of St Mary Overie - over the water, with its Hospital at its gates, that known throughout the Middle Ages as Becket's Spyttell. By c.1212 all was engulfed by fire. Then in the see of Winchester, its Ordinary, Bp. Peter des Roches, made two stipulations: that the new church be in the 'new style' (which only the most progressive French cathedrals like Chartres and Reims were undertaking, in their triforia of arcaded wall passages, and no English cathedrals). The early C13 chancel was the first here in that respect; and its retrochoir of four parallel naves, is unique. The other was that its Hospital be in larger and better premises 'across the highway'. St Thomas Street is still there! St Thomas' Hospital only occupied its familiar custom-built buildings opposite Lambeth Palace, in 1871.

But enough of the new church was completed, London's first in the unique Gothic style, swept and garnished for the consecration there by Boniface of Savoy, of Henry de Wengham, as Bp. of London on the 15th February 1260, assisted by the Bps. of Worcester, Rochester, Sarum, Lichfield, Exeter, and Norwich.

But why at St Mary Overie? Well, the new Westminster Abbey did not see its foundation stone laid until 6 July 1245; and at St Paul's, its 1240 cathedral was undergoing partial demolition leading to rebuilding. This resulted, by 1314, in being the largest church in England, with a spire of 489ft, and that then the tallest in the worldl

Came the Reformation, in 1540, St Mary's was dedicated to St Saviour, and that in deference to its nearby Bermondsey Abbey, destroyed by King Henry V111. It was made the cathedral of the new diocese of Southwark, carved out then from that of Rochester, in 1905.

For nigh 900-years, worship there has been offered, in a church steeped in history, identified with John Gower, a friend and fellow-poet of Geoffrey Chaucer; John Harvard, who founded the university was baptised there; Shakespeare and fellow-players, worshipped there; Edward Alleyn also, who founded his College of God's Gift at Dulwich - to name few. In its very chequered history, in the 1820s, were plots afoot to have it all pulled down - and later, with its unsafe nave roof taken down, all was open to the sky and all weathers from 1831-1841!

Henry Rose then erected a neo-Gothic construction under the tower-crossing, which received universal condemnation; but with St Saviour's Parish Church one day becoming a cathedral being in the wind, Arthur Blomfield designed a new nave very much in sympathy with its lovely early C13 chancel, and that was constructed between 1890-97.

But there are monumental undertakings on the horizon in the Cathedral's outreach to the teeming millions in its diocese, to include a Millennium project entailing new buildings on the site of its former conventual ones, with worship and education as priorities. To help achieve this, the Friends of Southwark Cathedral would welcome more members - many more! Above all, folk to visit and see for themselves this church which, Charles Wriothesley, a minor court official of Henry V111, had recorded as: 'the fairest and largest church about London'.

To become a Friend, contact the Secretary, Southwark Cathedral, Montague Close, SE1 9DA; 0171-407 3708: Fax, 0171-357 7389.

6 The Chestnuts
Ollards Grove
Loughton
Essex
IG10 4DL

From Philip J. Lankester
Hon. Director, British Archaeological Association

I enclose a poster giving details of our 1998/99 lecture programme. I was in correspondence with Kenneth Richardson last year after noting that details of the Association's lectures had appeared in *Ecclesiology Today*. Our Council is keen that members of kindred bodies should have an opportunity to attend relevant lectures in its annual programme, and believes this to be of mutual benefit. The lectures on 1 October, 7 January, 4 February, 4 March and 6 May might be of interest to your members and if you can publicize any or all without charge in Ecclesiology Today we would be most grateful. If you can display the poster as well that would be very helpful.

It will be appreciated if those wishing to attend a particular lecture who are not BAA members can telephone me beforehand, though this is not essential.

The Association now has a web page where all our lectures will in due course be advertised. The address is:

http://britac3.britac.ac.uk/cba/baa

If you were able also to publicize that, it will enable your members to keep abreast of all our activities.

With kind regards

29 Stanley Street
York
Y03 7NW

PROGRAMME OF MEETINGS 1998-1999
of the British Archaeological Association

Meetings are held in the rooms of the Society of Antiquaries of London, Burlington House, Piccadilly, London WIV OHS. Tea is served from 4.30p.m. and the Chair is taken at 5.00 p.m. Non-members are welcome to attend lectures but it would be appreciated if they would telephone the Hon. Director, Philip Lancester, beforehand (work: 01 13 220 1878. home: 01904 613615).

7 October 1998
'The Anglo-Saxon Monastery at Kirkdale (North Yorkshire)'
by Professor Philip Rahtz
The lecture will be preceded by the Association's Annual General Meeting

4 November 1998
'The Relief Sculptures from the Sanctuary of the Julio-Claudian Emperors at Aphrodisias in Caria'
by Professor R. R. R. Smith

2 December 1998
'Pilgrims to St Etheman: the Archaeology of an early Saint of the Picts and Scots'
by Mr Peter Yeoman

6 January 1999
Joint meeting with the Society for Post-Medieval Archaeology. 'The grand armorial stove and "Turkish Bath" at the Palace of Whitehall'
by Dr David Gaimster

3 February 1999
'Timber Importation to the British Isles and its uses in medieval time.'
by Mr Gavin Simpson

3 March 1999
'Louis d'Orleans (1372-1407) and the sculpted images of the Nine Worthies' by Julia Watson, Ochs Scholar, 1996

7 April 1999
'Unspeakable Architecture; or the terminology of Gothic' by Dr Alexandrina Buchanan

5 May 1999
Millennium Review Lecture series - 'Romanesque wall painting in England and Scotland: discoveries and research since 1990', by Mr David Park
The lecture will be followed by the President's Reception

From K. J. Whiteman

Our book, *Ancient Churches of Sussex*, was reviewed in *Ecclesiology Today* (No 7, April 1995) but went out of print before we could meet all the requests for copies from members of the society. Although we did not intend to reprint ourselves, the book is now available from a new publisher and I wondered if you considered it worth a mention in *Ecclesiology Today*.

I will notify the few members whose names and addresses I kept, but I did not retain the details of all who asked for the book.

Title: Ancient Churches of Sussex
Authors: Ken & Joyce Whiteman
Publisher: S.B. Publications, 19 Grove Rd.,
Seaford, East Sussex BN25 I TP
ISBN 1 85770 154 2
Price: £6.99

The book is available from bookshops.

419 B Ditchling Road
Brighton
East Sussex
BNI 6XB

From Major R. N. Spafford

I have enjoyed reading Joyce Gregory's article on Christ Church Cathedral, Stanley, Falkland Islands, published in the April 1998 issue of *Ecclesiology Today* and I congratulate her on it.

However, there are one or two small errors of fact which should be corrected if only for the record.

John Davis did not "alight" on the Islands in 1592, he just sighted them. The first landing was made by Captain John Strong in January 1690.

Bishop Stirling did not die in 1900. That was the year that he left the Falklands. He returned to live in Somerset where, in 1901, Bishop Kennion, Bishop of Bath and Wells, appointed Dr Stirling a Canon of Wells Cathedral and Assistant Bishop. In 1903, he was appointed as precentor of Wells Cathedral. Bishop Stirling died on 18 November, 1923 and his grave lies within the precincts of Wells Cathedral.

Falkland Experience Holidays
29 Queens Road
Weston-Super-Mare
BS23 2LH

THE CHURCH OF ST ETHELBURGA

Paul Sutherland

The Friends of St Ethelburga were formed in the wake of the 1993 Bishopsgate terrorist bombing, which killed Edward Henty, a journalist, and ravaged the church of St Ethelburga. Rebuilt c.1390, the church escaped the Great Fire of 1666 and suffered only minor damage in the Second World War. It is the smallest church in the City of London.

St Ethelburga, sister of St Erconwald (the Bishop of London who built the Bishop's Gate), was Abbess of Barking and noted for her heroic conduct during a plague. She died in 676. Henry Hudson, the navigator, and his companions made their Communion in the church in 1607 before setting sail in search of the North-West Passage.

After the 1993 bombing, opinion became deeply divided on what to do with the church. The debate was followed at length in the press and on radio and television. In January 1994, the ill-fated report of the Templeman Commission on the future of the churches in the City of London even recommended demolition of St Ethelburga's and sale of the site for commercial development.

The Friends, in seeking to draw attention to the feasibility of rebuilding the church, two-thirds of which survived the bomb, commissioned a scheme by Rothermel Thomas and Richard Griffiths Architects in October 1994. This was granted planning consent in 1995, but came second in the Diocese of London's competition to redevelop the site.

Ironically, the winning entry, a modern glass-fronted development by Blee Ettwein Bridges, was refused planning consent in 1996.

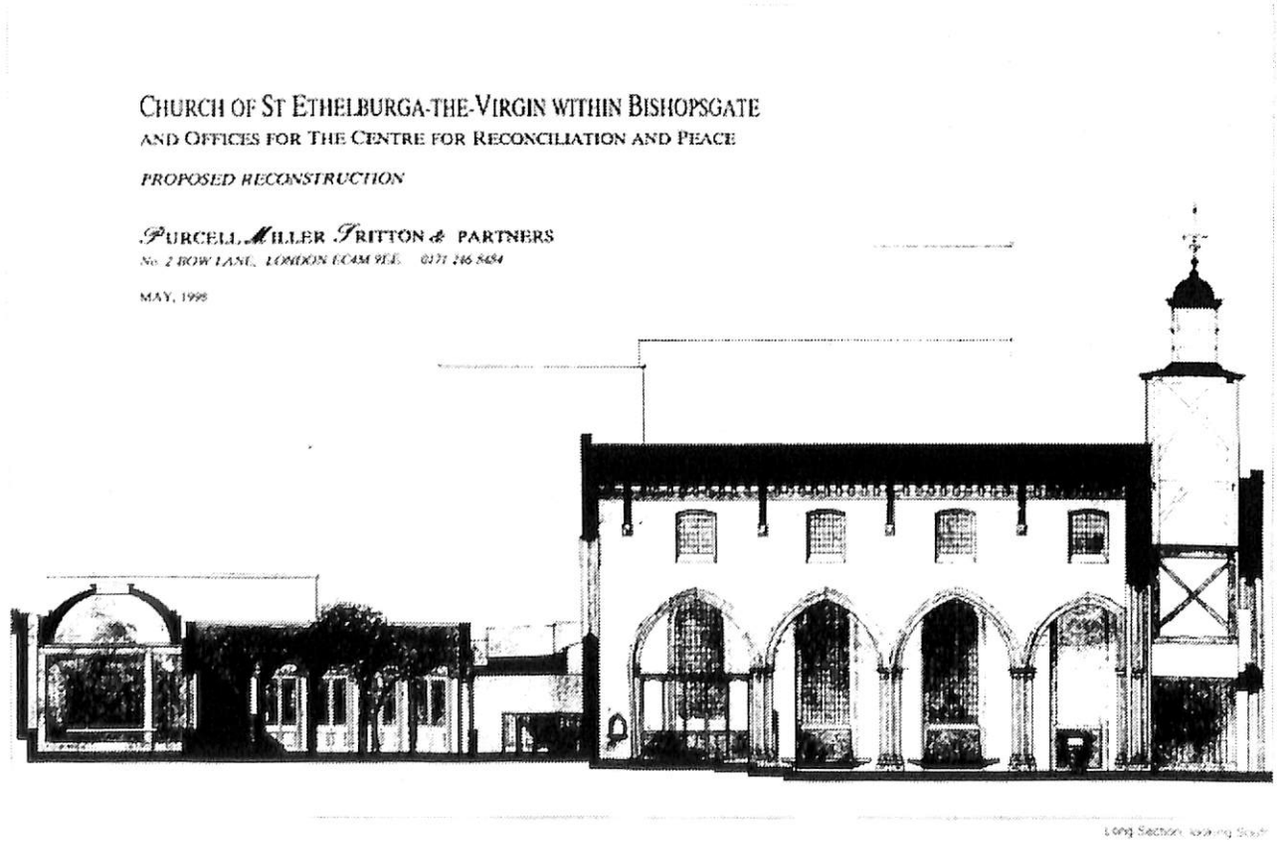
Faced with this situation, the newly appointed Bishop of London, the Rt Revd Richard Chartres, took the lead in overcoming past differences and finding a solution that would satisfy not only the planners, archeologists and most of the amenity groups, but also the needs and desires of a broad spectrum of people in the City and beyond.

Bishop Chartres announced at Easter 1997 that he proposed to make St Ethelburga's a Centre for Reconciliation and Peace. As such, the church would once again be a place of prayer, worship and quiet reflection, incorporating a meeting place and modestly sized office facilities to provide a service of advocacy, mediation, counselling and practical support for the victims of terrorism and conflict.

Cardinal Hume, the Revd Janet Sowerbutts (a Moderator in the United Reformed Church) and the Viscount Massereene and Ferrard (Chairman of the Friends of St Ethelburga) joined the Bishop as Trustees of the new venture. The former hostages Terry Waite and John McCarthy agreed to act as advisers and, in July 1997, Purcell Miller Tritton & Partners were appointed architects.

At Easter 1998, following consultation with the planners and other interested bodies, the Trustees unveiled the detailed designs and a model of the rebuilt church. They also launched an appeal for the £4 million needed to do the work, which has attracted a magnificent inaugural gift of £1.2 million from the Clothworkers' Foundation in the City. An application is being made to the Heritage Lottery Fund for a grant of £900,000.

St Ethelburga's will be rebuilt, incorporating the surviving fabric, in a way that respects the historical significance of the medieval church, whilst providing it with a purposeful future. Its form will remain unchanged and the original roofline and familiar small-scale facade will be restored. However, like a carefully repaired Greek vase, the new parts will be distinguishable from the old. The peaceful garden with its fountain will be retained as a memorial to those killed in the 1992 and 1993 City bombings. The re-opening is planned to coincide with the Christian millennium.



The church of St Ethelburga as it is expected to look when finished

Don't forget your Annual Subscription. Please change to paying by a standing order, it is so much easier.

BRIGHTON & THE RELIGIOUS CENSUS OF 1851

John Elliott

The census of religious attendance,[1] provides a unique picture of mid-Victorian religious practices. When Horace Mann published his findings in 1853, he concluded that 'a sadly formidable portion of the English people are habitual neglecters of the public ordinances of religion'.[2] As the 'the upper and middle classes... regarded their attendance as amongst the recognized proprieties of life',[3] the non attenders must mainly constitute members of the working-classes.

For Mann, there were many causes. First, 'the maintenance of those distinctions by which they are separated as a class from the class above them,' through rented pews which were 'regarded as a purely middle-class propriety or luxury'. These should be abandoned, and additionally 'RAGGED CHURCHES' should be built, 'intended wholly for the working class... where of course there is a total absence of class distinctions'. Secondly, existing Christians expressed 'insufficient sympathy... for the alleviation of... [the] social burdens - poverty, disease, and ignorance', from which the working-classes suffered. Thirdly, the motives of Christian ministers were misconstrued as being based on pecuniary advantage. Finally, the conditions of working-class life were such as to alienate them from a religion which concentrated on the future and which they found repugnant.[4]

A shortage of church buildings required 'the erection of about 2,000 churches and chapels',[5] as success in converting the non-attenders was imperative:

> no inconsiderable portion of the secular prosperity and peace of individuals and states depends on the extent to which a pure religion is professed and practically followed... Christian men become, almost inevitably, temperate, industrious, and provident, as part of their religious duty; and Christian citizens acquire respect for human laws from having learnt to reverence those which are divine.[6]

Mann's statistics are complicated, and in some respects controversial. However, they had a significant and continuing effect upon Victorian middle class attitudes, and especially on the attitude of the Established Church to the urban poor. Mann calculated that nationally there were 10,212,563 sittings (of which the Church of England held 5,317,915), for a population of 17,927,609. Brighton's population in 1851 was 65,573, and given the same proportions, one would expect 37,354 sittings, of which 19,450 would have been in Anglican Churches.[7] In reality Brighton had considerably fewer sittings, at 24,345, of which the Established Church only held 13,491 despite having eight churches capable of holding over 1000 people. However, the Established Church fared better than the other denominations, having 55.4% of the total sittings against 52.07% nationally.

Mann did not include any statistics on rented pews, but in Brighton these were not just an Established Church phenomenon. In the Established Churches some 51% of the sittings were free, 49% were free in Non-Conformist Churches and Chapels and 40% free in the Roman Catholic Church. However, there was considerable variation within denominations. In the Established Church, All Souls had 78% of its sittings free, while Trinity Church had only 19.08%, St Mary's Chapel 24% and St George's 26.62%. Amongst the Non-Conformist sects there was a similar unevenness of distribution, with the Primitive Methodists, Congregationalists in Duke Street, Clarence Chapel, the Independent Baptists and the Quakers all having no rented seats, while a host of other chapels had as much as 70% rented.

Total church attendance in Brighton on the census Sunday amounted to 36,223, or 55.24% of the population. This was significantly down on the national figure for England and Wales, where 60.8% attended.[8] However, the Church of England did comparatively better, with 33.16% attendance in Brighton against 29.5% nationally, while the dissenting sects managed attendances of only 19.53% against 28% nationally. In Brighton, 60.02% of those attending church went to a Church of England establishment (against 48.6% nationally) and 35.35% went to a Non-Conformist church (46% nationally). The Roman Catholics and "Other" also had attendances below the national average, but were numerically insignificant.

The census seems to suggest that Brighton had too few churches, a situation which Hennock summarized:

> In all south-east England outside the metropolis there were only two places in which the Established Church had been even less successful in providing enough places of worship for the population than in Brighton, where it was able to accommodate only 20.6 per cent... by the standards of other fashionable places Brighton was a disgrace.[9]

In 1851, despite the building of St Peter's, St Paul's and a number of other churches, Anglicanism in Brighton was providing less sittings than elsewhere, and achieving lower attendances. The only possible consolation was that the Non-Conformist sects were doing even worse. What followed was a spate of church building which, fired by the 'High Church" enthususiasm of the Cambridge Camden Society transformed Brighton into one of the most richly endowed ecclesiological towns in Britain.

Footnotes:

1 The census was taken on 30 March 1851, the day before the full census count of population. Mann argued that a count of attendance, of the 'outward conduct of persons furnishes a better guide to their religious state than can be gained by merely vague professions' of faith - 'H Mann

on the Religious Census, 1853', in James Moore (ed), *Religion in Victorian Britain,* Vol III Sources, Manchester and New York, 1988, p 314.
2 Ibid p 315.
3 Owen Chadwick, *The Victorian Church,* Vol 1, London 1966, p 366.
4 'H Mann on the Religious Census, 1853', in James Moore (ed), *Religion in Victorian Britain,* Vol III Sources, Manchester and New York 1988, p 316-7.
5 'H Mann on the Religious Census, 1853', in James Moore (ed), *Religion in Victorian Britain* Vol III Sources, Manchester and New York 1988, p 314.
6 Ibid pp 320-1.
7 Mann set a target of sittings for 58% of the population. If this were to be achieved in Brighton, then a total of 38,032 sittings were required, against the 24,345 which actually existed.
8 Giving Brighton a shortfall of 3,645 worshippers.
9 The other places were Gravesend where accommodation in Church of England buildings existed for 20.1% of the population, and Portsea where 17% could be accommodated - E. P. Hennock, 'The Anglo-Catholics and Church Extension in Victorian Brighton', in M. J. Kitch, *Studies in Sussex Church History* 1981, pp 173-4. B. I. Coleman has examined the census figures for Southern England (the region) and concluded that for Sussex 'Aggregate attendance in the county as a whole was rather below the national and well below the regional figure... and non-Anglican attendances were well down on national levels' (p 162). Specifically he found that Anglican attendances in Sussex were below the national levels, with Brighton attendances eleventh out of the twenty towns he measured (p 184). See B. I. Coleman, 'Southern England in the Religious Census of 1851', in *Southern History,* Vol 5, 1983.

BOOK REVIEW

Donald Webster

THE CONTRIBUTION OF CAMBRIDGE ECCLESIOLOGISTS TO THE REVIVAL OF ANGLICAN CHORAL WORSHIP 1839-62

by: Dale Adelmann. Published by: Ashgate Press. ISBN: 1859283896 £39.50

Despite the highly respected researches of Bemaff Rainbow and Nicholas Temperley into Victorian Church Music and the parochial choral revival, the part played by the Cambridge Ecclesiologists is still largely unknown and therefore unappreciated. Much of the credit to which it was entitled has been given to the Oxford Movement. For this reason Dale Adelmann's thoroughly researched book is to be welcomed greatly.

The Ecciesiologist's stance in favour of plainchant and Renaissance polyphony, and against other forms of church music put the performance of anthems and service settings outside the range of most parish choirs, perhaps deliberately, whilst their opposition to Anglican chants, modern hymnody and contemporary choral compositions antagonised professional musicians.

However, the practice of individuals was more flexible than official pronouncements might suggest. For instance, J. M. Neale, alongside his classic translations wrote many freely composed hymns; and Benjamin Webb, despite writing enthusiastically about Margaret Chapel's complete musical Mass in 1840, executed a complete volte face during the last twenty two years of his ministry. At St Andrew's Church, Wells Street, where the arch-sentimentalist, Joseph Bamby, directed the music, there was a professional choir who performed Mass settings by Mozart and Gounod, dutifully translated into English by Webb.

There were also elaborate choral pieces, modern hymns and Anglican chanting, and a largely middle class congregation who remained silent and departed in large numbers after the anthem. All this Adelmann tends to play down, despite its being a total repudiation of everything the Ecclesiological Society held most dear: but that is what it was.

Thomas Helmore's moderation enabled sterling, high principled work at the College of St Mark, Chelsea, at the chapel Royal and with the Motet Society to prosper, and this received generous acknowledgement from the author, as does the part played by sympathetic advocates such as Dr Robert Druitt and *The Parish Choir,* the constructive magazine he founded and edited for four years. Because the Ecclesiologists' refons were more fruitful in churches that had high church sympathies, antagonism was created elsewhere, even at archiepiscopal level. This was of particular concern following the restoration of the Roman Catholic hierarchy in 1851.

Conflicting attitudes to plainchant were largely responsible for strained relations between the Ecclesiological Society and those outside. The writings of S. S. Wesley and the musical tradition he established, under the impressive ministry of Dr W. F. Hook at Leeds Parish Church, had world wide repercussions. Wesley's ideas and his outstanding compositions show complete devotion to the church and its liturgy. All this unfolds in comprehensive detail from Adelmann's writing. However, one is disappointed that he makes very little detailed comment and expresses little delight or affection for compositions that had an important bearing on his narrative. In the opening chapter space is taken up with matters of marginal relevance that might have been used more profitably in that way. Yet this is an important and scholarly treatment of a fascinating development, in whose interest many minds both within and without the Society can be exerted profitably.

BOOKS SEEN & NOTED

Adams, R. H., (ed), ***Memorial Inscriptions in St John's College, Oxford***, (Oxford, St John's College, 1996), ISBN 094107183, 83 pages, ills. *Inscriptions, biographical notes, and a fine set of plates of these post-reformation monuments.*

Allen, J. Romily, ***Norman Sculpture and the Medieval Bestiaries***, (Llanerch, 1997), ISBN 0947992960, 408 pages, ills. Pb £7.95. *Reprint of Allen's Rhind lectures on these topics.*

Biddle, Martin, ***The Tomb of Christ***, (Alan Sutton, 1999 forthcoming), ISBN 0750919264, 192 pages, 30 colour and 42 b&w ills. Hb £25.00. *Professor Biddle uses a wide range of evidence to explore the changing nature and history of the tomb from its original construction in 326AD.*

Brandwood, Geoffrey K., ***Temple Moore: an Architect of the Late Gothic Revival***, (Paul Watkins, 1997), ISBN 1900289032, 310 pages, numerous b&w plates. Hb £49.50. *First full-length study of the architect.*

Brooks, Nicholas, ***The Early History of the Church of Canterbury***, (Leicester University Press, 1996), 402 pages, 16 ills. *Survey of the Anglo-Saxon church using a range of evidence.*

Brown, S. & MacDonald, L. (eds.), ***Life, Death and Art: the Medieval Stained Glass of Fairford Parish Church***, (Sutton, 1997), ISBN 0750915234, 175 pages, b&w and colour illustrations, CD-ROM. *Recent conservation and photographic recording have encouraged the production of this book, and the accompanying CD-ROM, which provide a visual feast and a discussion of the glass by various experts setting it in its wider context.*

Cannan, Edward, ***Churches of the South Atlantic Islands, 1502-1991***, (Anthony Nelson, 1992), ISBN 0904614476, 315 pages, some b&w ills. *Deals with St Helena, Ascension Island, Tristan de Cunha, and the Falkland Islands.*

Chiat, Marilyn, ***America's Religious Architecture: Sacred Places for Every Community***, (John Wiley, 1997), ISBN 0471145025, 463 pages, many b&w ills. Pb. UK price not shown, $34.95 in USA. *Deals regionally with the whole USA, picking out less well known churches (and some religious buildings of other faiths) in each region and devoting a page to each, with external photograph.*

Courtenay, Lynn T. (ed.), ***The Engineering of Medieval Cathedrals***, (Variorum, 1997), ISBN 0860787508, 360 pages, ills. Hb £80.00. *Papers on a variety of topics*

Cox, Margaret (ed.), ***Grave Concerns: Death & Burial in England 1700-1850***, (Council for British Archaeology Research Report 113, 1998), ISBN 1872414850, 273 pages, many ills. *A wide-ranging study of funerary practice in England, with the focus on the contributions of archaeology, and the way forward in this area.*

Cressy, David, ***Birth Marriage & Death: Ritual, Religion, and the Life-Cycle in Tudor and Stuart England*** (OUP, 1997), ISBN 0198201680, 641pages. Hb £25.00. *Study of the ceremonies associated with the major rites of passage, and the religious controversy surrounding them.*

Dale, Thomas E. A., ***Relics, Prayer, and Politics in Medieval Venetia***, (Princeton University Press, 1997), ISBN 0691011753, 288 pages, many ills. Hb £55.00. *Study of the late twelfth century murals in the crypt of the Cathedral of Aqueleia, Italy.*

Evinson, Denis, ***Catholic Churches of London***, (Sheffield Academic Press Ltd, 1998), ISBN 1850758190, 281 pages, b&w ills. Pb. *Describes 140 churches in an informed and scholarly way. Bibliography for each church.*

Fitzgerald, Penelope, ***Edward Burne-Jones***, (Alan Sutton, 1997), ISBN 0750915625, 320 pages, ills. Pb £14.99. *Republished biography.*

France, James, ***The Cistercians in Medieval Art***, (Alan Sutton), ISBN 0750915838, 288 pages, many ills. Hb £30. *Tells the story of the Cistercians through art of the time.*

Friar, Stephen, ***A Companion to the English Parish Church***, (Alan Sutton, 1998), ISBN 0750918292, 528 pages, many ills. Pb £16.99. *Alphabetically arranged dictionary.*

Grossinger, Christa, ***The World Upside Down: English Misericords***, (Harvey Miller, 1997), 192 pages, many ills. Hb £38.00, pb £18.00. *Excellent and well-illustrated study.*

Heyman, Jacques, ***The Stone Skeleton: Structural Engineering of Masonry Engineering***, (CUP, 1997), ISBN 0521629632, 160 pages, many ills. Pb £19.95. *Paperback edition of this prize-winning and accessible discussion of stone buildings.*

Jones, Francis, ***The Holy Wells of Wales***, (Wales University Press, 1998, reprint of 1954 work), ISBN 0708311458, 226 pages. Pb £9.99. *Discussion and list.*

Jolly, P. H., **Made in God's Image?: *Eve and Adam in the Genesis Mosaics at San Marco Venice***, (California University Press, 1997), ISBN 0520205375, 142 pages, ills. Hb £35.00. *Discussion of the symbolism of the thirteenth century mosaics.*

Kadish, Sharman (ed.), ***Building Jerusalem: Jewish Architecture in Britain***, (Vallentine Mitchell, 1996), ISBN 0853033099, 231 pages, ills. Pb £19.50. *Ten essays concentrating on the Jewish contribution to the architectural fabric of the country.*

Kendal, Derek (photographer), ***The City of London Churches: a Pictorial Rediscovery***, (Collins & Brown for RCHME, 1998), ISBN 1855854619 (hb); 1855854902

(pb), 256 pages, lavishly illustrated in colour. Hb £25.00. *Stunning series of photographs taken in 1995, and exhibited at St Paul's Cathedral and our conference in 1996.*

Kubach, H. E. & Kohler-Schommer, I., ***Romanische Hallenkirchen in Europa***, (von Zabern, 1997), ISBN 3805313640, 174 pages, 107 plates. Hb £89.50. *Discussion of romanesque basilicas across Europe.*

Larson-Miller, Lizette (ed.), ***Medieval Liturgy: A Book of Essays***, (Garland, 1997), ISBN 0815319193, 314 pages. Hb £39.50. *Nine essays on various aspects of medieval liturgy.*

Lowe, Christopher, ***St Boniface Church, Orkney: Coastal Erosion and Archaeological Assessment***, (Alan Sutton & Historic Scotland, 1998), ISBN 0750917555, 240pp, 190 b&w ills. Hb £35.00. *An important site, with shifting functions over the centuries.*

Lyne, Malcolm, ***Lewes Priory: Excavations by Richard Lewis, 1969-82***, (Lewes Priory Trust, Barbican House, 169 High Street, Lewes, East Sussex, BN7 1YE, 1997), 189 pages, 32 figs., 22 tables, 2 plates. Pb £22.00. *Reports of significant excavations, including work revealing the quality of the medieval priory church.*

Maher, Denise, ***Medieval Grave Slabs of County Tipperary, 1200-1600 AD***, (BAR BS 262, 1997), ISBN 0860549232, 103 pages, ills. Pb £36.00. *Discussion and catalogue.*

Martin, Michel, ***La Statuaire de la Mise au Tombeau du Christ***, (Picard, 1997), ISBN 2708405020, 414 pages, more than 300 photos. *Discussion of late medieval sculpture at the tomb of Christ, followed by a list of examples from all over Europe.*

Mason, Alastair (ed.), ***Religion in Leeds***, (Alan Sutton), ISBN 0750905816 (hb), 075090580 (pb), 192 pages, ills. Hb £20.00, pb £12.00. *Deals with history and the church fabrics.*

Maude, Thomas, ***Guided by a Stone-Mason: the Cathedrals, Abbeys and Churches of Britain Unveiled***, (I. B. Tauris, 1997), ISBN1860640397, 176 pages, ills. Pb £8.95. *Discussion of the generality of these buildings by a stonemason.*

Myles, Janet, ***L. N. Cottingham 1787-1847: Architect of the Gothic Revival***, (Lund Humphries, 1996), ISBN0853316783, 176 pages, numerous ills. Pb £17.95. *The first study of this important Medievalist since his death.*

Osborne, June, ***John Piper and Stained Glass***, (Alan Sutton, 1997), ISBN 0750910887, 224 pages, many ills. HB £40.00. *Illustration and discussion of this important body of stained glass work.*

Rankin, Frederick J., ***Down Cathedral: The Church of Saint Patrick of Down***, (Ulster Historical Foundation, 1997), ISBN 0901905860, 150 pages, ills. Hb £24.99. *History of the building.*

Ritchie, Anna (ed.), ***Govan and its Early Medieval Sculpture***, (Alan Sutton), ISBN 0750907177, 192pp, ills. Hb £25.00. *Essays on the ninth and tenth century sculpture in Govan Old Parish Church, Glasgow.*

Rose, Dodo, ***Bryan Saunders, 1893-1973: Ecclesiastical Master Wood-carver***, (Round House Press, Denton, Norfolk, 1995), 70 pages. £6.00. *Story of an Essex based carver of ecclesiastical and other furniture and fittings.*

Rose, M. & Hedgecoe, J., ***Stories in Stone: the Medieval Roof Carvings of Norwich Cathedral***, (Herbert Press, 1997), ISBN 1871569869, 144 pages, colour ills. Pb £14.99. *Description and discussion, with some excellent colour photographs.*

Ross, Ellen M., ***The Grief of God: Images of the Suffering Jesus in Late Medieval England***, (OUP, 1997), ISBN 019510451X, 200 pages, ills. Hb £41.99. *Discussion of the meaning of this common image, using a range of evidence.*

Sampson, Jerry, ***Wells Cathedral West Front: Construction, Sculpture, and Conservation***, (Alan Sutton), ISBN 0750914505, 320 pages, many ills. Hb £45.00. *Record of an important collection of thirteenth century carving.*

Schwarz, Michael Viktor, ***Die Mosaiken des Baptisteriums in Florenz***, (Bohlau, 1997), ISBN 3412106968, 171 pages, many ills. Hb £39.50. *Deals with the thirteenth century mosaics in the Baptistery, Florence.*

Sharpling, Paul, ***Stained Glass in Rutland Churches: an Historical Survey***, (Rutland Local History and Record Society, 1997), ISBN 0907464246, 78 pages, ills. Pb £15.00. *Description of the glass, including glass makers and artists.*

Smith, Michael Quinton, ***St Mary Redcliffe: an Architectural History***, (Redcliffe, 1995), ISBN 187297158X, 175 pages, ills. Hb £18.95. *A well-researched history of this important church, including Victorian restorations.*

Stanton, Phoebe, ***The Gothic Revival & American Architecture: an Episode in Taste 1840-1856***, (John Hopkins Press, 1997, reprint of 1968 work), ISBN ,0801856221, 350 pages, ills. Pb £21.50. *Reprint of this important work on mid-nineteenth-century American church architecture.*

Tilbrook, R. & Roberts, C. V., ***Norfolk's Churches, Great and Small***, (Jarrold of Norwich, 1997), ISBN 0711709610, 112 pages, hundreds of colour photographs. Pb *circa* £14.00. *A wonderful collection of colour photographs.*

Walker, Keith, **Images or Idols? The Place of Sacred Art in Churches Today**, (Canterbury Press, 1996), 184 pages, ills. £14.95.

STOP PRESS

Society Web Site

Those who use the internet may like to know that the Society now has a web site. The address is http://www.eccl-soc.demon.co.uk.

Church Towers

The regional pattern of Church Towers has long been of interest to those involved in the study of Church buildings. Dom Ambrose Lambert of Downside Abbey has produced a booklet of the ornate towers peculiar to the Somerset Mendip Hills.

The text, based on historical and geographical notes, are informative and contribute to the excellent colour photographs of ten major towers in the Mendips. The booklet can be obtained from the author, price £2, (ISBN No. 0.950336 17) at Downside Abbey, Stratton on the Fosse, Bath, BA3 4RH.

Charles John Allen (1862-1956)

Janice Carpenter, from Liverpool University, is researching the works of the sculptor Charles John Allen (1862-1956). Allen was a student at the Royal Academy Schools, where he won four silver medals, and after a short period in London, moved to Liverpool to take up the post of lecturer in sculpture and modelling at the University College. He moved to Liverpool City School of Art in 1905 and remained in Liverpool until about 1930, when he retired to Surrey. At various times he did work for Farmer & Brindley.

If anyone has any information on Allen, or on his works, then please contact Janice Carpenter at the School of Architecture & Building Engineering, University of Liverpool, Leverhulme Building, Abercromby Square, Liverpool L69 3BX (0151-794-2640).

Next Edition

We would like to include more articles on medieval and Georgian churches in *Ecclesiology Today*. If you feel you have something to offer please contact the editor. The deadline for the January ediion of is mid November.