

ECCLESIOLOGY TODAY

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successor to the Cambridge Camden Society of 1839**

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The Round Church Cambridge. Watercolour by H B Harraden showing the stone altar which was installed in 1843.

This illustration appears in Christopher Webster & John Elliott (eds.), *'A Church as it should be': The Cambridge Camden Society and its influence*, Shaun Tyas 2000.

The illustration was kindly provided by Dr Geoff Brandwood.

CHAIRMAN'S COMMENTS

Goodger Special Purposes Fund

Following my comments in previous issues, I am pleased to say that the initial use of the above Fund will be to underwrite the publication of a book on the stained glass of Frederick Preedy. This is a particularly apposite first use, given Preedy's connection with the original Ecclesiological Society in the mid-nineteenth century. A special offer leaflet will be found with this copy of the Journal.

As you know, the Fund is intended to set in motion projects which would otherwise stall through lack of finance. Previously I asked for suggestions for its use: a number of suggestions have been received which are being considered, and further informal proposals are very welcome.

One particular suggestion was to publish a CD-ROM containing a lengthy item of text: the Council are seeking technical advice on this, and would welcome input from any member of the Society who has experience of creating or marketing such a CD.

History of the original Ecclesiological Society

For obvious reasons, I usually refrain from commenting on individual features in *Ecclesiology Today*. However it is a particular pleasure to have an article from the pen of James White, the distinguished liturgical scholar, detailing the making of his book *The Cambridge Movement*. I read it many years ago, and am sure I am not alone when I say that it opened my eyes to the impact of the original Ecclesiological Society.

New member of Council

I am pleased to announce that Dr James Johnston has been co-opted onto the Council of the Society. He will focus on developing our relationship with other organisations.

AGM

As you will see from the enclosed events leaflet, our AGM is on Thursday 31 May (not the twenty-first of the month, as erroneously stated in January). This is an important event in the Society's calendar, with an interesting lecture and plenty of opportunity to socialise over a glass of wine, and I and other members of Council look forward to meeting many of you there.

Trevor Cooper
Chairman of Council

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THE ECCLESIOLOGIST'S REVIEW OF ST JOHN'S, LEEDS: AN INSTRUCTIVE CASE OF ECCLESIOLOGY AND 'SPIN'

Christopher Webster

The *Ecclesiologist* of December 1847 opened with an article entitled 'Three Leeds Churches',¹ which examined St Saviour's, by J M Derrick, 1842-5, St Peter's, the Parish Church of Leeds, rebuilt by R D Chantrell, 1837-41, and St John's, designed by an unknown architect and built in 1632-4. That the journal's reviewer should have chosen to visit these three from a list of more than a dozen churches in or near the town centre was more or less predictable. Those 'overlooked' included two eighteenth-century Classical ones and several Gothic examples from the 1820s or 30s, either funded - in part - by 'the Commissioners' or at least in their stylistic tradition. The only other church which might have caught the writer's attention was G G Scott's St. Andrew's, Cavendish Street, of 1844. However, the choice of the three reviewed churches was not the result of an arbitrary selection, but arose, as the writer acknowledged, because they 'form a very striking ecclesiological group'.²

Despite the absence of a stated set of specific objectives, beyond the rather innocuous one of 'study[ing] Gothic Architecture and Ecclesiastical Antiquities, and the restoration of mutilated Architectural remains',³ the Ecclesiological Society clearly had a much more specific agenda for reform of the Church of England. It is the purpose of this article to suggest that the 1847 article, through its use of language, its argument and its conclusions was an integral, albeit minor, part of the Society's well orchestrated programme of change.

The churches were considered in the inverse order of their date. Clearly, St Saviour's occupied a special place in the writer's heart: 'Who that has watched the Church movement in England can be ignorant of the history of S.Saviour's Leeds'.⁴ Indeed, St Saviour's seemed to represent an apparently perfect model for the radical agenda of institutional and architectural reform that the ecclesiologists sought to see widely accepted: the piety of its - initially - anonymous donor; the plan which contained a long chancel and twin aisles; the use of middle pointed throughout; and the 'vast amount of painted glass'⁵ 'The first aspect of S.Saviour's when we enter it is extremely impressive and religious: more so, it struck us, than that of any modern church which we have ever yet seen'.⁶ Yet even this glowing recommendations could not deter the writer from going on to produce a litany of criticism of the buildings details; the following are just three of the many examples that can be found in the article. 'The oaken screen, we are sorry to say, is sadly too heavy ... the pulpit stands against the south-west lantern pier, (not, or course, the best situation)⁷ ... The west window ... designed by Mr Pugin, [is] far superior, but still liable to criticism ...'⁸

St Peter's had been completed more than six years earlier, and 'Six years are a long time in these days, when we talk of church building',⁹ implying, rightly, that 'progress' as *The Ecclesiologist* would have used the word, had been rapid. 'In S.Saviour's we see wonderful

improvement upon S. Peter's. Indeed, the latter church can now only be studied as an historical monument ... we are not in a Protestant preaching hall; nor are we, on the other hand, in such a church as we should like to build.'¹⁰ The architect had 'unfortunately chose[n] the Third Pointed style'¹¹ ... none of the fittings [i.e. the pulpit, lectern or choir stalls] will bear a detailed architectural examination ...'¹² Yet after these, and many more nit-picking criticisms, the writer concluded: 'In spite of all its shortcomings, there is an air of rude grandeur about this church; and the east end is striking.'¹³

Thus with the knife of criticism well sharpened, the reviewer moves on to the early seventeenth-century church of St John, which has been described as having a 'double nave' plan. In effect, it is a rectangle in which the north and south walls are longer than those on the east and west sides, and the interior is divided into two almost equal halves by an arcade running from east to west. The northern half has a projecting tower at its west end and the altar is placed at its east end, although there is no structurally separate chancel. The windows of the north and south elevations are rectangular, each containing four pointed arched lights. The windows of the two eastern gables are pointed and contain more complex Gothic tracery, as does the window of the south-west gable. In 1847, the interior contained galleries along the west and south walls.¹⁴ The pulpit, complete with a huge tester, was placed in the centre of the north wall, facing south, and the two aisles contained a mass of box pews with doors, many of which faced north or west. The profusion of Jacobean woodwork - the elaborate twin screens with their cresting of strapwork and royal arms, the pulpit and all the pews - was richly carved with a virtuoso display of bastardised Classical motifs and 'Flemish' strapwork.

After the niggardly criticism and slight, almost grudging, praise of St Saviour's and St Peter's, seasoned readers of *The Ecclesiologist* who were familiar with the appearance and layout of St John's might have predicted the least of the 'Three Leeds Churches' would be savaged mercilessly; it displayed almost every aspect of church design the journal despised. Yet, surprisingly, there is not one word of criticism and its obvious 'failings' are condoned with a singularly uncharacteristic charity. The explanation for this benevolence is not, however, that the writer had suddenly repudiated all that the journal had hitherto stood for, but was, no doubt, the result of his recognising that, handled more subtly, St. John's could be used to reinforce important aspects of the Camdenian agenda. Anyway, the argument against the Georgian preaching box with its private pews and galleries - which had been pursued so vociferously in the early 1840s¹⁵ - was now largely conceded, and the physical fabric of St John's offered a much more useful narrative than yet another rehearsal of the tirade against Georgian Anglicanism. Despite its obvious shortcomings when judged by the standards the journal sought to see established for modern churches, if the evidence of St John's was given appropriate packaging - or to use the current term 'spin' - it could very effectively be used to support key aims of the ecclesiologists.

Here, in the 1630s, as Puritanism was gaining increasing support, and in the era that the ecclesiologists saw as the darkest days for Anglicanism, was built a church which, in its broader

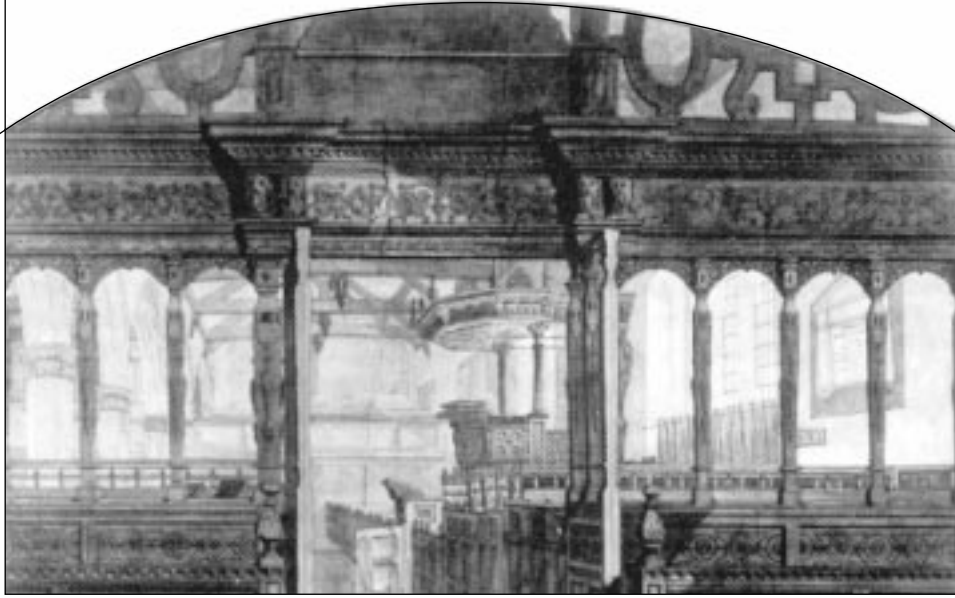


St John's from the south-east. The porch was added by Norman Shaw in the 1860s.

principles if not its precise details, seemed to pre-date the Camdenian revolution by two centuries; in short, it gave to the ecclesiological agenda an invaluable historical legitimacy.

St John's was important, firstly because it 'derive[d] its origins from individual munificence... Mr John Harrison, whose offerings were, in the days of his prosperity, boundless'. The writer goes on to praise this 'princely inhabitant'¹⁶ for not only building the church and parsonage, but also for endowing the former. Although it is not mentioned in the article, Harrison also paid for the town's grammar school and a set of alms-houses.¹⁷ It would not be inappropriate to see him as an early example of a successful industrialist,¹⁸ and the model of conspicuous piety that he represented was precisely that which the ecclesiologists sought to promote to their mid-nineteenth century contemporaries.

The building was also significant in terms of its style. St John's offered important evidence for the longevity of Gothic,¹⁹ and its continuing, well after the English Renaissance, to be seen as the most appropriate idiom for church building. '[It] bears the most remarkable resemblance to a mediaeval structure ... The east window of the south aisle is filled with reticulated tracery with a wheel at its head, in palpable imitation of a Middle Pointed design ... internal the two aisles are divided by an arcade of seven bays, obviously copied from some First Pointed



Early 19th century print showing the view from the chancel into the nave. The three-decker pulpit can be seen on the right of the aisle and it is just possible to see the west gallery at the end of the aisle.

type ...²⁰ The writer intends his readers to conclude that, at a time when Inigo Jones had established Classicism as the fashionable style of the English court, here in Leeds, the townsmen had shown commendable discrimination in remaining loyal to the Gothic principles of former times. Although Third Pointed or Perpendicular was almost universally condemned by the journal in other contexts - earlier in the article it was described as 'unfortunate' when chosen for the rebuilding of St Peter's - here it is treated benignly: 'The east window of the north aisle is of Third P[ointed] character',²¹ the writer states, omitting any qualitative epithet; clearly he feels that in the seventeenth century, any Gothic is preferable to Jones' Palladianism. He concluded that St John's 'was proof of how much anxiety there was in the days when it was built to return to the old ways.'²² Even the Jacobean internal decoration escaped censure and occasionally received favourable comment: 'the roof ... is decorated with the elaborate plaster work of the age, and looks very rich'.²³

Although there is no structurally separate chancel, the easternmost one and a half bays of both aisles are divided from the 'nave' by an elaborate carved oak screen to form a substantial pew-less chancel. A physically defined chancel and a transparent screen to separate it from the nave were both high on the ecclesiologists' list of priorities and the writer was pleased to note that the chancel 'show[ed] satisfactory evidence of being cared for at the present day'.²⁴ Clearly the building could not be dismissed as a 'meeting room or preaching house'²⁵ in the way that so many ecclesiastical structures of the post-Reformation period could.

In conclusion, it can be claimed that despite its obvious 'failings' in the context of the Camdenian orthodoxy, St John's clearly 'remain[ed] ... a most remarkable object'²⁶ and as



The interior in 1977, following restorations in the second half of the 19th and early part of the 20th century.

the reviewer no doubt hoped his readers would recognise, it represented a valuable precedent for the 'present Church revival.'²⁷ It provided the most compelling evidence that the ecclesiologists' agenda had an established and respectable lineage. While the years since the Reformation had produced buildings, services and attitudes that they felt compelled to denounce, here was a sterling example to illustrate that pre-Reformation ideals had never totally died out. If 'we compare [St John's] with S. Saviour's or S. Peter's ... we shall be led to the satisfactory conclusion that the present Church revival is a more logical and complete one than that of the seventeenth century.'²⁸ However, the writer was at pains to point out that the hoped for success of the 'present [one] ... must not be judged by the failure of the former one.'²⁹

[Anyone seeking further information about St John's, Leeds is directed to the following exemplary guide book, which is available from the church: J Douglas & K Powell, St John's Church, Leeds, The Redundant Churches Fund, 1993.]

Notes

¹ The *Ecclesiologist* December 1847, pp 129-34.

² *Ecclesiologist*, op.cit. p 129.

³ E J Boyce, *Memorial of the Camden Society...*, London 1888, p 8.

⁴ *Ecclesiologist*, op. cit., p 128.

⁵ *Ecclesiologist*, op. cit., p 130.

⁶ *Ibid*

⁷ *Ibid*

⁸ *Ecclesiologist*, op. cit., p 131

⁹ *Ecclesiologist*, op. cit., p 132

¹⁰ *Ibid*

¹¹ *Ibid*

¹² *Ecclesiologist*, op. cit., p 133

¹³ *Ibid*

¹⁴ John Carr designed and supervised the erection of new galleries along the south and west walls of the church in 1764-5 (B Wragg, *The Life and Work of John Carr of York*, Oblong Books, 2000, p 170). In 1837-8 'additional galleries were erected' to accommodate some of the congregation of St Peter's while that church was being rebuilt (R W Moore, *A History of the Parish Church of Leeds*, Leeds 1877, p 7). See also: *Account Book of the Committee for Rebuilding Leeds Parish Church*, Leeds Parish Church Archives, no 41/5, 'Expenses of St John's Church'.

¹⁵ For instance in The Cambridge Camden Society, *Church Enlargement and Church Arrangement*, Cambridge 1843, or The Cambridge Camden Society, *A Few Words to Church Builders*, Cambridge 1841.

¹⁶ *Ecclesiologist*, op. cit., p 133

¹⁷ S Burt & K Grady, *The Illustrated History of Leeds*, Derby 1994, p 40

¹⁸ J Douglas & K Powell, *St John's Church, Leeds*, The Redundant Churches Fund, London 1993, no page nos

¹⁹ A number of writers have argued that it is 'probably Gothic survival rather than Revival'.

²⁰ *Ecclesiologist*, op. cit., p 133

²¹ *Ibid*

²² *Ecclesiologist*, op. cit., p 134

²³ *Ibid* p 133

²⁴ *Ibid* p 133-4

²⁵ The dismissive term 'meeting room or preaching house' appears in *A Few Words to Church Builders*, op. Cit., p 4, to describe those buildings which did not have a chancel and nave that were 'well defined and separate'.

²⁶ *Ecclesiologist*, op. cit., p 134

²⁷ *Ibid*

²⁸ *Ibid*

²⁹ *Ibid*

CHARLES HODGSON FOWLER (1840-1910)

An interesting new study of the work of this architect is expected to be published by the Durham County Local History Society within the next few months. The author is the Rev John Wickstead, one of our members. C H Fowler (not to be confused with Fowler of Louth) had a practice in Durham and designed numerous churches in that county and farther afield, notably in Yorkshire, Lincolnshire and Nottinghamshire. Further details of the book will be announced when known.

HIGHNAM: THE REFORMER AND THE RADICAL

John Sims

The virtuous driver travelling westwards on the A40 round Gloucester who resists the temptation to look left at the cathedral is rewarded at the Severn bridge by a distant view emerging from the woods straight ahead of the elegant spire of Holy Innocents', Highnam, which on 29th April celebrates the 150th anniversary of its dedication.

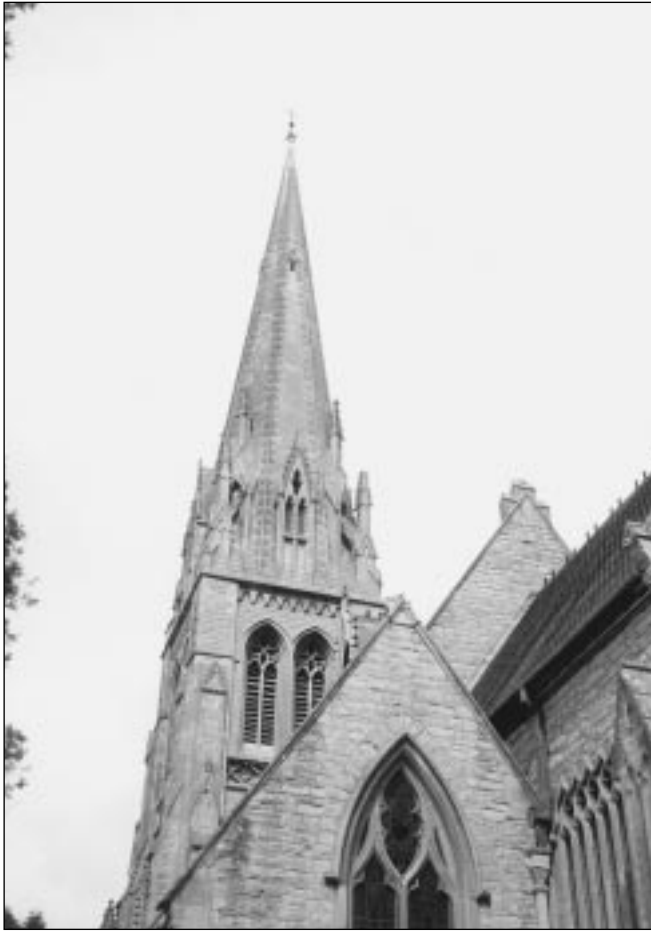
Rosamund Reid referred briefly to Highnam in her recent article on Hascombe (*Ecclesiology Today* 23, Sept 2000). It is the outcome of a fruitful artistic partnership between two men, the client Thomas Gambier Parry and the architect Henry Woodyer, and is now widely held in high regard as what Henry-Russell Hitchcock nearly fifty years ago described as 'the most important Anglican example of painted internal polychromy, rivalling Pugin's St Giles, Cheadle'.¹

Thomas Gambier Parry (1816-88), an orphan by the age of five, inherited a large fortune from his father and grandfather who had both been directors of the East India Company. He was educated at Eton and at Trinity College, Cambridge, where he graduated in 1837 and was thus a near contemporary of John Mason Neale and Benjamin Webb who founded the Cambridge Camden Society in 1839. Parry combined a strong religious faith, which impelled him to become a member of the Society in its first year, with musical and artistic talents and connoisseurship especially of Italian art of which he built up an important collection now in the Courtauld Institute Gallery at Somerset House.

When he came of age in 1837 he bought Highnam Court two miles west of Gloucester, which combined the advantages of a country estate with proximity to a city which provided both a centre of artistic activity (especially musical with the Three Choirs Festival) and opportunities for philanthropic service to the community. He married Isabella Fynes-Clinton and together they spent the early years of their marriage travelling in Europe to study and collect Italian art.

Highnam was in the parish of Churcham and far from the church. Lassington church, served by a non-resident clergyman, was slightly nearer, but at neither were the services or the liturgical arrangements of a character to satisfy an ecclesiologically-minded Tractarian like Parry that the spiritual needs of his tenants were being met.

He and his wife discussed plans for a church and resident clergyman to serve the 300 people in and around Highnam. The catalyst came with the death of Isabella in March 1848, leaving Parry with three small children (several others had died in infancy). He determined to build a fitting memorial to her and their dead children and in October 1848 wrote to Bishop Monk of Gloucester with a proposal to build and endow a school, a parsonage and a church with the patronage vested in himself. Approval for formation of an ecclesiastical district on these terms was readily obtained.



Holy Innocents, Highnam (1849-51). Exterior view and chancel arch.

For his architect, Parry turned to Henry Woodyer, an old friend from Eton where they had both been tutored by Edward Coleridge. Woodyer had gone on to Merton College, Oxford and had then embarked on an architectural career.² It is uncertain how he obtained his training, although there is some evidence of a brief association with Butterfield and possibly Pugin, but he shared Parry's High Churchmanship and was a friend of both Neale and Webb although characteristically, as a lifelong non-joiner, he was not a member of the Ecclesiological Society (as the Cambridge Camden Society had become in 1846).

When Woodyer received the commission for Highnam he had had very little experience of designing new or completely rebuilt churches. Wyke and York Town (Camberley) in Surrey and Smeeton Westerby in Leicestershire were the only new churches, while Worting (Hants) and St Martha on the Hill, Chilworth (Surrey) were complete rebuilds. All are modest in size; even the two-aisled Smeeton Westerby, which cost about £2000, only has a bell turret instead of a tower. It was a bold step for Parry to entrust a building which he intended should be on a lavish scale with *carte blanche* in terms of cost to Woodyer; in the event his faith was fully justified.

Something of Woodyer's initial hesitancy is found in his correspondence with Revd Jacob Clements of nearby Upton St Leonards for whom Woodyer was simultaneously rebuilding the chancel.³ When he had despatched the plans for Highnam to the Diocesan Registrar in May 1849, Woodyer confessed that he was 'in rather a stew' about them. Earlier, he had asked Clements for advice on a suitable local stone for the exterior; surely it is unusual for an architect to seek guidance on such a matter from a different client. The tender notice seems to have attracted some derogatory comment from one unnamed Gloucester builder which may have influenced others, since only one local tender was received ("in the clouds" according to Woodyer) and the contract went to George Myers of London, who had frequently worked for Pugin and were a big enough firm to take on a major work.

The foundation stone was laid on 12 July 1849 and work proceeded at remarkable speed. A major change was made in May 1850 when, stemming from an idle suggestion of Parry's, a spire was substituted for the original design of a tower with corner pinnacles and a parapet. This was Woodyer's first opportunity to design a spire and is an undoubted success, although remedial work had to be done some years later when it transpired that iron and wooden dowels had been used instead of the copper ones specified and paid for.

The work on so large a commission evidently put a strain on Woodyer's office. 'My clerk is in despair[*sic*] and prays I will never put so much work into a church again', he wrote to Parry in May 1850.⁴

In plan Highnam conforms to the Camdenian model: five-bay nave with north and south aisles, chancel with side chapel to the south and organ chamber and vestry to the north, west tower with spire and south porch. The style adopted is the approved Decorated but with pronounced touches of Woodyer's individualism. The roofs are steeply pitched, especially the

porch, the proportions are exaggeratedly tall and narrow, the mouldings of the window tracery are wiry and the south window of the chancel is a strange arrangement of six narrow lights with quatrefoil heads set under a continuous hoodmould which follows the indentation of the lights. The whole composition has nervous tension and a strong sense of compressed verticality which is complemented by the soaring spire.

The same effect is achieved in the interior with tall arcades and a tower arch which appears to be excessively narrow in proportion to its height. The fittings are uniformly sumptuous, from the elaborately carved reredos and sedilia down to the decorative metal radiator covers supplied by Hardman to Woodyer's design, which almost echo medieval saddleback shrines. The chancel was fully furnished for the sacramental type of service advocated by the ecclesiologists, with sedilia, piscina and credence, stalls for clergy and a surpliced choir, and altar frontals embroidered by Parry himself and other members of his family. The reredos was originally intended to have had statuary but this was omitted as too controversial. Apostolic emblems were substituted but the central cross was retained.

Parry was no supine client. The idea of the spire came from him and he evidently made numerous other changes to the plans before they were finally executed. Generally his ideas coincided with those of Woodyer but there are a few instances where they differed. When Parry produced some sketches for coronae Woodyer criticized them as 'over Gothicised and therefore modern in their effect - there are some of this sort at St George at Windsor and they are not happy in reality however pretty in drawing'. This led on to a revealing statement of Woodyer's approach: 'I am inclined to be a Reformer of conventional forms & drawing - but you are an absolute Radical if not a Revolutionist-my lore is all taken from detail[ed] inspection of and living amongst these old forms of beauty - an Ecclesiastical Architect who feels his work lives as it were in a new-old world & must needs be to a certain degree trammelled by its fashions'.⁵ Possibly Parry favoured even more ornateness, as exemplified in Francis Niblett's 1847 church at Fretherne just across the Severn which bristles with pinnacles and crockets, and perhaps his "radicalism" influenced Woodyer to give greater rein to his innate "roguish" instincts which became more pronounced in the 1850s.

Client and architect differed again on the crucial matter of the memorial to Isabella. Parry wanted to install a bust which was probably made during their European travels. Woodyer objected that 'there is not authority for a bust that I am sure of in English Architecture' and instead suggested 'a coped Tomb with a quatrefoil opening displaying the features from within...placed under an arched recess'.⁶ Parry prevailed and Woodyer accordingly provided a niche for the bust in the side chapel, filling the upper part with tracery. This was a motif which he came frequently to use, particularly in windows incorporating low-sill sedilia, culminating in the reticulated tracery which fills the upper part of the chancel arch of Christ Church, Reading. The bust was placed in the niche by Parry on the night before the dedication service.

There was also a dispute over the glass for the east window. Woodyer thought that 'of course' it should feature the Crucifixion and recommended O'Connor who had just done such a win-



Screen (above) and
Thomas Gambier Parry's
memorial to his wife
Isabella (right)



dow for him at Smeeton Westerby. Parry, on the other hand, wanted a large group of disciples and children spread across all three lights. Woodyer argued that this would 'rather trench on Perpendicular glass where one subject covered the whole window, ignoring the mullions and divisions altogether whereas Decorated glass completed a subject in each light though all the lights of the same window may have reference the one to the other'.⁷ In this case there seems to have been some kind of compromise: no Crucifixion, but three separate subjects (Transfiguration, Last Supper and Ascension). Woodyer, possibly as a mark of his disapproval, commissioned Ward & Nixon. If it was a protest it was effective. Parry disliked the window and in 1859 replaced it with one by Clayton & Bell which included the Crucifixion.

An outstanding feature of Highnam is the extensive use of stone, glass and paint to carry a complete iconographic and symbolic scheme through the church in accordance with the ecclesiological ideal.⁸ It is introduced in a carving over the door of the porch of the adoration of the shepherds and the magi with the theme of childhood and innocence in keeping with the dedi-

cation of the church to the Holy Innocents. Inside, the font stands in the west bay of the south aisle. The capital of the pier to its west is carved with thistles, the symbol of sin, those to the east with oak leaves, acorns, vines and roses of Sharon, all symbols of regeneration. The side chapel represents the stage of penitence midway between the baptismal sacrament at the font and the eucharistic sacrament at the altar. Accordingly the corbels of the arches to the entrance are carved with groups of angels: “there is joy in the presence of the angels over one sinner that repenteth” (Luke 15.10).

The glass complements the carving. The window over the font features children. In the nave it expresses the doctrinal element with the Apostolic creed in the west window (by O’Connor). The north aisle windows are all by Wailes, the south aisle ones by Hardman from Pugin’s designs. An interesting side note is a mix up by Wailes over making ground work light: ‘They were drawn by a deaf and dumb artist & he misunderstood me’.⁹ The artist must be one of Wailes’s sons as all his children were afflicted in this way. Parry deliberately pitted the two leading rival firms against each other but with a unified design throughout. Each window contains an Old Testament type and two New Testament antitypes, together with the Old Testament prophet of the gospel scenes and the New Testament author who confirms the prophecy. In the penitential side chapel, the east window, again by Hardman from Pugin’s design, shows two scenes from the Passion (redemption) and the south windows the prodigal son and the washing of St Peter’s feet (forgiveness). Moving into the chancel the theme develops to salvation and glory with the east window depicting the key subjects of the Transfiguration, Last Supper, Crucifixion, Resurrection and Ascension, and an angelic host in the south window. The painted chancel roof echoes the theme with stars and emblems of the Passion and of the evangelists, bordered by *Gloria Patri* rubrication.

The chancel roof is the only painted decoration of the structure which is contemporary with the building. An early reference to Cheadle in the correspondence between Parry and Woodyer suggests that there was a very conscious element of emulation so it is likely that extensive mural decoration was always intended. This did not begin until 1859 and it was entirely Parry’s conception and execution (assistants only did the diaper patterns and lettering). Having travelled and studied in Italy, he was no doubt much more aware of the pitfalls in painting on insufficiently dried surfaces in the damp English climate than Rossetti and his friends were when they embarked on the disastrous Oxford Union project.

Parry invented ‘Spirit Fresco’, a dry plaster method which he first used at Highnam. The work was spread over twenty years, largely because it was interspersed with commissions for fresco painting at Ely and Gloucester Cathedrals. The first part he embarked on was the Judgement over the chancel arch which Parry began in 1859 and finished two years later. Unlike medieval Dooms, it does not depict the souls of the saved and the damned but instead the gathering of saints and angels bearing symbols of salvation or damnation. The theme is continued into the first two bays of the nave with iconography of the Fall to the south and of Salvation on the north. In the chancel the angelic theme was enhanced with a decorative scheme of angels in roundels on the east wall, while elsewhere the walls were covered with stencil patterning,

trompe l'oeil drapery and texts. Screens and organ case were also decorated; the organ itself was used by the young Sir Hubert Parry, composer and first Director of the Royal College of Music, who was the only child of Parry's first marriage to survive to adulthood.

Between 1870 and 1880 Parry painted a frieze scene in the north aisle which depicts a procession of New Testament 'followers of God as dear children' (Ephesians 5.1) taking part in the Palm Sunday entry into Jerusalem. Christ on the ass is followed by the Holy Family, the Apostles and Evangelists, SS Mary Magdalen, Stephen, Barnabas and Paul and a range of characters from the Acts and Epistles, with a final group of the household of Aristobulus (Romans 16.10) consisting of parents, nurse and two children - a final variation on the child theme. This group, for which Parry's second wife and youngest daughter both modelled, was painted in Rome on a slate panel which was then set into the wall as that part of the church was too dark to paint in. Apparently Parry hoped to continue the frieze with characters from the early church but he was too old to do so.

Even when the original plans were being prepared Parry had evidently had doubts about whether there would be sufficient light. Woodyer insisted that 'Highnam cannot be dark - it is windowed all round...the church is very narrow so no part can be in shade... you may put in as much good glass as you please and the light will not be excluded but softened into solemnity only...I quite agree with you in disliking too much darkness..'.¹⁰ Once the chancel arch fresco had been painted, however, the need for more light became imperative and Woodyer returned in 1863 to insert two acutely pointed dormers and at the same time rebuilt the vestry on an enlarged scale.

At the same time as the church, Woodyer built the school, sexton's lodge and parsonage close by, constituting a delightful patriarchal grouping on the skirts of the park of the big house. In the churchyard, he designed a headstone for the first burial in 1851, a striking gabled stone with a pierced spherical triangle filled with a foliated cross and foliation. He followed this up in 1861 with a coped tombstone with foliated cross for Henry Parry, the first family burial, a pattern followed for the subsequent Parry tombstones including that of Thomas Gambier Parry himself in 1888, though that was designed by his architect son Sidney.

Although Parry's "spirit fresco" technique proved permanent, inevitably over the course of years the colours deteriorated. In 1938 Basil Clarke observed that 'the wall-paintings have lost their first freshness... the sun shining through one of the archaic windows of Mr Hardman or Mr O'Connor, and making red and purple patches on a wall covered with faded fresco, is pitiless in its illumination of poor detail, and destroys the small effect that it had in the semi-darkness'.¹¹ Happily that is no longer the case. Thanks to the efforts of Mr T.J. Fenton, the great-grandson of Thomas Gambier Parry and present patron of Highnam, a campaign was launched in 1987 for restoration of the church and of the frescoes which was brought to triumphant completion in 1994. Today the church and its decoration can be appreciated in all its pristine glory - better than ever, perhaps, with the aid of the excellent lighting. After 150 years the master work of the "Reformer" and the "Radical" flourishes.

[John Sims was a senior librarian with the British Library and at one time Deputy Director of the National Sound Archive. He is part of a team at The University of Reading which is researching the works of Henry Woodyer.]

NOTES

¹ H-R Hitchcock, *Early Victorian Architecture in Britain* (1954) p 601

² For a summary of Woodyer's career, see 'Profiles: Henry Woodyer (1816-96)', *Ecclesiology Today* 21 (January 2000).

³ Typed transcripts of Woodyer's letters are in Gordon Barnes's papers (Council for the Care of Churches)

⁴ Woodyer to Parry, May 1850. Parry Papers (Highnam). I am grateful to Mr T J Fenton for access to and permission to quote from these letters.

⁵ *Ibid*, 12 & 16 Sept 1849

⁶ *Ibid*, 16 Sept 1849

⁷ *Ibid*, 12 & 16 Sept 1849

⁸ For much of the following I am indebted to T J Fenton, *A history and guide to the church of the Holy Innocents, Highnam, Gloucestershire* (1985) which contains a detailed description of the symbolism and iconography.

⁹ William Wailes to Parry, 24 June 1850. Parry Papers.

¹⁰ *Supra*, 12 Sept 1849

¹¹ B F L Clarke, *Church Builders of the Nineteenth Century* (1938, reprint 1969) p 114

FURTHER TO THE YEW TREE AT ST PETER'S, TANDRIDGE, SURREY ILLUSTRATED ON 2ND CLASS STAMPS

In 1870 George Gilbert Scott and his wife Caroline moves to Rook's Nest, a house in between Tandridge and Godstone. Sadly, after a period of illness which mistakenly Dr Bence-Jones made rather light of' on February 24th 1872, Caroline had a heart attack and died. Scott was devastated: 'Her loss is to me that of one of the wisest and best of earthly companions, helpers, and advisors.

She is buried underneath the great yew, the berries falling on her monument, for it was a place she was fond of, and a church where they worshipped. In his memories G G Scott describes her resting place:

I have designed what I trust will be a beautiful monument to my dearest Carry - It is to be a low altar tomb, parts of white marble and in part of polished granite. The upper stone which is of marble will have a very richly floriated cross, the foliage being partly conventionalised and partly natural, the latter carrying out her intense love of flowers and of botony. Round the dado will be medallions also symbolizing her special virtues by emblematic figures - Faith, Hope, Charity, Counsel, Mercy and Purity of Heart. These moral and Christian virtues I have not taken at random or as a matter of routine, but I can safely aver that they were in pre-eminent degree the leading features of her character.

Scott is not buried with Caroline but in Westminster Abbey, with Sir Charles Barry to his left, J L Pearson to his right and G E Street at his feet.

LETTERS

From Joyce Stephenson

In July, I was visiting London, specifically St. Michael's Church, Cornhill, where there is much woodcarving that was done by the 19th century woodcarver named William Gibbs Rogers. I am doing research on the carvings of this man who was favourably compared to the earlier and more famous woodcarver, Grinling Gibbons. I have gathered considerable data on Rogers over the past ten years from periodicals such as the *Art Journal*, the *Athenaeum*, *The Builder*, newspapers and his own personal scrapbook. I am now in the process of tracing where his wood carvings are located or were located.

So far, I have found that St. Michael's, Cornhill has the greatest collection of wood carvings done by Rogers. He also did much carving for St. Mary-at-Hill in Billingsgate, but sadly, most of his work was destroyed in the fire of 1988. St. Anne's Limehouse still holds a unique pulpit carved by W G Rogers in 1856, and an eagle lectern was carved for Rev. Egerton, Rector at Whitchurch, Salop.

Other than churches, he did extensive work for Keele Hall in Staffordshire built by the Sneyd family about 1580 and extensively renovated in 1855-7. A booklet by J M Kolbert entitled *Keele Hall, A Victorian Country House* describes the renovation in detail and mentions the work done by W G Rogers for the library, the drawing room and dining room. At about the same time, he was visiting other country mansions, examining the works of Grinling Gibbons which were deteriorating badly. As a result, Rogers devised a method of restoration of the Gibbons carvings and began a monumental task of restoring them at Belton House, Grantham, and Chatsworth.

Early works by Rogers include decorative works at Carlton House, monsters for the Throne Room of the Pavilion at Brighton, carved doors of the dining room and floral decorations of the library and drawing room at Kensington Palace (later removed and the last known location of these carvings were in the hands of his son, G.A. Rogers). In 1844, he was entrusted with the decorative carvings done for the House of Lords after a fire had destroyed the Houses of Parliament. In 1850, he was commissioned to carve a cradle for one of Queen Victoria's children, and the Queen graciously permitted it to be displayed at the Great Exhibition of 1851. This cradle sits in the Kensington Palace Museum today.

As for works outside of England, he carved a cabinet for a mansion in the Champs Elysées for Signor Mario, and later carved a set of drops and trophies for the Sultan's new Dolmabahçe palace in Constantinople. He also exhibited extensively at the Dublin Exhibition and received the gold medal.

My reason for writing to you is that one of your members, Marc Heine, suggested to me in conversation at St. Michael's, Cornhill, that if the above information were included in one of

your newsletters, there might be other members who would know of the whereabouts of some of the carvings of William Gibbs Rogers. I know that some carvings have been removed from some places such as Keele Hall, and were sold to individuals or museums. I believe there also may be some carvings missing from St. Michael's, Cornhill because I could not find the "canopied stalls of the churchwardens" as described in a brochure published in 1868.

I would be very pleased if the members of the Ecclesiological Society could help me with my search for carvings of William Gibbs Rogers, who happens to be my great-great-grandfather.

2199 Sixth Line,
Unit 316
Oakville,
Ontario L6H 5V3
Canada

From J H Bowman

I usually open *Ecclesiology Today* with a sense of pleasurable anticipation, the more so because its arrival is always a pleasant surprise and I can never remember when it is due.

This time, however, I stared in horror. What on earth caused you to think that setting the text in such a grotesque condensed type would be a sensible thing to do? I cannot face reading it, because the struggle makes my eyes ache. It is all the more ridiculous because the line-spacing is so generous. I shall simply file this issue away unread.

I have never seen anything so typographically unpleasant. If it were the first thing from the Society that I had seen it would certainly not encourage me to continue my membership.

I am sorry to write in this way, because all societies depend so much on voluntary officers and I do not in any way mean to disparage your work in producing the journal. But having made it so good in other respects it is a disaster to ruin it in this way.

I hope we shall never see anything like it again.

17 Park Road
London
W7 1EN

From James Bettley

I am not perhaps a very satisfactory critic of *Ecclesiology Today* because I am in general full of admiration for it. I think you have a difficult task in striking a balance between the academic and the popular, but unless you are to go down the impractical route of having two separate publications (as it were Journal and Newsletter), you probably need to include both. The news is important, particularly for those of us who operate outside an academic institution but wish to keep in touch with what is going on (the Ancient Monuments Society newsletter is invaluable in this respect). But I imagine that the membership of the Ecclesiological Society is very wide-ranging, encompassing academic historians, clergy, and ordinary people who are generally interested in churches. There should be room in ET for light-weight material but (this is the one thing I would set in bold italics underlined twice) I do think it is terribly important that the academic articles are of the highest standard and that academic rigour is not compromised just because the same issue may contain non-academic pieces. I think it is a great shame that the Victorian Society's only publication is now little more than a Sunday-colour-supplement for 19th century groupies. And news, when it concerns a building as important as Clewer, is not trivial and can result in serious articles.

As for the balance of the latest ET, it seems to be rather wider in its scope than sometimes. Perhaps because of its origins, I still tend to associate the Society with 19th century churches, and I don't think I am alone in this, but the Society always was interested in all aspects of church architecture, and I think this is reflected in the current issue. There was nothing there that I would say was inappropriate and a number of the articles certainly took me in unexpected but welcome directions: Ann Read's and yours, geographically, but David Lee's was also a useful account of an important development, and it was interesting to read about the Open Churches Trust (no contact details given, however!), as it was to read about the NAD-FAS Church Recorders last time.

So: considerable variety there, but on the whole a good balance, I thought, and surely that is the best way to satisfy the greatest number of readers most of the time?

j.bettley@britishlibrary.net

From Richard N Crook

I see from a back issue of *Ecclesiology Today* that Reading University are carrying out a research project on Henry Woodyer who is architect of All Saints' Hospital in Eastbourne.

The building is now under some threat as the Eastbourne Area Health Authority have announced that they will be closing it in the Spring of 2003.

I would be most grateful if you could help in any way in securing a new use for these wonderful buildings.

Meads Lodge
23 Meads Road
Eastbourne
East Sussex BN20 7EA

[Woodyer designed the hospital which was built in 1867-70 and a chapel that was added in 1873-4. The hospital was founded by Harriet Brownlow Byron, the Mother Superior of All Saints' Sisters of the Poor in Margaret Street, London. It was intended to provide an opportunity for London's sick and poor to receive the benefits of fresh sea air. The hospital opened on 19 July 1869 and cost £36,000 (equal to about £1.8m today) and the chapel followed on 4 July 1874. Subsequently the hospital was extended, a new wing being added in 1887, and an adjacent hospital for sick children was built in 1888-91. Apart from military use during the 1914-18 and 1939-45 wars the Community of nuns continued to run the hospital until 1958. It passed to the Health Service in 1959 and has since offered care to mainly elderly patients. For further information see the Builder 31 July 1869 and 25 July 1874; Building News 23 July and 30 July 1869, 25 July 1874 and the Illustrated London News 27 July 1869.]



Eastbourne Chapel Interior. Photograph by John Crook.

SOME NOTES ON “THE CAMBRIDGE MOVEMENT”

James S White

It has been suggested to me that it might be of interest to some readers of this publication for me to give autobiographical and bibliographical background to my 1962 book, *The Cambridge Movement: The Ecclesiologists and the Gothic Revival* (Cambridge: Cambridge University Press, 1962 and 1979). Forty years have passed from the time I was seeing it through the press so this, too, is a bit of history now. Some have expressed surprise that a Methodist minister wrote the book; they would be even more surprised that I spent the past twenty years teaching liturgical studies in a Roman Catholic University (Notre Dame).

In many ways, the subject of *The Cambridge Movement* was a convergence of most of my life interests: architectural history, church history, and liturgical studies. It must be remembered that in the 1950s there were no graduate programs in liturgical studies in the English-speaking world and two were just beginning in Paris and Rome. Today, four institutions have long established Ph.D. programs in liturgical studies in the U.S.A. and I have taught in all four: University of Notre Dame, Catholic University, Drew University, and the Graduate Theological Union.

As an undergraduate at Harvard, I was introduced to architectural history by the distinguished scholar, Kenneth J. Conant. I continued this interest during a year (1956-57) at Cambridge University with a course on English architecture taught by Professors Bicknell and Roberts. I studied church history at Harvard, at Union Theological Seminary, and at Duke. My study of liturgy began in seminary and continued during my year at Cambridge under Professor E. C. Ratcliff. It was under his supervision that I began work on the Cambridge Camden Society. This work continued as my doctoral dissertation at Duke University during which I visited most of the major libraries on the east coast. I had an extra incentive because my future wife said she would marry me when the dissertation was done so I wrote it in record time and received the Ph.D. from Duke in June, 1960.

I spent the summer of 1960 in England, living in a cottage in Girton appropriately named “Mayflower,” revising the dissertation into a book manuscript. This involved discarding four hundred footnotes and making the focus more architectural. I was befriended by a member of the Ecclesiological Society, Mr. R. H. Harrison. He read my manuscript and helped remove what he called “Americanisms.” He took me on a steeplechase in London one weekend. (He was a civil servant, buying supplies for overseas British offices.) Mr. Harrison took me to a reception of the Ecclesiological Society in a private home in Chelsea. I remember meeting a Major Gunning but forty years have erased any more details from my memory.

One of the pleasant surprises was finding an almost complete set of *The Ecclesiologist* for sale for eighteen guineas in a Cambridge bookstore. I was later able to add the missing volume. I also located a cache of materials that had been donated to the library of the Royal Institute of

British Architects when operations suspended about 1868. I never found the *Report of the Ecclesiological Society* for the years 1860-62 and 1865-68. If anyone knows of their existence and location I would appreciate such information (JFloydWhite@aol.com). I have managed to acquire a few publications of the Ecclesiological Society and of John Mason Neale but their prices have skyrocketed since publication of my book. It is gratifying that Neale was recognized on the centennial of his death in 1966 and now appears in the Calendar of the Episcopal Church (August 7).

Cambridge University Press published *The Cambridge Movement* in 1962 at seven dollars. I was able to make a few minor corrections in a reissue of 1979. Subsequently, I was able to look briefly at the journals of Benjamin Webb at the Bodleian. When *The Cambridge Movement* finally went out of print the price was forty-seven dollars and recently I saw it offered second hand for seventy-four!

I have not worked further on the gothic revival except for a chapter on the gothic revival in America republished in my *Christian Worship in North America: A Retrospective, 1955-1995* (Collegeville: Liturgical Press, 1997). A man named Brown wrote a master's thesis at General Theological Seminary on the New York Ecclesiological Society which had flourished briefly in the 1840s. I have however, written extensively on other aspects of church architecture.

While I was teaching at Perkins School of Theology, Southern Methodist University, in Dallas, I wrote *Protestant Worship and Church Architecture* (New York: Oxford University Press, 1964). Portions of this were reprinted in *Christian Worship in North America* along with other articles on church architecture. There are chapters on church architecture of a pastoral nature in many of my books, especially *New Forms of Worship* (Nashville: Abingdon Press, 1971), *Christian Worship in Transition* (Nashville: Abingdon Press, 1976), and *Introduction to Christian Worship* (Nashville: Abingdon Press, 1980, 1990, and 2000).

The 1980s saw my move from seminary teaching to teaching graduate students in the Graduate Program in Liturgical Studies at the University of Notre Dame. These years saw segments on church architecture in my *Protestant Worship: Traditions in Transition* (Louisville: Westminster John Knox Press, 1989) and *Roman Catholic Worship: Trent to Today* (Mahwah: Paulist Press, 1995). In the last, I was able to use architectural developments as a paradigm of liturgical changes. *Documents of Christian Worship* (Louisville: Westminster John Knox Press, 1992) gave me an opportunity to use a chapter of photographs to identify liturgical spaces and centers and show how various traditions had experimented with liturgical arrangements. I collaborated with Susan J. White on *Church Architecture: Building and Renovating for Christian Worship* (Akron: OSL Publications, 1998), a practical book. My two books on the sacraments make only brief references to fonts and altar-tables as does *A Brief History of Christian Worship* (Nashville: Abingdon Press, 1993). The 2000 edition of *Introduction to Christian Worship* contains a number of color plates on church architecture.

Over the years I have written many articles on church architecture, and contributed chapters

to over forty books. Probably most of them are now better forgotten. My chief interest is in how architecture both shapes and reflects Christian worship. My other main interests have been worship and social justice, history of liturgy, and sacramental theology. My most important contribution to the life of the church is as principal writer of the United Methodist eucharistic rite, next to the Roman Catholic rite the most widely-used in the U.S.A. This is my chief contribution to the unity of the churches.

I am retired from Notre Dame. While at Notre Dame, I directed twenty-three doctoral dissertations including one on the church architecture of Edward Sövik and another on recent architectural settings for baptism. I now teach part time in the graduate program in liturgy at Drew University in Madison, New Jersey. I am about to begin a semester teaching church architecture since the Reformation. With students from five or six countries in my classes, it is a wonderful opportunity to help shape the younger churches of the world and to be instructed in turn by them. Several of my books have been translated, especially my textbook, *Introduction to Christian Worship*, for uses in the seminaries of Korea, Japan, China, and Brazil. Ten of my books remain in print in English. It is indeed most strange that a Methodist should be the most widely-read liturgical scholar in North America so it is less surprising that *The Cambridge Movement* was my first book.

[J S White is, as many readers will know, the author of The Cambridge Movement. The book first appeared nearly forty years ago, but it remains the standard work on the Cambridge Camden Society. The account of the book's inception is, as White acknowledges, now something of an historical document in its own right.

It was, in part, because scholarship on the Victorian period has developed significantly since he undertook his research that John Elliott and Christopher Webster set out to publish 'A Church as it should be': The Cambridge Camden Society and its Influence. But rather than condemning White's book to the library's basement stack, it is likely that the new volume will rekindle interest in the older one. Although the editors and contributors to the latest account have had the advantage of a broad range of published and unpublished studies which were not available to White, The Cambridge Movement remains a valuable account of the Society, and its conclusions continue to be valid. The two books complement each other; while the focus of 'A Church as it should be...' is the Society's impact on the clergy, musicians and especially on ecclesiastical architecture, White's study contains much useful material on the Society's personnel and activities that the new volume has consciously avoided rehearsing.

Copies of Christopher Webster & John Elliott, A Church as it should be: the Cambridge Camden Society and its influence, Shaun Tyas, 2000 are available from the publisher at a special price to members of £30 (normally £40). Shaun Tyas, 1 High Street, Donington, Lincolnshire, PE11 4TA]

PEA PODS, BANANA SKINS AND BRANGWYN

Libby Horner

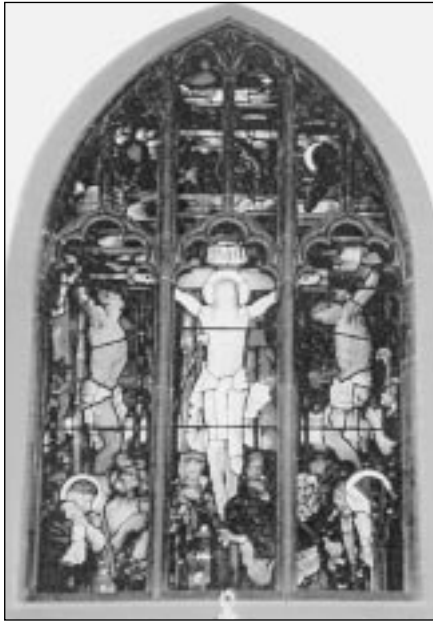
*'Youths and others congregated in church and behaved in an unseemly manner, evening newspapers were read, pea shooters were used, nut shells, orange peel, pea pods, banana skins, football coupons were constantly swept out of the pews'*¹

The year was 1911 and the church in question, St Mary the Virgin, Bucklebury, Berkshire, a flint, one-aisled building dating back to the eleventh century. The Reverend Edward Monkhouse Thorp obviously felt he was losing his flock and in an effort to 'promote reverence' decided to alter the seating arrangements. The Society for the Preservation of Ancient Buildings sent an architect, William Weir, to inspect the church and submit proposals, resulting in Thorp's application in June 1911 for a faculty to remove some deal pews, move Jacobean ones, add new benches, replace the flooring, raise the sanctuary by one step, add heating in the chancel and paint the walls.

The church was closed for the duration, but the Lady of the Manor, Mrs Webley-Parry, daughter of Count Demetrius of Palatiano, Corfu, must have wandered in one day and speculated that minor cosmetic works were insufficient to restore faith and order; what the church really needed was something radical, dramatic and uplifting. Looking at the long, narrow, plain seventeenth-century chancel with its three-light east window glazed with clear diamond shaped panes she determined to finance not only a redecoration of the Sanctuary but also a new east window for the church she loved.

Frank Brangwyn was asked to produce a cartoon in either November or December 1911. As usual he was involved in countless projects –murals for Lloyd's Registry, Cuyahoga County Court House, Ohio and St Aidan's, Leeds - but possessing a natural inability to refuse a commission, especially one which widened his skills, he accepted. Thorp meanwhile had his own agenda – the reredos, dedication plaques and chancel windows could wait but he desperately wanted the new east window installed when the Bishop of Oxford re-opened the church on 17 February 1912. He applied to the Diocesan Registry for permission on 13 January, and, anticipating no objections sanctioned the plans anyway. Unfortunately Brangwyn broke a rib that month and Thorp wrote to Oxford on 1 February explaining that although he had not received a design, the subject was to be the Crucifixion with the figures of Christ, the two thieves, Mary Magdalene, the Virgin Mary and St John. A photograph of the proposed design was finally forwarded on 8 February and, judging by the reports in Reading and Newbury papers the window was indeed *in situ* on the 17 February, although the *Bucklebury and Marlston Parish Magazine* delayed announcing that 'the beautiful East window is at last completed' until April.

Although this was Brangwyn's first ecclesiastical stained glass window he did have some previous experience of the discipline, having worked as a glazier for William Morris at Queen



St Mary the Virgin, Bucklebury & the east window.

Square in 1882, when the master had, according to de Belleruche, actually suggested that Brangwyn be apprenticed to a glass-worker.² Brangwyn had also designed six panels for Tiffany in 1899 combining multilayered, opaline multiveined and irregularly moulded glass which Brangwyn described as ‘solid junks of glass modelled like a clay relief’.³ Brangwyn’s facility with large-scale two-dimensional designs and his customary habit of outlining mural figures translated readily into stained glass.

A great respecter of innovation and experimentation, it is not surprising that Brangwyn turned to James Silvester Sparrow to execute his designs. Sparrow’s use of glass had more in common with the American school and he favoured ‘plating’ glass, a technique whereby layers of different coloured glass are sandwiched together within wide leads to produce unusual colour effects, a device he employed at Bucklebury. Since Brangwyn in true Ruskinian fashion allowed his collaborators a certain freedom of expression it is interesting to speculate exactly how much of the background colouring and design was Sparrow’s initiative.

The window, measuring 265 x 185 cm, shows a moustachioed but beardless Christ at the dramatic moment when he looked to heaven crying ‘My God, my God, why hast thou forsaken me?’, his pale, innocent body silhouetted against red banners signifying the blood of martyrdom. On either side of him are the robbers, facing inwards and representing Hope and

Despair, one with face upturned, the other downcast. Below the crosses stands a mixed crowd of civilians and soldiers, one of whom with a medieval caricatured wicked face offers Christ a sponge dipped in vinegar. Mary Magdalene weeps, her head covered with a dark cowl, the Virgin Mary, indicated by a star-studded halo, mourns, and St John the Baptist looks pensive. In the centre light, standing to Christ's right, a man in ochre robes stares hypnotically and commandingly at the congregation as if exhorting them to keep faith.

In the upper part of the window the darkness which covered the land for three hours and the quaking earth are depicted by a turbulent sky where a silver crescent of moon and a vermilion orb of sun are both visible and streaks of turquoise, violet, purple, red and yellow slash across the midnight blue sky in which four black birds wheel, symbols of discord and strife.

The window pulsates with brilliant colour and energy. It commands attention wherever one is in the body of the church with its sheer power and emotional intensity and was appreciated by Pevsner who considered it one of only three 'special windows' in Berkshire, noting the 'strong colours, clearly and dramatically told stories, in a kind of realist Expressionism'.⁴ The *Newbury Weekly News* commented on the 'unconventional' treatment but felt the window 'harmonises well with its sacred surroundings'.⁵ Furst, whilst admiring the colours admitted that 'the composition and even the drawing itself is not faultless', drawing attention to the 'badly foreshortened' head of Christ.⁶ Betjeman and Piper, on the other hand, conspicuously failed to mention the window in *Murray's Berkshire* (1949) perhaps in accordance with Piper's view that Brangwyn's 'own painterly mannerisms [were reflected] too strongly for the glass to be finally agreeable'.⁷

Having, against all odds, but with the invaluable assistance of Sparrow, produced the east window in time, Brangwyn could turn his attention to the sanctuary wall decoration, reredos, and two single lancets. Although usually the recipient of pestering letters reminding him of missed deadlines, and despite illness and an exceptionally busy year, Brangwyn was keen to complete the work, and in August Thorp was forced to enquire whether the Diocesan Registry had reached a decision, adding that 'the artist is very anxious to have the sketch returned, as he will soon be away for his holidays'.⁸ The *Parish Magazine* finally announced in October that permission had been given and it was hoped the work would be completed by Christmas Day.

Brangwyn's design for the sanctuary is very simple and understated, a perfect foil to the dominant window. The walls are covered with grey Hopton Wood Stone inset with red and blue mosaic in a design reminiscent of Mackintosh and the Vienna Secessionists, with dedications to the donor's mother, brother, uncle and grandfather, the Reverend Winchcombe Henry Howard Hartley (who had combined his duties as squire and vicar of the parish from 1819-32) inscribed in the stone on the north and south walls adjacent to the altar. Deciding that an oak reredos would not harmonise with the window, Brangwyn instead designed a mosaic in blue on the subject of 'The Vine and the Grapes and the Chalice', illustrated in Furst⁹ but unfortunately no longer in existence, the scarred stone wall hidden by yellow curtaining.

The north and south lancet windows, measuring 150 x 35, are recessed in the solid stone walls and invisible from the nave. They depict scenes from the life of St Elizabeth, whether of Hungary or Portugal is unclear – the iconography would suit either. The south window shows a child reading with above a roughcast pot and stem of lilies breaking into a vivid blue sky. A tree and section of grass show unmistakable Morris motifs. The north lancet is oddly composed in three tiers, the central section of which is unlead, painted glass showing a frieze of shirtless beggars, some on crutches, under a trellis hung with gourds. In the lower section St Elizabeth feeds the poor at the hospital she built below her castle, one of the suppliants being a captivating child with a delicate wisp of hair falling over her forehead. In typical Brangwyn fashion this beautiful girl is half obliterated by a beggar's hand, but then again maybe this only accentuates the delicacy of the face.

On 2 September 1917 Nina Katherine Webley Parry died and Lady Webley-Parry-Pryse commissioned Brangwyn to design a window in memory of her mother who had given so generously of her time and money in parish affairs. The three-light window, measuring 155 x 150, is situated in the north aisle and shows a landscape nativity scene with Mary, Joseph and the infant Jesus in the centre, shepherds to right and left. Behind the figures a wattle fence creates a horizontal divide over which spectators gaze and beyond this a blue-grey landscape with sheep, cattle and a Middle Eastern town. The stable roof appears at the top, the vertical stable supports dividing the outer lights. The shadows are scraped rather than having the traditional cross-hatching. Lacking the brilliance of the east window, it is still boldly coloured and, for once, perhaps Brangwyn's architectural understanding and belief that his function as a decorator was 'but to embellish the builder's art, a furtherance of the scheme which the architect had in mind' deserted him. This window vies with the sanctuary, a niggling distraction, and it is worth noting that when a window was inserted behind the pulpit in memory of the Reverend Thorp it was wisely decided to use grisaille.

[Libby Horner is undertaking doctoral research on Frank Brangwyn and would be interested to hear from anyone with knowledge of a Brangwyn commission.]

Notes

¹ Bucklebury Vestry Minutes 5 May 1911, Berkshire Record Office

² W de Belleruche, *Brangwyn Talks*, London, 1946, p 35 and *Brangwyn's Pilgrimage*, London, 1948, p 45

³ W de Belleruche, *Brangwyn's Pilgrimage*, London, 1948, p 45

⁴ N Pevsner, *The Buildings of England, Berkshire*, Harmondsworth, 1998, p 44 and p107

⁵ 'The Bishop at Bucklebury', *Newbury Weekly News*, Thursday 22 February 1912

⁶ H Furst, *The Decorative Art of Frank Brangwyn*, London, 1924, p 197

⁷ J Piper, 'Stained Glass. Art or Anti-Art?', included as appendix in J Osborne, *John Piper and Stained Glass*, Stroud, 1997, p 165

⁸ Letter from Thorp dated 15 August 1912, Oxfordshire Record Office

⁹ H Furst, op cit, p 200

BOOK REVIEWS

N J G Pounds, *A History of the English Parish:
The culture of religion from Augustine to Victoria*
Cambridge University Press 2000

Reviewed by David Lee

Professor Pounds has put us all in his debt with this well researched and illustrated history of the English parish. This is a serious study of the development and functions of the parish from its earliest beginnings in Saxon times to the middle of the 19th century. Beginning with the decline of the manorial system of government and the minster as the centre of evangelism to the emergence in the Middle Ages of the parish as the chief institution of English society, the book tells a fascinating story with an immense amount of detail. The author includes a number of interesting maps illustrating such things as the effects of geological outcrops on the architecture of parish churches. This is a book to browse through and also to keep as an invaluable reference by all those who are interested in parish churches and the social history of England.

The author is Professor Emeritus of History and Geography of Indiana University. It is clear that his expertise is in these subjects rather than in theology and liturgical tradition. Here and there faults and omissions appear. For example there is a photograph of the Easter Sepulchre at Heckington parish church. The caption reads that the host was placed in the aumbry on Maundy Thursday and retrieved and consumed on Easter Day. Those who still follow the traditional Holy Week liturgy will know that the host is consumed at the Mass of the Presanctified on Good Friday and this has been the practice since the 9th century.

In his description of Romanesque architecture there is no reference to its origin and purpose. It might seem from the text that this was a development of architectural fashion; the author himself seems to be mystified by the development. 'Church-builders were seized with a kind of gigantism, not justified at this time by either the size of the population or the demands of the liturgy' (page 380).

There is an interesting passage on the influence of the Cambridge Camden Society on the development of church architecture since its formation in 1839. There is however no reference to its ideas and theological principles. Once again this was not just a matter of architectural style; the thousands of churches built under the influence of these ideas affected profoundly the feelings and attitudes of English people towards their parish church and its history.

The author makes no mention of the relationship of preaching crosses to the crusades. There is evidence that these crosses were rebuilt and embellished to commemorate the preaching of the crusades from the 11th to the 13th centuries. For example at Patrishow Church in the Black Mountains the preaching cross has an effigy of Archbishop Baldwin of Canterbury who visited the church in his journey around Wales in 1188 to preach the Third Crusade.

Finally Professor Pounds states that the English parish effectively came to an end in the 19th century when the last of its secular powers were removed by the state. The disappearance of church courts, the loss of tithes, the taking over of local responsibilities like mending bridges, all meant that the parish ceased to be the chief institution of English society. In that sense the professor is right. However that is not how most English people see it. In the modern, secular, and multicultural society of England in the 21st century the parish is still thought of as having an existence and a role to play. It no longer dominates but it does matter.

Churches to View in Scotland, Saint Andrew Press, Edinburgh
Review by Kenneth Richardson

This is an amazing book. Within the compass of its 338 pages (21 x 15 cm) it manages to include concise details of nearly 650 Scottish churches across the denominations, with information on locations and current access arrangements, and even on amenities such as toilets and refreshments. Moreover, the text is embellished by over 300 illustrations, excellently drawn by John Hume, and there is a useful index of artists. A bargain if ever there was one, and no church-lover visiting Scotland should be without it.

Copies £7 including post and packing from Saint Andrew Press, Dunedin, Holehouse Road, Eaglesham, Glasgow G76 0JF. ISBN 0861532929.

Alan Edward Teulon, *Victorian Thorney*, Jema Publications 2000
Reviewed by John Elliott

Alan Teulon, a descendant of the great S S Teulon, is well known to Society members. In this little book of 75 pages he tells the story of the remodelling of the Duke of Bedford's fenland village by S S Teulon. New cottages, schools and a host of other facilities were constructed by the Duke in order to improve the lot of his workers.

This is no great academic textbook, but it does not need to apologise for this, as what it lacks in academic substance it makes up for with charm and ease of reading. Many academic writers could learn from its easygoing style!

The cost is a modest £5.95, including postage, from Alan Teulon at 54 Clarence Avenue, Northampton.

Trevor Cooper (ed), *The Journal of William Dowsing*,
Ecclesiological Society and Boydell Press, 2001

Reviewed by John Elliott

This is an important book. First, it represents a new form of enterprise by the Society, one whereby it shares its imprint with a commercial publisher rather than attempting to produce them itself. Second, the book fills a real vacuum in published knowledge by documenting and analysing the activities of one of the major Civil War iconoclasts.

It is also very well written, a series of authors (John Morrill, John Blatchly, S Sadler, Robert Walker and Trevor Cooper) combining to produce the eleven chapters. There are three main sections. One deals with Dowsing the man and his mission in life. Then we have four chapters on Dowsing in Cambridgeshire and Suffolk, followed by three chapters on his iconoclasm elsewhere in East Anglia. The second half of this substantial book is devoted to Dowsing's journal (170 pp) and sixteen appendices provide any missing detail. The whole is excellently illustrated, mostly in black and white, but with one colour portrait of Dowsing. An absolute



must for anyone with an interest in the Civil War period, or in understanding how the post Reformation period swept away much of the medieval heritage.

The cover price is £50 and you can get a copy from Boydell Press, PO Box 9, Woodbridge, Suffolk IP12 3DF (Tel: 01394 411320). ISBN 0851158331.

HOT FROM THE PRESS

St Saviour at PUXTON (North Somerset)

Just what is happening in this church at the start of the Levels? Pevsner has eleven lines of description, but that is not bad when others in the area get less or none at all! The church consists of west tower, nave, N porch and chancel and is remarkable for its sensitively restored interior which preserved many features and fittings which the Victorians would have thrown out. In short this is a little gem, architecturally insignificant, but with great charm.

So what is going on there? February 13th 2001, a visit was called for. The C15 tower still leans alarmingly, and from outside nothing has changed until you get to the porch dated 1557 and discover four notices pinned to the ancient door.

NOTICE 1 - "We are sorry that you found the church closed, but a recent structural survey has found that some of the C15 roof timbers require repair and whilst this is being investigated further, for safety reasons we have had to close the church. We hope to ensure that this wonderful simple C13 church will be open for visitors for many years to come."

NOTICE 2 - "Following the structural safety report one of the ceiling support beams has had to be acro propped to ensure that the C15 roof timbers remain stable. Two other ceiling support beams will be fitted with acro props to ensure that the roof is evenly supported. This will be carried out in the next few days. The cost of this support work will mean that the PCC funds will be almost exhausted. We have a membership of eight regular members and the cost of the specialised repair work will be completely beyond anything we can ever hope to raise. The PCC with advice from the diocese have recently had the church (a grade 1 listed building because of its originality and unspoilt simplicity) surveyed by 'The Council for the Care of Churches'. Their expert will advise the PCC and the diocese if they consider it is so important that it should be repaired. If the report is favourable the diocese and the PCC will then have to consider what action to take to save this rare and very wonderful C13 church. You can imagine the sadness we feel that after many hundreds of years of regular worship being held in this lovely old church it has had to be closed and especially that we are not able to leave it open for all the hundreds of visitors to come and sit and feel the peace and tranquility of this ancient church. We have not given up hope of seeing the church restored but we would value your prayers as we search for a way out of the problem."

NOTICE 3 - "WARNING This church is an insurance designated hard hat area, No Entry unless you are wearing a safety helmet".

NOTICE 4 states that there is to be an extraordinary meeting of the PCC to propose that redundancy is sought but with the recommendation that the church be vested immediately in the Churches Conservation Trust for preservation. Meeting is on February 26th 2001.

Looking through the windows you can see the big supporting joists and scaffolding. The

church itself seems embarrassed by them. Hopefully the regulars have 9 hard hats for services! So there you have the story, not the wishes of the locals, but down to a quinquennial survey. This is especially sad seeing that the second church of the parish, St Anne at Hewish on the main A370 road, has been closed, sold and turned into two houses (and this was featured in *The Times* in 2000). This is a church by John Norton, 1864, cruciform with an east apse.

Item supplied by Phil Draper from Bristol. Visit his Church Architecture Website at <http://www.churchcrawler.co.uk> To join his mailing list (it's free!!) send an email to Churchcrawling-subscribe@yahoogroups.com or for his pictures mailing list send an email to churchpictures-subscribe@yahoogroups.com

Thefts

The church of St Michael's on Wyre, Lancs, has had an 18 candle chandelier stolen. It was cut from ten feet above the aisle and would have taken a gang of men to remove it. The chandelier which was previously stolen in 1981 and recovered in Dorset, was taken during daylight hours on a wet Sunday when the church was open to visitors. The church is pictured in Pevsner's North Lancashire volume. And at Manchester, St John's Walden, a pair of six foot high wrought iron churchyard gates and a font were stolen in early September. The font had been moved to the churchyard whilst new toilets were being installed in the church and it would have taken lifting gear to move it, although there were no signs of machinery being used. In the UK as a whole, it has been reported that arsonists burn down two churches a year, and that thieves steal goods worth £28m.

Woodpeckers, Yew Trees and Medieval Wall Paintings

At Great Henny, Essex, woodpeckers have destroyed the wooden spire for the third time in fifty years. A dummy spire has been built on a pole made of salvaged shingles in the hope that the woodpeckers will attack the dummy and not the real spire.

The 5000 year old yew tree featured on the Royal Mail 2nd class stamp comes from St Peter's Church, Tandridge, Surrey. The stamp was issued to mark the Conservation Foundation's "Yews for the Millennium" project which aims to plant a yew in every parish in England.

At Checkendon, Oxfordshire, a 14th century wall painting was uncovered after the organ was removed to repair the floor beneath it. The PCC has taken the decision not to replace the organ.

St John the Baptist, Huntley, Gloucs

This fine church, which was designed by S S Teulon and built in 1861-3, has been closed after some of the ceiling plaster collapsed. Further examination has since shown that much other plaster is also in danger of falling. The work is expected to cost £25,000 of which the parish has £10,000. Contributions would be welcome. Cheques, payable to Huntley with May Hill PCC, should be sent to 28 Byfords Close, Huntley, Gloucs GL19 3SA. More information can be obtained from 01452 830752.

Pevsner Architectural Guides

A series of events are planned to celebrate the 50 years which have elapsed since the first guides were published. There will be a two-day conference at the V&A on 13 & 14 July with talks by a number of those who have been involved with producing the guides. (£27 a day. Concessions £22 a day. Phone 020 7942 2209)

A series of walks are also planned: Bath 13 June; Manchester 24 June; Sheffield 26 June; Birmingham 4 July; Bristol 11 July; Leeds 28 July; Liverpool 29 July; Newcastle 29 September; London 26 June, 10, 11, 18, 19, 26 & 31 July, 2, 7 & 14 August.

In addition Pevsner on the BBC will appear on the Knowledge channel in June or July, John Newman will talk during the Hay-on-Wye Festival and Alan Brooks will talk during the Cheltenham Festival. Special talks are also planned for Leeds and Newcastle along with a two day tour of Glamorgan and Gwent. A new web page will start in July www.lookingatbuildings.co.uk.

For further information on any of the above events contact 020 7416 3000 or pevsner@penguin.co.uk.

Holy Innocents, Highnam, Gloucs

To celebrate the 150th anniversary of the consecration of this fine church, a series of events have been planned for 27-29 April. On Friday 27 April there will be a concert and an exhibition. On Saturday 28 April Tom Fenton, the great grandson of the founder, will give a lecture and this will be followed by a musical event and a village supper. Then on Sunday 29 April there will be a special Eucharist followed by a reception and talk by Professor Anthony Quiney. Further information from Joyce Atkinson on 01452 380207.

Christ Church, Reading

Another Henry Woodyer church, this time one built in 1861-2 and enlarged in 1874, is in need of restoration. Standing on a hill overlooking central Reading, this is one of the finest buildings in the town.

The roof is in need of extensive repair as is the stonework of the tower and spire. Estimates are that it will cost £277,000 which is £237,000 more than the PCC have got.

All contributions would be welcome. Contact 0118 947 0758 or 0118 9018809 if you can help.



Christ Church, Reading.

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