

# ECCLESIOLOGY TODAY

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Design for East Window, Bretforton, Worcestershire c1855 by Frederick Preedy.  
See page 36 for details of this publication by the Society.

## CHAIRMAN'S COMMENTS

### **Our President**

Members will wish to join me in congratulating our President, Donald Buttress, on the award of a D. Litt by Lambeth Palace. Dr Buttress takes an active interest in the affairs of the Society, and we are delighted that he has received this honour.

### **Annual conference and other events**

With this issue of *Ecclesiology Today* you will find loose inserts with the programme for the remainder of the year. They include details of the Annual Conference on 6 October, on the topic *Building the medieval church: stone, glass and wood.*, for which we are fortunate to have obtained some distinguished and expert speakers. We look forward to seeing you at this and/or other events. Incidentally, Christopher Webster is now thinking about next year's programme, so if you have any suggestions, do let him know.

### **One eighth of a millennium**

In three years' time, in 2004, the Society in its present incarnation will be 125 years old. Now is the time for us to begin planning how to celebrate this event. We would welcome any ideas, whether fully-formed or speculative.

### ***Ecclesiology Today***

The Council have recently discussed the future development of *Ecclesiology Today*. It has come a long way since it began life as the Newsletter some twenty years ago, and the Council wanted to set a course for the medium term future. As a result, over the next year or so you may notice various changes and improvements, though the plan is for evolution not revolution. In the meantime, if you have any particular ways in which you would like to see the periodical develop, perhaps you could contact me or John Elliott, or any member of Council.

### **Extraordinary General Meeting**

Members who attended the AGM this year will recall that we were unable to appoint an Honorary Auditor, as James Johnston, who held this role, has become a member of the Society's Council, and it was thought that a greater degree of independence was desirable. I am delighted that immediately after the AGM one of our members, Mark Ockelton, volunteered for the role. The Council are in full support of this proposal, and to ratify it, we are calling an Extraordinary General Meeting to take place immediately before the Annual Conference. My expectation is that the EGM will last no longer than two minutes.

Notice is hereby given that, in accordance with Law VIII, an Extraordinary General Meeting of members of the Ecclesiological Society is being called by Council, and will be held at 9.55 am on Saturday 6th October in London at the lecture theatre of the Courtauld Institute, Strand. The only agenda item for consideration, proposed by the Council, is that under Law X the Society appoint Mark Ockelton MA, BD to be Honorary Auditor.

Trevor Cooper  
Chairman of Council

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# WILLIAM BUTTERFIELD AND THE HOSPITAL OF ST CROSS, WINCHESTER

Stewart Abbott

During the 1860s the architect William Butterfield was active on three sites in Winchester; at Winchester College, the Royal Hampshire County Hospital and, the subject of this paper, the renovation and restoration of the ancient Hospital of St Cross. The Foundation of St Cross, dating from 1133, is possibly the oldest charity for the relief of the poor still functioning in Britain. At the spiritual centre of the charity is the church, a cruciform structure, started in c.1135 and completed in 1295; this is built in a Transitional Norman style, originally thatched but given a lead roof in the fourteenth century.

At times, the history of the charity has been turbulent. When Rev L M Humbert was appointed to the position of Master in 1855, its administration was in disarray and a costly court action in progress to remove the previous absentee Master. The responsibilities of the Master were then clearly set down; to serve the brothers of the charity and the inhabitants of the surrounding parish of St Faith who used the Hospital church. Humbert's task was daunting, the care of the Brothers as well as the fabric of the buildings having suffered from the years of neglect. The Trustees chose William Butterfield as architect to the Hospital in January 1858, a position he would hold until 1893, with the 'object to restore the church to its original repaired state.'<sup>1</sup>

The choice of Butterfield was inspired for the task required. He worked first on the inte-



rior and then steadily on the exterior. In the minutes of the Trustees for April 1857 specific guidelines are laid down for the architect's work on the interior of the church.

The possibility of improving the appearance of the Building by the removal of the whitewash etc. would be one of the earliest subjects to which the attention of the architect would be directed. ... the necessary repairs should at least be adapted to the character of the building.<sup>2</sup>

The internal walls of the church were decorated with many painted scenes, which had been regularly whitewashed over the course of the preceding years for 'cleanliness'; there was a desire by the Trustees to restore them to their former prominence and glory.<sup>3</sup> Butterfield's fame and skill in restoration and decorative schemes was proven. The church would be reordered for a return to a more ritualistic observance of the Sacraments that was then the fashion. It would provide a new start for worship in the parish and Hospital after the previous years of neglect. Humbert described the internal condition of the church when he arrived as Master.

The walls, piers, Purbeck columns, and stone groined roofs were all coated in whitewash and plaster; the woodwork was painted, and affected with dry-rot; and the pavement (though rich in monumental slabs, brasses, and encaustic tiles), in the most confused, uneven and miserable state.<sup>4</sup>

Butterfield provided the designs for new stalls for the Brothers which were fitted and the new encaustic floor tiles, where needed. These were supplied by Minton to Butterfield's specification. The new windows at the east end were made by Wailes of Newcastle and represented the Annunciation, Nativity, Epiphany, Resurrection, Ascension and Descent of the Holy Ghost. Two windows in the north transept were by Alexander Gibbs and represented the 'Healing of the Impotent Man at Bethesda and the Agony at Gethsemane'.<sup>5</sup>

There was evidence of previous colour decoration in the choir and other parts of the church as well as the wall paintings. Coloured scale drawings were made by a local artist and antiquarian, Francis Joseph Baigent, before Butterfield started his redecoration and restoration of the paintings. A small quantity of these pre-restoration drawings have survived and are lodged in the Hampshire Record Office. They reveal a church where the walls, before whitewashing, had been decorated with colour and pattern as well as paintings of Biblical and religious scenes. The drawing of the wall pattern found on the chapel wall, north side of the choir, is coloured in red, blue, gold and green.<sup>6</sup> There was a diaper pattern in red, brown and green, with what could be stylised strawberries, on the north transept walls and the side chapels in the choir.<sup>7</sup> A complex diaper pattern, with sun and leaf symbols, was discovered on the side walls of the choir and appears to have been copied and extended by Butterfield in his scheme.<sup>8</sup> It would appear that this area received fewer coats of whitewash than other areas and was, as a result, in better condition. Two wall paintings survived in fragments in the chapel to the north side of the choir and were recorded by Baigent; 'a Saint with child' on the east wall and 'possibly St John the Baptist' by the window splay at the east end of the chapel.<sup>9</sup> A larger and more complete painting of the 'Golgotha' was found on the south wall of the south transept.<sup>10</sup> Fragments recorded from the north side of the choir show a 'distemper

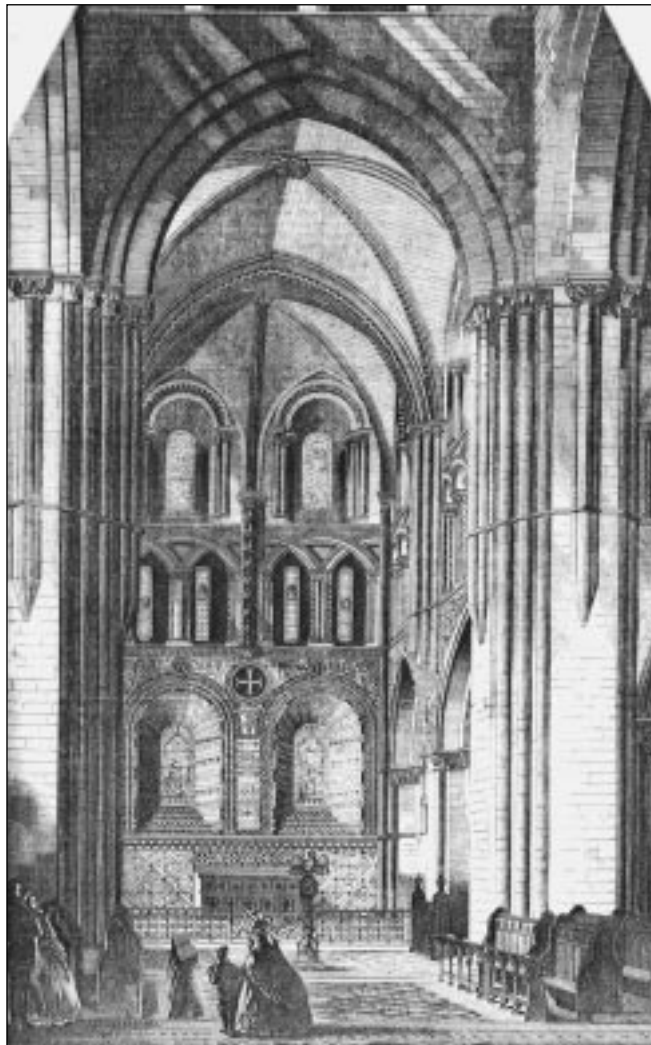
painting of St Anne and the Blessed Virgin' in medieval dress, predominantly coloured red and blue.<sup>11</sup> There was a considerable quantity of painted scenes for Butterfield to work from and a base from which he could select his colours.

The decorative scheme in the Chancel was the gift of Mr Melville Portall to designs by Butterfield and executed by Mr Fisher of London. Mr Portall provided most of the money and 'hoped that other country gentlemen may be induced to continue the work which he has started'.<sup>12</sup>

The exterior fabric of the Church and Hospital needed attention. By October 1876 the renovation of the exterior walls was nearing completion, and Butterfield recommended that 'the Tower walls ... should be relieved from plaster, much of it loose'.<sup>13</sup> In the same report he recommended that the remaining south transept windows that were blocked with masonry should be opened. The design work for the unblocked windows was handed to Mr Lawson.<sup>14</sup> There had been steady replacement of the roof fabric and by July 1876, only the roof of the south nave aisle needed to be replaced. Butterfield advised the removal of the parapet and that

the pitch of the new roof should follow what he considered to be the original roofline. The new covering was to be of green tiles, 'the present roof covering being out of character and line with the one anciently existing'.<sup>15</sup> Besides the renovations to the fabric of the church the Brothers' accommodation was being refurbished as and when required.

Some of Butterfield's repairs to the structure remain visible but his decorative scheme for the interior of the church has been either covered over or removed after 1912.<sup>16</sup> This now lost decorative scheme can be reconstructed from existing drawings, photographs and writings. The scheme for the Chancel was described by Humbert in detail and can be read in conjunction with the drawing published at the same time in *The Builder* and reproduced here.



The capitals, where painted have a background of red colour, the foliage being partially gilt. The upper fillet of the abacus is deep red, the bead underneath white, the hollow under this pale bluish slate, then another line of white. The prevailing

colours are Indian red; pale carnation, approaching flesh-colour; bluish grey, somewhat resembling Purbeck marble; pale subdued green; and a very small quantity of black and gold.<sup>17</sup>

The lower Chancel windows had their zig-zag patterns painted ‘with salmon and grey.’<sup>18</sup> These decorative elements were in keeping with patterns advocated by John Ruskin in *The Seven Lamps of Architecture*.<sup>19</sup>

The two bosses of the groining of the choir are partially gilt, with red backgrounds; and the bosses of the roof of the nave retain traces of ancient painting. The cross between the windows is of white marble, inserted in a background of Sienna [sic] marble. The scroll work, rosettes &c., are in some instances painted the above colours on the naked stone; in other a black composition is filled in incised lines.<sup>20</sup>

A wrought iron altar rail was fitted to the architect’s design and painted black with detail picked out in gold. This and the new brass lectern were illustrated by Humbert in his article.<sup>21</sup>

The reasons and circumstances of the removal of Butterfield’s decorative scheme have not been explained before. The process started in 1912 and was completed in 1928. Sir Thomas Jackson was appointed architect to the Hospital after Sir Reginald and Charles Blomfield and produced a report in May 1912, noting cracks in the chancel windows ‘showing very conspicuously through Mr Butterfield’s decoration.’ He recommended that tell-tales be put over the cracks and monitored to record movement of the building.<sup>22</sup> No movement was detected and reported by Mr Millington, the Clerk of the Works for the Hospital, in September of the same year.<sup>23</sup> At the same meeting, Mr Lindsay Johnston, who was a Trustee, ‘called attention to the recent obliteration by whitewash of a Fresco (the Golgotha) formerly on the south wall of the south transept.’<sup>24</sup> ‘The Clerk was directed to communicate with Mr Jackson inviting some explanation and advice as to its possible restoration.’<sup>25</sup> No reply or further reference was ever noted in the minutes of following meetings.

However, problems with other wall paintings were noted by Millington, in his report to the Trustees of 23rd December 1913:

Some portions...are crumbling away and the wording of two of the eight Beatitudes is almost obliterated. The upper portions of the decorations are apparently executed in distemper – the lower portion being in oil.<sup>26</sup>

Sir Thomas Jackson was asked to report on this and did so in April 1914. He noted that some of the painting over the south tower arch had ‘suffered from wet getting in, and has flaked, and is still flaking off’, but recommended leaving it alone as, in his opinion, it would dry out with no problems. For the next few years reports in the minute book state the interior of the church to be in acceptable order; the war effort concerned the Trustees more than the buildings.

By 1924 defective internal plaster was noted, together with problems of condensation. A hint of the changes to come can be taken from the Trustees’ desire to replace Butterfield’s stalls in the Chancel with the ones he removed in the 1860s renovations.<sup>27</sup> Jackson was too

ill to travel to Winchester but his son reported that the stalls were not in good enough order to be used.<sup>28</sup>

On Jackson's death, Sir Charles Nicholson was appointed architect to the Hospital and, in 1926, was asking the Trustees to define his brief. His first report, dated September 30th 1926, recommended 'possible improvements in the church, ... two things ... seem very desirable, the first of these would be the obliteration of the unfortunate stencilling.'<sup>29</sup> At the next meeting a special recommendation was noted by the Chairman of the Board of Trustees, at that time, Sir William Portall, a relative of Mr Melville Portall who had provided much of the original money for the decoration that was now to be removed!

Your Committee are unanimously of the opinion that in accordance with their Architect, Sir Charles Nicholson's suggestion, some portion at all events of what he terms 'the unfortunate stencilling of the Chancel' should be undertaken, and that his further advice shall be asked as to how this can be best done.<sup>30</sup>

To remove Butterfield's decoration from the stone Nicholson had to scrape the surface: where the painted decoration was on plaster, whitewash was used to conceal the patterning. Nicholson reported successful completion of the work in 1928, 'The colour decoration has now been removed and I have inspected and approve the work.'<sup>31</sup> He was not able to remove the decoration from the Chancel vaulting and left some painted pattern behind the altar, this was covered by a curtain in the photograph taken by Salmon in 1927.<sup>32</sup>

The glory of this scheme has not been totally lost, as black and white photographs exist, and Humbert's 1865 article in *The Builder* quoted here described the colour scheme in detail. The buildings remain evidence of Butterfield's ability to work in a style other than with which he is most often associated. If the reader visits St Cross today, evidence of Butterfield's work is not immediately obvious; that he took a great deal of care and effort to keep his work in sympathy with the period of the buildings is confirmed by the records that remain. However, changing fashion dictated the removal of the decorative scheme just as fashion had been responsible for its earlier inception.

[Stewart Abbott is a doctoral student at Southampton University where he is researching eighteenth and nineteenth century villa buildings on the Isle of Wight.]

#### Notes

<sup>1</sup> Peter Hopewell, *St Cross*, Chichester, 1995, p 120.

<sup>2</sup> Hampshire Record Office 111M94W E1/1 Entry in the Trustee Minute Book for April 14, 1857.

<sup>3</sup> Rev. L.M. Humbert, *Memorials of the Hospital of St Cross*, London, 1868, p 66.

<sup>4</sup> *The Builder*, October 28, 1865, p 764.

<sup>5</sup> *Ibid.*

<sup>6</sup> Hampshire Record Office 111M94W H9.

<sup>7</sup> *Ibid.*, 111M94W H6/11, dated April 1864.

<sup>8</sup> *Ibid.*, 111M94W H6/10, dated April 1864.

<sup>9</sup> *Ibid.*, 111M94W H6/14, dated April 1864.

<sup>10</sup> *Ibid.*, 111M94W H6/16, dated October 1864.



- <sup>11</sup> *Ibid.*, 111M94W H6/9, dated May 1864, and H6/5 dated May 1864.
- <sup>12</sup> *The Builder*, October 28, 1865, p 764.
- <sup>13</sup> Hampshire Record Office 111M94W H15/2. Report from Butterfield to the Trustees, October 1876..
- <sup>14</sup> *Ibid.*, 111M94W H15/4. Report from Butterfield to the Trustees, October 1876.
- <sup>15</sup> *Ibid.*, 111M94W H15/1. Report from Butterfield to the Trustees, July 1876.
- <sup>16</sup> It is ironic that his other elaborate decorative chapel scheme at the Royal Hampshire County Hospital is now only partly visible after the conversion of the chapel to a suite of offices.
- <sup>17</sup> *The Builder*, October 28, 1865, p 764.
- <sup>18</sup> *Ibid.*
- <sup>19</sup> John Ruskin, *The Seven Lamps of Architecture*, London, 1849. In 'The Lamp of Beauty' he advocated 'Geometric patterns... in the most vivid colours'.
- <sup>20</sup> *The Builder*, October 28, 1865, p 764.
- <sup>21</sup> *Ibid.*
- <sup>22</sup> Hampshire Record Office 111M94W E1/8 Trustees Minute Book, 1907-12, May 1912.
- <sup>23</sup> Mr Millington also worked as Clerk of Works for Sir William Portall.
- <sup>24</sup> Hampshire Record Office 111M94W E1/8 Trustees Minute Book, 1907-12, September 1912.
- <sup>25</sup> *Ibid.*
- <sup>26</sup> Hampshire Record Office 111M94W E1/9 Trustees Minute Book, December 1913.
- <sup>27</sup> Hampshire Record Office 111M94W E1/11 Trustees Minute Book, July 1924.
- <sup>28</sup> *Ibid.*
- <sup>29</sup> *Ibid.*, September 1926.
- <sup>30</sup> Hampshire Record Office 111M94W E1/11 Trustees Minute Book, January 1927.
- <sup>31</sup> *Ibid.*, March 1928.
- <sup>32</sup> HRO 111M94W X2/16 (2) Photograph of the chancel after the removal of the decoration..

## ST ANDREW'S, WELLS STREET. LONDON

(Item kindly derived from *The Organist and Choirmaster* 15th May 1895 by Harry Coles )

It was as organist and Director of the Choir of St. Andrew's, Wells Street, that the popular Principal of the Guildhall School of Music first came prominently before the public. Sir Joseph (then Mr) Barnby was appointed organist to the church in 1862. And the services under his able direction soon reached a high pitch of perfection. The Masses of Mozart, Haydn, Beethoven, Schubert, Gounod, and others, were first heard at St Andrew's, adapted to the English Communion Service. And the beautiful anthems of the latter composer were produced there for the first time in England, being adapted to English words by the Revd. B Webb, vicar of the church. It should also be noted that the Eucharist was first celebrated chorally at St Andrew's. The music to be heard within its walls at the Sunday and daily services has ever been unsurpassable, and in many respects unique. Ranging from Palestrina to Dvorak, it included the finest sacred masterpieces of classic and modern art, specially adapted to the church's own requirements. Here, selections from such works as Schutz's *Passion*, Gounod's *Redemption*, and *Mors et Vita*, Dvorak's *Stabat Mater*, Brahms's *Requiem*, &c: have found a fitting home, and sent many a careworn soul comforted and refreshed, to face the storms and stresses of life's battle.

# CHANGE IN AMERICAN CHURCH ARCHITECTURE

James F. White

Forty-two years of teaching, writing, lecturing, and consulting now separate me from one of the first articles I ever published on church architecture. That was in *The Christian Century* in February of 1959. After three books and dozens of articles and chapters on church architecture it is intimidating to reread some of my early stuff but fascinating to review the changes the last four decades of the twentieth century saw in space built in North America for Christian worship. My most important activity in this area has simply been observing what was being built, a role filled with both rejoicings and mournings.

One of the lessons I learned in the process is that free advice is usually valued at just what it cost, i.e., nothing. Every pastor is somehow an expert on the subject with one fixed idea, such as one who wanted a meandering communion rail to accommodate most of the congregation! I have often spent hours reviewing plans and photographs without receiving even a thank you note. The only way to be taken seriously as a liturgical design consultant is to be paid well for one's contribution. But if that can avoid churches where caskets have to be slid down a stair rail or wedding plans which need a diagram like that for a football play, it is money well spent.

My real mission has been to help congregations think through who they are and what they do when they come together. But this is what they least want to do. It should not seem such a radical idea to analyze every aspect of the worship life we plan to shelter. How do you know where to put the choir if you do not know why you have a choir? But it is much easier to work for bigger and better choirs than to analyze their function (or functions) in worship. One congregation I knew decided a choir was inappropriate and disbanded theirs. At least they were making careful and informed decisions though it cost me the friendship of the choir director!



New York Presbyterian Church

All of this to say is that my chief concern has been with how a church works, not with how it looks. This is not too surprising after more than forty years of teaching Liturgical Studies in seminaries and graduate schools. My approach is liturgics, not aesthetics. Certainly the two are related. Some of the best churches of recent years have been those with a clearly-formulated liturgical program which has informed the architect. Examples would be Gunnar Birkets' St Peter's Lutheran Church in Columbus, Indiana or Christ the Servant Christian Reformed Church in Grand Rapids. Frequently, it is a matter of knowing when to stop. One architect has a slide show beginning with a church recently built. Then he adds slides as bequests and gifts add new items to what becomes an increasingly cluttered interior. Then without a word he projects the original view. Knowing what are the essential liturgical spaces and centers is most important. This involves considerable historical, theological, and pastoral study, the components of Liturgical Studies.

In comparing Protestant and Roman Catholic churches built during the last four decades, one of the biggest differences is a certain vagueness in most Protestant circles about the meaning and forms of worship. Roman Catholics have devoted many resources to researching and teaching these subjects. But it has only been in the last decade that many Protestant seminaries have come to require a course in worship for future pastors. Still, much progress has been made in recent years as Drew, Notre Dame, Catholic University, and Graduate Theological Union have produced scholars trained to teach Christian Worship.

Much has changed in the ideals for Protestant church architecture in forty years. We shall contrast these with Roman Catholic ideals. Back in 1959, the picture for most mainline Protestants from Lutheran to American Baptist was dominated by Elbert M Conover (1885-1952), Director of the Interdenominational Bureau of Architecture after 1934. Conover's central thesis was that church architecture itself was a form of evangelism. And the best form of evangelism was a building that was distinctively a church, not a structure that could be confused with any secular building. This, for Conover, had clear implications. In the churches illustrated in his widely-circulated books, *Building the House of God* (1928), *The Church Building Guide* (1946), and *The Church Builder* (1948), there is no mistaking either interiors or exteriors with anything but a place for Christian worship.

The interiors have a divided chancel with choir stalls facing each other across the chancel. The altar stands at the remote end and a pulpit and lectern at the nave end. This was much preferred to the Akron plan (choir and pulpit in a corner with sloping floors) that was still prevalent in many churches built earlier in the century. On the outside, Conover's churches had a tower crowned by a cross. Most of the buildings were neo-gothic; neo-Georgian sufficed for a few. Essentially these were lower budget Ralph Adams Cram (1863-1942) buildings for non-Episcopalians. Luther D Reed was promoting exactly the same plan and style among Lutherans. South Bend, Indiana has two neo-gothic Methodist churches built of artificial stone that are Conover inspired. Neo-Georgian seminary chapels at Yale and Perkins used the same floor plan. Conover probably influenced more church buildings than any other twentieth-century figure.

He was not *avant garde* except for those whose chief legacy was the Akron plan auditorium. Frank Lloyd Wright's Unity Temple in Oak Park, Illinois began modern church archi-

ecture in 1906. Wright designed eighteen religious buildings; not all were built. A few other architects built in a modern style, such as Boston Avenue Methodist, Tulsa, but they were the exception until well after World War II.

In the 1950s, the lead was taken by the Lutheran Church—Missouri Synod where aesthetically-sophisticated faculty at Concordia Seminary advised employing such distinguished architects as Eero Saarinen. Gradually modern became a possibility, especially in western states. But churches of the type built in New England in the Federal period (1800-1830) still dominated the imagination of many congregations in the South and Southwest. Atlanta or Dallas can boast (if that is the right word) large brick churches, two or three times the size of any Yankee Federal period buildings. The interiors have shifted considerably from their prototypes to allow for baptistries for immersion and concert stage choir arrangements. The tub pulpit of yore is usually replaced by a desk pulpit on a platform with chairs for preacher, visiting preacher, and song leader. A modest altar-table crouches below it all. These types are still being built in great numbers.

Much of the 1960s and 1970s saw the growing popularity of the A-frame church in the Midwest and West. This gave the emotive power of excessive height. Frequently the interior arrangement was still the dominant divided chancel although in a wider chancel. Though the details were not gothic, something of the feeling of gothic was preserved. These structures bridged the way to more adventuresome modern buildings.

An important contribution was made by the architect Edward Sövik of Northfield, Minnesota. The son of missionaries and a trained theologian himself, Sövik by his involvement with over three hundred congregations and frequent articles and one book, *Architecture for Worship* (1973), reached a wide audience. It is not difficult to hail him as the leading Protestant form maker of the 1980s and 1990s although his work began earlier. Sövik stressed building the best space available but leaving it flexible for a variety of uses in worship. Only his fonts and pipe organs were immovable. He spoke of these buildings as the ‘non-Church’. Frequently a cross appeared as a processional cross in the middle of the congregation. Arrangements of liturgical centers and liturgical spaces could be changed for different worship occasions. Those coming to worship convened in a ‘concourse’ or gathering space. Typically his buildings were brick with flat roofs and did not flaunt their religious function. But they did welcome new forms of worship as they evolved. Sövik’s work had and still has an enormous impact on other architects.

In the last few decades a growing liturgical movement has made its impact felt on some segments of American Protestantism, especially Episcopal, Lutheran, United Methodist, and Presbyterian congregations. A quick look at their service books 1978-1993 shows a clear trajectory: stress on the sacraments as communion with God, the lectionary as guide to the full gospel, the church year as making time meaningful, and scriptural preaching as God’s Word made present. A growing appreciation of symbolic representations of interaction with the divine has led to new arrangements of liturgical spaces and liturgical centers.

Clearly much of this is the result of ecumenism. We even see Roman Catholics borrowing from Baptists. A growing consensus has led to new arrangements of centers and spaces. A good example would be the recent remodeling of Madison Avenue Presbyterian

Church in New York City. A historic church, the church of Henry Sloane Coffin, George Buttrick, and David Read, Madison Avenue Presbyterian now focuses on a pulpit, a large altar-table, and, in the central aisle, a font large enough to immerse an infant. The message is clear: we gather for the Word and the sacraments. The ambiguity of having both a pulpit and a lectern is avoided. Two symbols for the same reality make neither significant. The hardest legacy of the Conover age to get rid of is the lectern. At Madison Avenue, prayer is offered from the altar-table; the Scriptures are read where they are preached. One is tempted to think that the duality of pulpit and lectern in the recent past all too often reflected an era of topical preaching when scripture and sermon were isolated entities in the order of worship and often in their respective contents.

The latest development, especially in the 1990s moves in a quite different direction, namely the mega-churches of the church growth movement. Liturgy is seen as a barrier to seekers and largely eliminated. At Community Church of Joy near Phoenix, the altar is quietly shunted aside after the Lake Wobegon service for migrants from Minnesota. At Willow Creek Community Church near Chicago, an altar is totally absent. The message is the opposite of Conover. Buildings are meant to look as unchurched as possible in order to remove any barriers to evangelism. Willow Creek could be mistaken for a nearby corporate headquarters. Participation is not a goal as the congregation relaxes in theater seating. All entertainment evangelism needs is a small portable lectern on the platform and room for the actors and musicians.

In all this period there have been a few great monuments. Philip Johnson's Crystal Cathedral may be one of these but when one looks at the platform there seems confusion which the negative thinking of a large wooden cross hardly resolves. St Louis and Minneapolis built a number of excellent churches only to be rivalled by the small city of Columbus, Indiana. The architectural critic of the New York Times considers the New York Presbyterian Church (a Korean Congregation in Queens) the best new church in the New York area. A former dry cleaning factory, it now seats as many as St Patrick's Cathedral.

It is hard to make any generalizations about the Protestant churches of this period. A few may be great, many are competent, and many are mediocre. They are so varied that I doubt we shall see the wholesale revulsion that ensued at mid twentieth century over the prevailing Akron plan churches of an earlier generation.

The Catholic developments of this period are certainly also complicated but it is easier to pick up dominant threads. The wholesale changes in Roman Catholic worship after Vatican II brought many opportunities and challenges. Some of these have been resolved from the top down but many others follow local initiatives. The most obvious departure was the [First] *Instruction for the Proper Implementation of the Constitution on the Sacred Liturgy* of September 26, 1964 which decreed that the altar be made free standing. Overnight a major change occurred, made all the most confusing because a tabernacle had resided on the main altar ever since the time of St Charles Borromeo. There ensued a period of very provisional looking main altars as if all this would soon go away and the old altar regain its dominance. But the new altars have remained and many of them came to be designed as altar-tables. Some

congregations took the radical step of complete reorientation of the building around a long side (somewhat like Puritan meeting-houses before 1790).

In all these architectural reforms, the key word was 'participation'. It was a period of liturgical euphoria as accepted conventions came crashing down. The biggest shift was away from Sunday Mass being a time for private devotions (rosary, prayer books) to being a time for corporate liturgy. In accord, thousands of images and multiple altars were removed. Probably more plaster saints bit the dust than medieval images had in the sixteenth century. Three readings from scripture became the norm as did a Sunday sermon. Many congregations learned that Catholics could sing, especially Protestant hymns.

In all this confusion, some clear leadership was given in a booklet put out by the American Bishops' Committee on the Liturgy, *Environment and Art in Catholic Worship* (1978). Written largely by the late Robert Hovda, a former Methodist become a Catholic priest, it is a classic statement that insists that 'among the symbols with which liturgy deals, none is more important than this [the baptized] assembly of believers itself.' For nearly a quarter of a century, *Environment and Art* has provided encouragement for those seeking to build for the reformed liturgy. During that period, one of the favorite forms for new Catholic churches became a fan shaped plan with the congregation spread in 180 degrees around altar-table, pulpit, and a new item of importance, the presider's chair. For now the priest occasionally sits down during Mass and delegates readings, prayers, and music leadership to lay people. It was obvious that gothic or baroque would not work for a fan shaped church. So contemporary architecture won an easy victory.

Very important leadership has been given by Frank Kacmarci. OBL. S.B. who became and remains the leading Catholic form maker. With firm rootage in the Benedictine community of St John's, Colledgeville, Minnesota (to which he returned after 'retirement'), Kacmarcik's work could best be described as 'ascetic.' It is no accident that the illustrations of the first edition of *Environment and Art* are all Kacmarcik's work with a single exception, and that one is a Shaker interior. Kacmarcik's liturgical designs are marked by emphasis on the three liturgical centers: pulpit, altar, and chair. One of his classic designs, St John the Evangelist, Hopkins, Minnesota eventually brought a demand from the congregation for a more visible cross than a narrow strip of chrome imbedded in the joints of the masonry. Kacmarcik at any early date gave impetus to making the baptismal font of significant size.

By the 1980s and the 1990s a new interest in the process of Christian initiation had reached many parishes. This led to a preference for baptism by immersion. In 1980, a hundred thousand Baptist and other churches had facilities for this but no Catholic churches did. Now many Catholic parishes have made provision for baptism of infants and adults by immersion. Most interesting is the fact that the impetus for this has been local. No one in Rome or Washington has mandated such major changes. The result has been a fascinating variety of local experiments, such as placing the baptismal pool where the high altar once stood. The first parish in South Bend to make provision for immersion got a new pastor who planted flowers in the font. Meanwhile three other local Catholic churches have made provision for immersion of infants and immersion or affusion of adults. St Benedict the African in Chicago built a baptismal pool holding ten thousand gallons of water. The sign value of baptism is

greatly increased by immersion. Ironically, Baptists have had the strongest sacramental sense all along although usually basing their arguments for immersion on scripture, not sacramental theology.

With such mammoth changes underway, it is not surprising that a reaction should come. Conservative Catholics have gained new allies in the American hierarchy and even claimed that *Environment and Art* lacked the proper authorization by the entire National Conference of Catholic Bishops. Efforts to 'reCatholicize' the liturgy seem largely based on nostalgia, especially among younger Catholics who have no memory of the Latin Mass. The most concrete result has been a new document, *Built of Living Stones* (2000) which narrowly escaped being published under a Latin title. It is much more legalistic in tone than *Environment and Art* and seems more regressive than progressive. But it does have the full approval of the American bishops.

Another factor has been the shortage of priests which has tended to focus priorities on the building of large churches. As the scale of the worshipping community expands, this tends to change the dynamics of the liturgy, especially toward more passivity. But until women or married priests are possible the shortage of priests is not likely to change. Still, some magnificent monuments may rise such as the new Los Angeles Cathedral or the cathedral to be designed for Oakland by Santiago Calatrava.

It has been an exciting forty years as we have seen even greater variety in the places designed for Christian worship. There is every reason to believe that the variety of possibilities will increase in the future rather than diminish. People have begun experimenting with spaces for feminist worship. The mainline churches and those still just a cloud on the horizon now will surely develop new spatial needs and resolutions. All this seems to refute Ruskin's romantic, 'when we build, let us think that we build forever.' A decade might be more appropriate.

*[James White published his history of the Cambridge Movement in 1962 and has spent most of the last 40 years lecturing in various American educational establishments. He is a leading expert on the linkage between liturgy and architecture on which he has published extensively.]*

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## THE COMPER TRUST

Aware of the need to widen the appreciation of the work of Sir Ninian Comper (1864-1960) the Comper Trust has been established to:

- raise awareness and recognition of this eminent church architect and furnisher
- support restoration projects
- publish articles and a regular journal for supporters

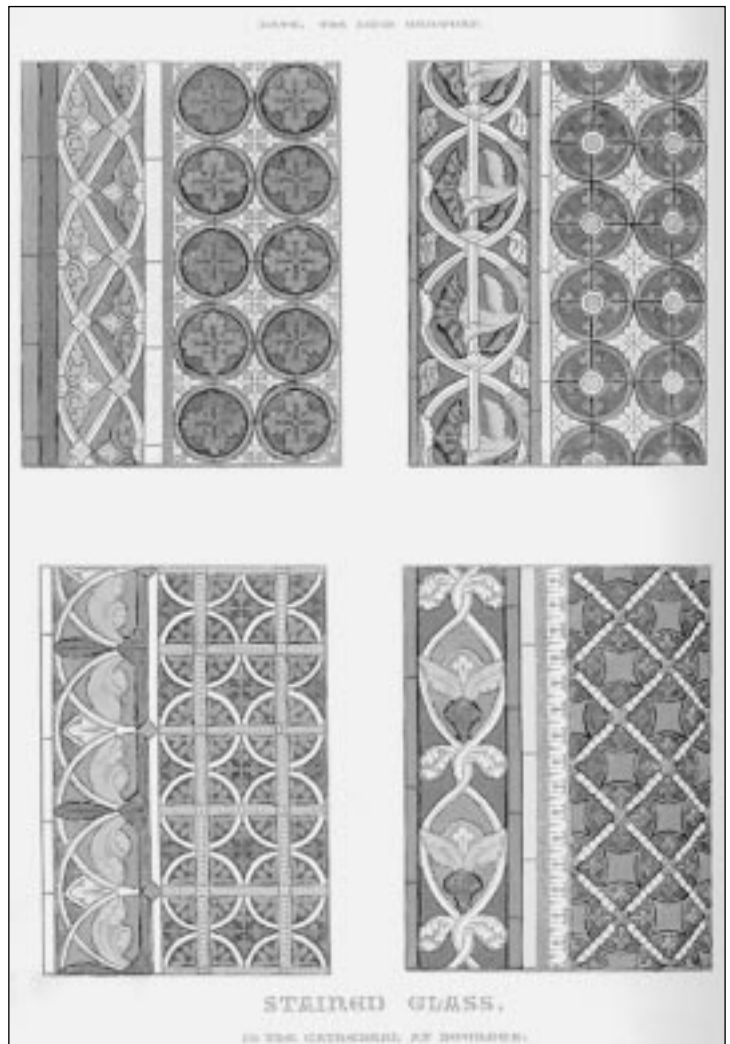
For further information on how to become a supporter of the trust contact Simon O'Corra on 020 8690 6944 or e-mail [simon.ocorra@virgin.net](mailto:simon.ocorra@virgin.net) Website - [www.compertrust.co](http://www.compertrust.co)

# HENRY SHAW & THE GOTHIC REVIVAL

Cathy Lee

Henry Shaw (1800–73) is no longer a familiar name, even to scholars of the mid-nineteenth century gothic revival, but in his age he played an important part in enabling architects, and those creating gothic interiors, to accurately recreate the medieval look they so revered. He was an architectural draughtsman, illuminator and antiquary,<sup>1</sup> a Fellow of the Society of Arts who published a series of remarkable books on medieval art and architecture. Augustus Welby Pugin, who effectively changed architectural thinking in the period of 1836-52 with his message about the moral superiority of the Middle Ages and the aesthetic superiority of gothic,<sup>2</sup> recommends Shaw's work in his book *On the Present State of Ecclesiastical Architecture in England*, published in 1843.<sup>3</sup> He says 'The following works might be consulted with great advantage: Shaw's *Illuminated Ornaments*; Shaw's *Decorations of the Middle Ages*...' In this essay I will endeavour to describe Shaw's work, and place him in the context of the gothic revival movement of his time.

Henry Shaw was born in London in July 1800. He showed an early talent for drawing and was employed by John Britton, the leading publisher of antiquarian volumes to assist him in his *Cathedral Antiquities of England* where he supplied most of the illustrations of Wells Cathedral and many of Gloucester.<sup>4</sup> In 1823, Shaw published his first work *A Series of Details of Gothic Architecture*, which had no text; the drawings were reproduced lithographically. At the same time Britton published *Specimens of Gothic Architecture* with illustrations by A C Pugin, A W Pugin's father, who was the foremost architectural draughtsman during the 1820s and early '30s. Britton's publication went on to be a key sourcebook for the gothic revival in its striving for accurate rather than fanciful detailing which had predominated earlier with the likes of Horace Walpole's





Strawberry Hill. Initially Henry Shaw's work was not as successful though quickly he became attuned with the gothic movement.

In 1830 Shaw employed William Pickering as publisher and the Chiswick Press to publish *Illuminated Ornaments selected from Manuscripts of the Middle Ages*. Both Pickering and the Chiswick Press were highly regarded for the style and quality of their publications. Pickering had pioneered the use of cloth binding on books and endeavoured to produce classics in a cheap but beautiful form. According to R McLean the Chiswick Press went on to become the 'foremost name in Victorian book design' and developed many printing techniques, particularly in machining of wood engravings.<sup>5</sup> This was the beginning of a long and fruitful partnership, which produced at least eight publications.

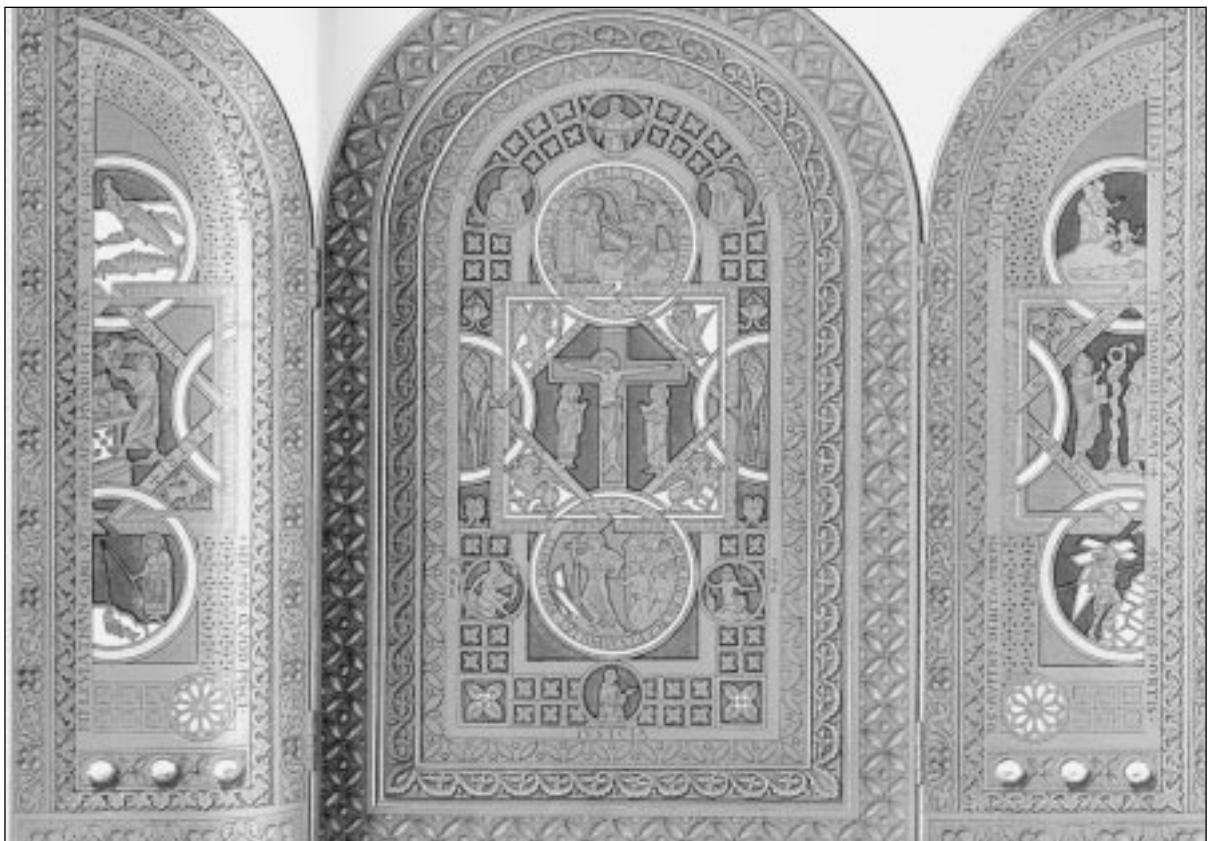
*Illuminated Ornaments...* was, like Shaw's later books, first published in monthly parts for 3s.6d. each, if plain, or 7s.6d. if carefully coloured from the originals, with a limited number printed on Imperial Quarto with the plates highly finished in opaque colours and heightened with gold at 15s. each. The key drawings by Shaw are printed from etched (often stone etched) or lithographed plates and the colours are painted in by hand. In the larger, more expensively finished version the 'results are hardly less beautiful than the medieval originals; they are hand-illuminated with the utmost skill, and the gold used is gold leaf'.<sup>6</sup> On this publication Shaw collaborated with Sir Frederick Madden, then assistant keeper of the manuscripts at the British Museum and who later went on to be keeper from 1837-66. In the introduction to *Illuminated Ornaments* Madden stresses that their book 'which aims merely at the correct illustration of a humbler branch of the art, may not prove unwelcome to the admirer



of those tasteful and elaborate ornaments which decorate the books of the middle ages'. They were not aiming too high, he said, and left the 'history of the higher grade of miniature painting to those hereafter'.<sup>7</sup> The examples chosen for illustration follow his history, beginning with an example of sixth-century Greek manuscript which, although a fragment, is beautifully illustrated and covered both sides with gold. Shaw's rendition of it is astonishing and the colours, as with all his books, are amazingly fresh. Madden says the examples were chosen to present the character of each century as well as giving as much variety as possible. He declares that 'they may fairly challenge the praise of being more accurate representations of the originals than have ever before been offered to the public'.<sup>8</sup>

The illustrations are accompanied by descriptions, a history and where they were currently to be found, many, but by no means the majority, from the British Museum as might be expected. There is a splendid rendition of an illuminated letter from *St. Cuthbert's Gospel* or *The Durham Book* from the sixth century and some delightfully detailed portraits of Edward III, the Black Prince and John, King of France all within illuminated lettering.

In 1836 *Specimens of Ancient Furniture* followed with 74 plates and *Details of Elizabethan Architecture* in 1839 with 60 plates; both became highly regarded works of reference. It is thought that Pugin might have seen the picture of the 'Glastonbury Chair' in *Specimens of Ancient Furniture*, and he adapted this for the Bishop's House, St. Chad's in

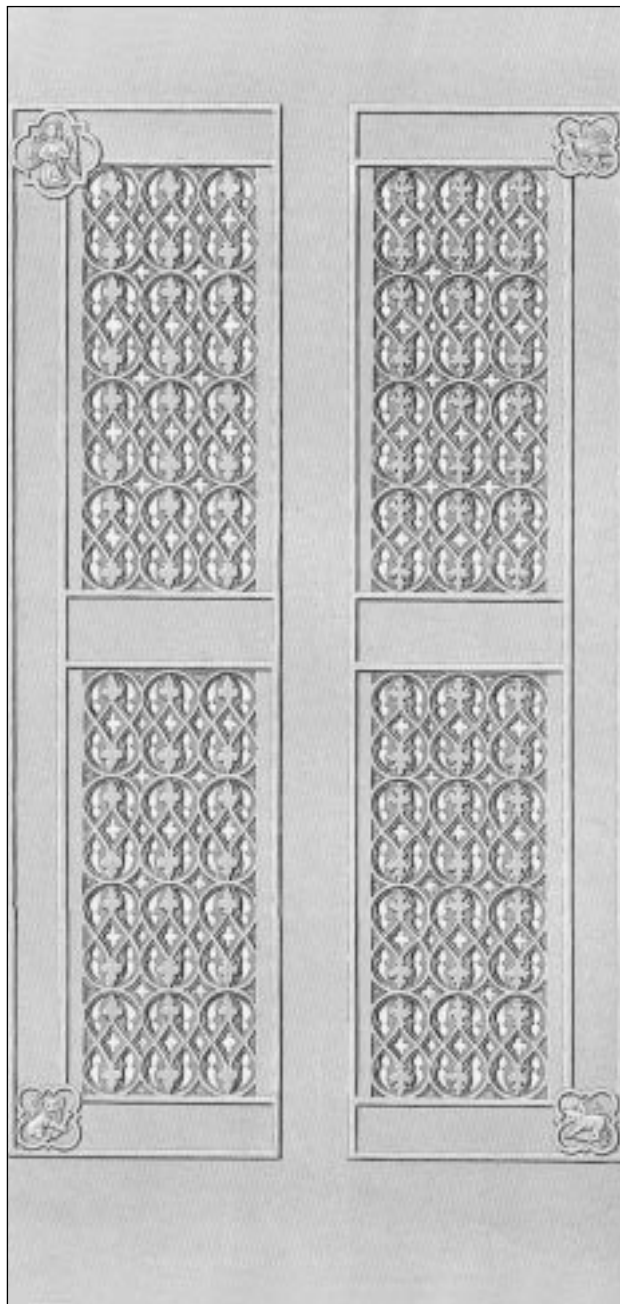


Earl of Shrewsbury's 12th century enamel encrusted triptych

Birmingham<sup>9</sup> and it is almost certain that the inspiration for the design of a grate and fire dogs at the Bishop's Palace, Salisbury came from an illustration in the same book.<sup>10</sup>

In 1836 *The Encyclopaedia of Ornament* began to appear in parts. In the Preface Shaw says his intention is to produce as inexpensively as possible accurate examples of ornament 'using authentic models'<sup>11</sup> belonging to each particular class of design and so giving direct reference to some of the best examples of the several styles and periods. He concludes 'A knowledge of these necessary points can only be attained by an opportunity of studying from the originals themselves, or from copies drawn with strict adherence to their particular characteristics. On this point the author trusts that the present collection will be highly conducive to the enlargement of correct taste in all branches of decorative art'.<sup>12</sup> This seems to be the inspiration for all of Shaw's work – to accurately recreate ancient and medieval prototypes to enable architects and students of design to correctly detail. Once again he is totally in tune with Pugin who states that 'the only hope of reviving the perfect style is by *strictly adhering to ancient authorities*; illuminated manuscripts, stained glass and especially brasses.... will furnish excellent examples, and many of them easy of imitation'. Pugin then goes on to recommend consulting Shaw's work for such authorities.

The classical and Renaissance ornaments are etched in extraordinary detail but the medieval jewellery, drapery, velvet hangings and stained glass as well as illuminations are breathtaking in their colouring as well. Some plates are printed in colour from wood blocks, which are probably the first examples of colouring printing by the Chiswick Press. There are also a variety of other printing techniques as well as hand colouring. This was really the fore-



A wrought iron door

runner of the many pattern books that emerged after the opening of the Great Exhibition in 1851.

Shaw's next volume was probably his most ambitious and most beautiful. According to McLean *Dresses and Decorations of the Middle Ages* 'has a considerable claim to be called the most handsome book produced in the whole of the nineteenth century'.<sup>13</sup> Again, originally issued in parts, it was published in book form in 1843, two volumes at £7.7s or £18 for quarto size.

Shaw introduces the book with a full history of dress from Roman styles to the middle ages. He then describes each medieval progression in detail using examples of clothing, footwear, jewellery, armour and weaponry taken from illuminated manuscripts, poems, brasses and every other variety of information available to him. The illustrations are stupendous, from delightful engravings of the four seasons c. 1050 from a Psalter, to a fantastic copy of King Alfred's Jewel and Thomas Becket's mitre.

After this there were several more publications including *Examples of Ornamental Metal Work* published in 1836. This is purely a pattern book with beautiful engravings and printed copper plates of all varieties of metal work including chandeliers, road lamps, bracket lamps, railings, door knockers etc. some of which Shaw designed himself.

In 1851 *The Decorative Arts Ecclesiastical and Civil of the Middle Ages* was published, possibly to coincide with the Great Exhibition. This is a beautiful book, richly illustrated with woodcuts, hand-coloured etchings and some chromolithography – full colour printing by lithography. It is cloth bound with a leather spine in the imperial quarto size. The typeface is Caslon's Old Face type, which had been supplanted during the eighteenth century and William Pickering was re-introducing as he felt Caslon was 'old-fashioned in the best sense'.<sup>14</sup>

In the introduction Shaw explains the various forms and methods of medieval decorative arts and then uses beautiful depictions of a whole variety of medieval subjects to illustrate the various disciplines with full histories and quirky details. Many of the forty illustrations he was able to do from the actual objects but sometimes he copies etchings already held by the British Museum.

He acknowledges a variety of people who allowed him to copy their artefacts, most of whom were famous and influential collectors and two at least who were very much part of the gothic revival. The Earl of Shrewsbury's magnificent twelfth-century enamel encrusted triptych is beautifully illustrated. There is also a wrought iron door illustrated, which is the property of Lewis Nockalls Cottingham. He became famous for his restoration work on Magdalen College chapel, Oxford, St Albans Abbey and Hereford Cathedral amongst others. Although he did a great deal to promote the gothic revival he is now regarded more for his draughtsmanship – some of his restorations were felt to be too enthusiastic. During his career he accumulated an enormous and valuable collection of Gothic architectural detail not only in book form but stone and woodcarvings from buildings either destroyed or 'restored'. This collection was displayed at his house in Waterloo Road, London and was well known at the time by 'students and lovers of Gothic'.<sup>15</sup> When he died, in 1847, it was hoped that the government would buy the collection 'as an adjunct to the Schools of Design, or as a nucleus to a Museum

of the Medieval to show the skills of our ancestors'.<sup>16</sup> In fact it went to auction and Henry Shaw wrote the preface for the sale catalogue. Here again he shows that his views are in tune with others in the Gothic Revival movement. The Great Exhibition had just drawn to a close and Shaw felt it was apparent that although it had 'given impulse to the study of decorative art in all its branches' the English now felt inferior to the Europeans 'in the works of ornamental character against the more highly cultivated talent of our continental neighbours.' The reason for this was encouragement by the governments on the Continent of schools of design and museums, which meant 'workmen of distinguished talent have been raised in the social scale'. He stressed that more training, learning to copy from nature and learning about the properties of materials to be used were essential. Ruskin, too, strongly believed that there should be independent museums, which could offer to workmen visual and tactile experience in the relation of drawings, natural objects and artefacts. In 1853 he supported George Gilbert Scott's idea of forming an Architectural Museum as a means of education for a revived craftsmen elite and presented objects from his own collection of architectural ornaments.

Shaw died in 1873 and although there were many other medieval reference and pattern books published, Henry Shaw's were obviously highly regarded. Several of his books, *The Encyclopaedia of Ornament, Dresses and Decorations of the Middle Ages, Alphabets, Numerals and Devices of the Middle Ages* (published in 1845) and *The Handbook of Medieval Alphabets and Devices* (published in 1853) were in the library of John Loughborough Pearson, architect of some of the finest churches of the 1870s and '80s, and he is known to have referred to several others.<sup>17</sup> *The Art-Journal*, which contributed to the medieval revival, almost in spite of itself, praised Shaw's *Decorative Arts of the Middle Ages* in its review, as well as showcasing his work.<sup>18</sup> And, as we have seen, Pugin himself recommended his works. Shaw was not an original designer but as McLean says 'he carried painstaking and faithful draughtsmanship almost to the point of genius.'<sup>19</sup> Eventually photography replaced Shaw's skills of reproduction but, unlike photography, the coloured illustrations are so like the originals that opening one of his books is like holding an illuminated manuscript recalling not just the fervour of the gothic revival but awe felt for the medieval originals.

*[Cathy Lee is a student of art and architectural history at the University of Reading]*

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## Notes

- <sup>1</sup> *Dictionary of National Biography*
- <sup>2</sup> J Mordaunt Crook, *The Dilemma of Style: Architectural Ideas from the Picturesque to the Post Modern* (1987), chap 2
- <sup>3</sup> A W N Pugin, *On the Present State of Ecclesiastical Architecture in England*, (1843), p 78
- <sup>4</sup> M Aldrich, in P Atterbury (ed.), *A W N Pugin – Master of Gothic Revival*, (1995), p 25
- <sup>5</sup> R McLean, *Victorian Book Design & Colour Printing* (1963), p. 5
- <sup>6</sup> *Ibid.*, p 66
- <sup>7</sup> H Shaw & Sir Frederick Madden, *Illuminated Ornaments selected from manuscripts and early printed books from the sixth to the seventeenth century* (1833)
- <sup>8</sup> *Ibid*
- <sup>9</sup> P Atterbury & C Wainwright.(eds.). *Pugin - A Gothic Passion*. (1994), p 132
- <sup>10</sup> A Eatwell, & A North,. in *A W N Pugin – Master of Gothic Revival* (1994), p 179
- <sup>11</sup> H Shaw & Sir Frederick Madden, *Illuminated Ornaments selected from manuscripts and early printed books from the sixth to the seventeenth century* (1833)
- <sup>12</sup> H Shaw, *Examples of Ornamental Metal work* (1836)
- <sup>13</sup> R McLean, *Victorian Book Design & Colour Printing* (1963), p 66
- <sup>14</sup> *Ibid.*, p 13
- <sup>15</sup> *Dictionary of National Biography*
- <sup>16</sup> H Shaw, *Catalogue of the Museum of Medieval Art collected by the late L.N. Cottingham, F.S.A.,.* (1851)
- <sup>17</sup> A Quiney, *John Loughborough Pearson* (1979)
- <sup>18</sup> G P Landow, *The Art-Journal, 1850-1880: Antiquarians, the Medieval Revival, and the Reception of Pre-Raphaelitism*, [landow.stg.brown.edu/victorian/art/design/medievaj.html](http://landow.stg.brown.edu/victorian/art/design/medievaj.html) 1979
- <sup>19</sup> R McLean, *Victorian Book Design & Colour Printing* .(1963), p 70

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## BOOK REVIEWS

The reviews which appear in this edition of *Ecclesiology Today*, like those which have appeared in previous editions, have been compiled by a variety of people. They lack consistency, some being brief announcements, others being more critical commentaries on new publications.

The Council have now decided that the status of the Book Reviews section should be formalised, and a Reviews Editor appointed who would, not only undertake more searching reviews, but would also, co-ordinate and control such activity. The Council's intention is that there should be at least one major book review in each edition of *Ecclesiology Today* along with shorter notes on other publications.

Christopher Webster has agreed to act as Reviews Editor and all items for review should be sent to him at The Schoolmaster's House, Aberford Road, Barwick in Elmet, Leeds LS15 4DZ. If a second copy of the book is sent to the editor of *Ecclesiology Today* a scanned image of the book will appear alongside the review as on pages 36 & 37 of the current edition.

## TOPICAL NEWS HOT FROM THE PRESS

### **Too large? Too small? Not enough pews? No Pews?**

St Michael's Church, Hackthorn, about eight miles north of Lincoln, has a very unusual tale to tell. In 1764 the Minister, Churchwardens and principal inhabitants presented a petition for a Faculty to enable them to carry out repairs and improvements to the parish church. The Church was 'ruinous and out of repair'. It was proposed to 'take off the roof of the Church and have a new roof laid on by able workmen; to have the Church ceiled or underdrawn and by that means made more warm and decent; and to take down so much of the lead steeple as is bad and ruinous, and to make the same strong and safe with a covering of tile, the same as the covering on the body of the church.'

A faculty was duly granted for this major rebuild, and a Terrier dated 1771 shows that it had been carried out: 'The Church is repaired by a lay laid on the whole parish, the Chancel by the Honble. Lord Scarborough, Impropietor.' Perhaps surprisingly, by 1805, the Church was found to be 'rather too large for the parish'. As a result of this assessment, it was 'modernised and reduced in size' under the direction of John Cracroft, Squire of Hackthorn Hall, and Archdeacon Illingworth. In 1844, in a further unfortunate reversal it was found that 'the accommodation in the church was so scanty that a fourth part of the Parish were without sittings altogether' Thus it was that the church was enlarged again.

Mr Charles Mainwaring, the Lay Rector, was the architect for the rebuilding, largely at his own expense, and Mr Durance, stone mason of Lincoln was the builder. Charles Mainwaring placed the order for a complete renewal of all the church furniture, which was carved over about five years by Mr Anatey of Coleby and was just finished when Mr Mainwaring suddenly died on July 19th 1850. As the church furniture had not been officially handed over to Hackthorn it was insisted by Mainwaring's executors that as it was part of his estate it was to be sold for the benefit of the legatees. A local paper reported the sale on October 31st 1850:

There was today a very unusual incident which had probably found few parallels in the annals of buying and selling, and which will give those who are too apt to look only on the dark side of the pictures of life, a better view of human nature than they are wont to take, showing that noble and generous feelings are still alive amongst us, and are not dead and buried as some assert.

The programme of the day's proceedings had created much interest, and had brought together great numbers of people, probably from four to five hundred. The business was going on as specified in the catalogue, when the auctioneer (Mr Clarke) stopped, and addressing the meeting said, 'Gentlemen, the next ten lots are the Communion Table and other furniture intended by the late Mr Mainwaring for Hackthorn Church and it is a pity that they had not been sent over there.' There was a deep silence.

At that moment a Jewish dealer, of tall and very commanding stature, wearing a long beard, and also known under the soubriquet of 'Big Ben,' made his way through the crowd to the bottom of the table, took off his hat and turning to the Auctioneer, said 'Mr Clarke, the following ten lots were intended by the late Mr Mainwaring for Hackthorn Church, and they ought never to have come into this room at all. I propose, Sir, that you should put them all together, and if you will do so, I will purchase them, and present them to Hackthorn Church.' At this there was loud applause 'Yes sir, I a Jew, will present them myself to a Christian Temple'.

The room at this moment presented a scene worthy of the pen of Sir Walter Scott. The tall dignified figure of the Jew, with his animated countenance rising high above the heads of those who surrounded him - the surprise of the Auctioneer - the excitement of the meeting plainly depicted on the countenances of the spectators - the breathless deathlike silence which continued whilst the transaction was pending - all formed a scene not readily forgotten by those who witnessed it. 'Bravo' exclaimed Mr Charles Lee, one of the representatives of the late Mr Mainwaring, 'Bravo Benjamin', I will go halves with you, 'Then Sir,' continued Big Ben, 'I will offer ten pounds for the lot; and now' (looking round the room) 'where is the Christian who dare bid against me?'

A last conference having taken place between the Auctioneer and the representatives, and the Jew having solemnly declared, upon his honour as a man, that he would hand over the things for the church the moment they were his, the lot was knocked down to him for £10, to the evident satisfaction of Mr Clarke himself, and amidst loud and prolonged cheering from all parts of the room, the applause not subsiding for several minutes.

As soon as possible afterwards the order for delivery was placed in the hands of the Vicar of the Parish of Hackthorn... Thus was fulfilled, at last, Mr Mainwaring's intention, respect for whose memory had made it a subject of general regret in the neighbourhood that his wishes with regard to the furniture had not been carried out earlier.

The furniture and effects intended for Hackthorn Church were duly delivered and installed. The letter of thanks placed on record their sense of his noble-minded conduct as an instance of the most excellent gift of charity, 'to help each and all of us to prepare ourselves for that heavenly place where there be neither Jew nor Gentile, neither bond nor free, but where the Anointed Saviour will be Lord of all.'

The furniture is still in place.

*[The information for this article is taken from a booklet about St Michael's Church, Hackthorn (1967), and was provided by P Fairweather, 6 Bell Grove, Lincoln. LN6 7PL. Email: Peter@churchmouse.co.uk.]*

### **Historic churches planned online through the People's Network**

Lambeth Palace Library has been awarded a grant of £75,000 by the New Opportunities Fund towards its Church Plans Online project. In conjunction with the University of Newcastle upon Tyne, the Library will digitise all the plans in the archive of the Incorporated Church Building Society. Some 11,800 plans and drawings will be made freely available over the internet during 2002-3 and onwards. Around the world and around the clock, online access will enable students, local historians, architects, and architectural historians as well as those interested in their own parish church to study these materials.

The Incorporated Church Building Society archive spans the period 1818-1982, and covers the whole of England and Wales. It is of national importance as a record of the most significant period in church building since the middle ages and the single largest source for plans of new and existing churches in the country. Where a church has since been restored, converted or demolished, the often-unique records in the archive preserve a vital part of the shared cultural heritage of the people of England and Wales.

Church Plans Online will build on the existing services offered by the Library's website-



<http://www.lambethpalacelibrary.org> which in its first year received 148,000 hits from around the world. The Librarian, Richard Palmer, said ‘We are delighted that one of Britain's oldest libraries, founded by Archbishop Bancroft in 1610, will be in the vanguard of the networked Information Society in contributing its historic resources to wider public use.’

Architectural historian Alexandrina Buchanan said ‘The Incorporated Church Building Society aimed to help the poorest parishes in both urban and rural areas. Its work was funded by public subscription and assisted by local initiatives. We are very excited that everyone, wherever they live, can now have free access to information about the past activities of their community.’ Michael Hall, of *Country Life* said ‘We are keenly aware of the great interest there is among the general public in both local history and church architecture. A project such as this, which will deliver information about these buildings and their architects directly into people's homes, will be greatly welcomed.’

Lambeth Palace Library is the historic library of the Archbishops of Canterbury and the principal library and record office for the history of the Church of England. Since 1610 the Library has preserved and made available free of charge an important part of the national heritage to all those who wish to use its resources. The Library welcomes around 2,000 users annually. The Church Plans Online project is undertaken in partnership with the Structural Images North East project at the University of Newcastle upon Tyne <http://www.ncl.ac.uk/ltan/> and with the Society of Antiquaries of London <http://www.sal.org.uk>. The People's Network represents the most comprehensive programme of public information and communications technology provision so far supported by the Government. It is co-ordinated by Resource: The Council for Museums, Archives and Libraries, a strategic agency working with museums, archives and libraries across the UK. <http://www.peoplesnetwork.gov.uk> and <http://www.resource.gov.uk>.

More information can also be obtained by contacting Sarah Wickham at Lambeth Palace Library, tel 020 7898 1400 fax 020 7928 7932.

### **Research Help Sought**

Alan Teulon is asking for help tracing the City Churches and Churchyards Protection Society which was established in the nineteenth century. S S Teulon's brother, William Milford Teulon, is alleged to have been the founder. If you know anything contact Alan at 54 Clarence Avenue, Queens Park, Northampton NN2 6NZ. Tel: 01604 711755.

Hal Broadhurst is researching Blackwell by Alfreton and its Parish Church of St Werburgh. He is trying to locate some notes by P Sidebottom and an out of print book on *The Church of St Werburgh, Blackwell* by S Storer and H G Crunwell. If you can help please contact Hal at 28 Rooley Avenue, Sutton-in-Ashfield, Notts NG17 2GJ. Tel: 01623 553055.

### **Church Crawler**

The web address for this group is now <http://www.churchcrawler.co.uk>. To join a Church Architecture Mailing list (it's free!!) go to [www.egroups.com/subscribe.cgi/Churchcrawling](http://www.egroups.com/subscribe.cgi/Churchcrawling). To join a pictures mailing list go to [www.egroups.com/subscribe.cgi/church pictures](http://www.egroups.com/subscribe.cgi/church%20pictures).

## **St Mary, Bury St Edmunds**

A new cross has just been installed on the roof of this church after a winter storm demolished the previous one. In addition a stained glass window, donated by Queen Victoria, has been restored, as has much of the stonework and particularly the buttresses. This is all part of a £60,000 restoration project which was partly funded by a legacy from a late parishioner.

## **Illuminating Bats**

There were plans to floodlight Ixworth and Thorpe churches in Suffolk, but the plans came to a rapid halt when Pipistrelle bats were discovered. However, planning approval has now been obtained after a compromise was struck by the church authorities and local naturalists. Under the agreement the lights will not be used during June, July and August. Between September and November and January to April the lights will only go on an hour after sunset and go off at 12.30 am and in December and January the lights will come on 20 minutes after sunset and again go off at 12.30 am.

## **Scottish Church Plate**

Visitors to Edinburgh may care to go to the National Museum of Scotland and see a fine collection of communion cups, wine flagons and bread plates. They have a super collection, including several which date from the 1630s.

## **Squirrel it away**

A crafty squirrel got into St Peter's Church, Spexhall in the Spring and stole the stock of communion hosts. It is believed that the intruder managed to gain access through the belfry.

## **Other Societies**

The Ancient Monuments Society have a series of autumn lectures arranged on *Building & Sculpture over the Centuries*. There are four lectures, each on a Monday between 22 October and 12 November. They start at 6.00 pm, and are in the Kenneth Clark lecture theatre at the Courtauld. Admission for non members costs £2.

The Victorian Society also have an autumn seven lecture series. The title is *The Power or the Glory?* with the focus on the nineteenth century and its monarchy. Geoff Brandwood is the organiser and the speakers include Chris Brooks and Anne Anderson. Every Wednesday from 24 October starting at 6.30 pm at the Art Workers' Guild in Queen Square. Admission is £6 per lecture or £38 (£35 concession) for the lot.

The Victorian Society also have a conference on 10 November *Architectural Writers of the Nineteenth Century Revisited* which has a star-studded cast, including Gavin Stamp, Michael Hall and Robert Thorne. Chris Miele will chair the sessions which have been organised by Alexandrina Buchanan. The conference will be at the Art Workers' Guild and costs £30 with a concession of £20 for full-time students.

For devotees of the nineteenth and twentieth centuries the Vic Soc are also organising a conference on *The Victorian and Edwardian Underworld* on 24 November.

# THE REMARKABLE CAREER OF BOGO DE CLARE

Tim Daykin

This year's Annual Conference concerns building the medieval parish church. But what of the men who lived on the benefits of the parishes and the clergy who served them?

Beneath the Tudor tower of St Mary the Virgin, Fordingbridge - some twelve miles south of Salisbury and in the diocese of Winchester - hangs a list of incumbents of the benefice, similar to those on display in many churches. The information to compile these is generally acquired from episcopal registers for the earliest entries. Other sources are sometimes helpful, particularly if an institution has made presentations and kept its own records.

Episcopal registers for the diocese of Winchester survive from the late thirteenth century. On 16 June 1292 the bishop of Winchester granted a licence to John de Sancto Austlo to act as vicar in the parish of Fordingbridge, the rectory being held by one Bogo de Clare. So, who was Bogo de Clare, and what was required of him?

In his *A History of the English Parish*, published just a year ago and reviewed in the last edition of *Ecclesiology Today*, Professor Pounds discusses the problem of clerical non-residence in the medieval period:

The... most frequent reason for non-residence was pluralism, the possession at one and the same time of more than one benefice. It was an abuse, outlawed in canon law and repeatedly denounced by the bishops. Yet it was extremely difficult to eradicate or even to control. The papacy not infrequently broke its own rules by licensing a priest to hold more than one living, and it had no compunction in supporting its nuncios and their staff resident in England by granting them benefices which they never even bothered to visit. The practice aroused much hostility, until, in 1390, it was terminated by the second Statute of Provisors. Some of the most eminent churchmen supported their lofty style at the expense of the benefices which they controlled. William of Wykeham, for example, enjoyed a gross income of £873 6s. 8d. from no less than thirteen benefices, and in 1366 as many as seventy-five priests in the Province of Canterbury had each over £100 a year from the many benefices they held. The notorious Bogo de Clare is said, towards the end of the thirteenth century, to have enjoyed the fruits of no less than twenty-five benefices. (p 171)

We begin our investigation by attempting to discover something about Bogo de Clare's family.

Richard the son of Gilbert, count of Brionne, a member of the duke of Normandy's family, arrived in England in the wake of William the Conqueror. He received estates in Suffolk and Kent and took the name Clare after the small Suffolk town. He served as chief justiciar in 1075 (i.e. chief political and judicial officer who represented the king in all relations of state, acting as regent in his absence and as a royal deputy in his presence, and presiding over the Curia Regis – this office came to an end in the thirteenth century when the judicial functions passed to the Lord Chief Justice). Richard attended William in 1080–81 and died around 1090.

Richard's son Gilbert conquered lands in Wales and attempted to hold the family seat at Tonbridge Castle against Rufus in 1088. He later attended Rufus in 1100 and Henry I in 1101.

He conquered Cardigan towards the end of the first decade of the twelfth century. His son, another Richard, carried forward the de Clare title and was probably created Earl of Hertford; he founded Tonbridge Priory. The line of Pembroke and Strigul also issued from Gilbert.

The sixth earl of Clare, yet another Richard, married Amica countess of Gloucester and daughter of William FitzRobert, earl of Gloucester and a grandson of Henry I thus creating one of the most powerful baronial households in the kingdom. Their son, Gilbert, thus became the seventh earl of Clare, the fifth earl of Hertford and, importantly for our purpose, the sixth earl of Gloucester. Gilbert was one of the twenty-five barons appointed to carry out Magna Carta in 1215; excommunicated by the pope a year later, he attended Henry III Brittany in 1230, and died that same year. The earldom of Gloucester held lands in the south of England which included the right to present to the rectory of Fordingbridge. Thus it was that the right of presentation to Fordingbridge came into the de Clare family and that, towards the end of the thirteenth century, the infamous Bogo de Clare, a son of the eighth earl, came to hold the benefice. Bogo was a sibling of the so-called 'Red Earl' of Clare who had refused the oath of allegiance of Prince Edward in 1263 and acted with Simon de Montfort. He had massacred the Jews of Canterbury in 1264 and later joined Prince Edward against de Montfort. He took the cross in 1268 and 1290 – just a few highlights of a bloody and colourful career.

The estates received by Richard after his arrival in England at the time of the conquest appear to have included the ownership of a number of churches as he is known to have made grants of churches and tithes to monastic foundations. In the late Saxon period it was much more common for churches to be in lay hands in England than it was on the continent where many were held by monastic foundations. In the years following the conquest there existed considerable pressure and encouragement for the lay ownership of spiritualities to be transferred to the monasteries. We find for example that the church at Thaxted was gifted by the Clares to the monastery at Stoke by Clare – though their interest in this foundation diminished after they acceded to the earldom of Gloucester in 1217. However, by the thirteenth century the number of monastic houses had decreased in favour of the rapid expansion of the friars. Perhaps the Clares, and others like them, considered they had given enough land and revenues to the monasteries.

Bishop John Moorman in his classic work on church life in the thirteenth century quotes the five different types of parish enumerated by Sir Francis Stevenson in his work on Robert Grosseteste: These types of parishes were:

Those in which dwelt resident rectors who received the whole of the proceeds and carried out the duties themselves; those in which a rector, compelled for special reason to be absent, made his own arrangements for the presence of a deputy for the time being; those in which the rector put the living out to be farmed; those in which the church was appropriated to a monastery, or to a chapter, or to some other religious foundation, and in which the services were performed by persons temporarily appointed for the purpose by those bodies; and the appropriated churches in which vicarages had been established. (p 24)

The parish of Fordingbridge was by the time of Bogo de Clare in this last category.

By the thirteenth century something like half the parishes were still rectories, though as Moorman comments, 'not all rectors approached their work from the same point of view. Some rectors regarded their livings as spiritual responsibilities; others were content to think of them as no more than financial assets'. Clergy were drawn from all classes, small landowners and yeomen, craftsmen and tradesmen and even from the peasant class. It was, however, the clergy drawn from the great land-owning families who had the resources and the influence to engage in pluralism. Moorman comments: 'to many of these men the taking of holy orders was more an opportunity for acquiring a secure and substantial income than the response to a call to pastoral ministration'.

Bogo de Clare numbered Fordingbridge amongst his impressive list of over twenty-five ecclesiastical appointments. He was born at Tonbridge on 21 July 1248 and died in October 1294 at the age of forty-six – probably an average for the time. (Some doubt exists about the reliability of the date of birth.) The compiler of the *Flores Historiarum* calls him the "rector, or rather invader of many churches," who "was cut off by sudden death, because he did little good openly".

His first appearance in the Chancery rolls as a clerk is on 25 August 1259, when he was presented to the church of St Peter-in-the-East, Oxford. He would have been aged 11. He was collated to the deanery of Stafford in the same year and in 1265 was granted the prebend of Masham and collated to the church of Howden in Yorkshire. He was presented by his mother, the countess Maud, on 2 January either 1267 or 1268 to Addingfleet, also in Yorkshire, a presentation that was contested by a rival claimant Godfrey Giffard, brother of the archbishop of York, who had been presented by John Deyvile who also claimed the advowson. The struggle for Addingfleet continued for over twenty years, with three successive archbishops refusing to institute Bogo de Clare. The case was finally taken to the court of Rome at considerable expense which, hardly surprisingly, caused dispute amongst the parties. In 1280 his brother presented Bogo to Whiston in Northamptonshire. In order to continue collecting benefices Bogo was able to produce a papal dispensation which enabled him to receive and retain the church of Callan in County Kilkenny, Leverington in Cambridgeshire, Chievely in Berkshire and Simonburn in Northumberland. This dispensation also allowed him to receive 400 marks of rent for other churches and he was well on his way to making up this sum with his churches of St Peter-in-the-East in Oxford, Polstead in Suffolk, Rotherfield in Sussex and Thatcham in Berkshire each valued at 30 marks a year, a mediety (part of the income) of Doncaster valued at 25 marks and a mediety of Dorking in Surrey, Eynesford and Swanscombe both in Kent and Earl Soham in Suffolk each valued at 20 marks, Acaster Malbis in Yorkshire and Kilkhampton in Cornwall at ten marks and Llansoy in Monmouth at seven and a half marks. He also held Great Dunmow in Suffolk and Fordingbridge both valued at 40 marks. Nineteen churches in thirteen dioceses and fourteen counties is an impressive record! However, he was not finished yet and on 19 February 1282 or 1283 was presented to Settingham in Yorkshire by the earl of Norfolk, a presentation that brought with it the requirement that he should be ordained a priest within a year! Later still he added the treasurer'ship of York Minster valued at 600 marks.

In 1290 Archbishop Romeyn of York responded to enquiries from Archbishop Peckham

about benefices held by Bogo in the northern province. In addition to financial details Romeyn adds: 'that he (Bogo) was not personally resident, but that his representatives stated that he had the privilege for non-residence, and that he intended to look into the matter when he had time'. Of Bogo's character he comments cautiously: 'Touching his character, which your letter mentions, we write nothing that is certain, because the same Sir Bogo comes seldom to our part of the world and is said to have little conversation therein.'

The writer of the so called Lanercost Chronicle says that he once visited Simonburn in Northumberland on an Easter Sunday and found in place of a retable above the high altar (a shelf for placing ornaments) there was nothing but dirty old sticks splattered with cow-dung. From this church Bogo derived 600 marks a year which perhaps explains how he was able to send a gift to the Queen of France, as a pleasantry, a tiny carriage made entirely of silver and ivory.

Fordingbridge was one of the benefices for which Bogo received letters of protection in 1294 for allowing to the king a moiety (one half) of the income. The fact that Fordingbridge was included amongst his appointments for which these letters of protection were issued indicates something of its financial value at the time.

Bogo de Clare died, it would appear, between 18 October 1294, the date of his last letters of protection, and 28 October, the date on which the deanery of Stafford was granted to John of Caen.

So what did Bogo do with this tremendous wealth? Moorman provides a summary of the researches of Giuseppe into the Wardrobe and household accounts of Bogo de Clare held within the public records:

This enormous income enabled him to live a life of luxury and indulgence while he took only the smallest interest in the parishes from which he drew his money...His familia included two knights, many squires, about thirteen servants (garciones) and two pages, besides a staff of clerks to look after his legal and financial affairs. He also kept a champion, Thomas de Bruges, whom he seems to have taken over from Bishop Thomas Cantilupe; and on one occasion employed no less than four champions at a cost of 17s.5d. Another regular member of the household was Adam the harper, and occasionally a troupe of professional actors was entertained.

His expenditure on food was immense, for he would have nothing but the best. He thought nothing of spending on preserved ginger as much as he would pay a chaplain to do his work for him in one of the parishes for a whole twelve months. During the six months ending at Michaelmas 1285 his household expenses came to a total of £688, which included over £17 spent on sugar and spice. Wildly extravagant, he consistently lived beyond his income. In six months from Christmas 1285 to Whitsuntide 1286 his receipts were £564, but he cheerfully allowed his expenses during the same period to run up to a total of £939... he gave little in alms and oblations... at the end of a long list of expenses on such as day as July 3rd, 1285, when the food and drink bill of a great banquet comes to as much as £8.6s.0d. with additional payments of 6s 8d. to a wafer-maker...4s. to another, and 5s. to a harper, on the same day in alms 1d., the solitary item under this head. (p 27)

After the death of Bogo de Clare the rectory of Fordingbridge passed to William de Weterhill. It might be noted in passing that a chaplain in the service of Bogo de Clare would have received an annual sum of some £3.6s.8d., about one eighth of the benefice income, leaving a significant surplus for the rector. One can only guess at what Fordingbridge might

have received in the way of liturgy and pastoral care during the latter part of the thirteenth century. However, it is significant to note that it appears to have been between 1250 and about 1300 that considerable building was done and the present large chancel established.

As a footnote, it might be added that by Pastoral Scheme sealed by the Privy Council and brought into effect on 1 April 2001, the benefice of Fordingbridge has been united with the benefices of Breamore, Hale and South Charford and North Charford under the pastoral care of a team ministry. Whether or not the present team rector can even begin to compete with his thirteenth-century predecessor remains to be seen.

*[Tim Daykin is team rector of Fordingbridge and Breamore and Hale with the Charfords, Hampshire]*

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## ***INSIDE CHURCHES: A GUIDE TO CHURCH FURNISHINGS***

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*Inside Churches. A Guide to Church Furnishings*. ISBN 0-9540191-0-5 is available from NADFAS Enterprises Ltd (£12.95 including p & p) 8 Guilford Street, London WC1N 1DA.

## PUGIN REDISCOVERED?

Anthony Barnes

According to his diary for 4th October 1844 A W N Pugin visited the Sutton family at Lynford Hall near Thetford in Norfolk. It is likely that one purpose of the visit was to discuss a chantry to be built at West Tofts church in memory of Lady Sutton, who had died in 1842. In the Norfolk Records Office there is an 1843 sketch in an unidentified hand for a chantry in the Perpendicular style. This was marked 'not executed' and what was erected, to judge by a drawing in the church registers by the Revd Augustus Sutton and dated 1849, was a south chapel to the chancel with two Early English lancets in the east wall, similar to the three in the east wall of the chancel itself.

Pugin's chantry can be dated precisely from an entry for 5th December 1846 in the Hardman Company's Painting Daybook, in the Birmingham City Archives, and from a Faculty in the Norwich Diocesan Records of the same year. (At that time John Hardman's company carried out most of Pugin's glass and metalwork, only developing an in-house design capacity after his death in 1852.) It did not survive for long.

The demolition of the old chancel and the chantry began on 24th March 1856, for Sir Richard Sutton's death in 1855 made possible the restoration of the whole church, including the construction of a grander chantry, aligned north and south, like a transept. It is still there. Its gable was finished on 10th December 1856, so completing the desired south aspect of the building in the Decorated style. The interior was not complete that Christmas when the rector, Sir Richard's fifth son Augustus, reported that the boarding was removed between the nave of the church and the newly completed chancel, revealing some of Pugin's finest work. Apparently the designs were completed by 1850 but only executed, after his death in 1852, by his son Edward. References on page 452 of *The Builder* 22 September 1855 and in the *Thanet Advertiser's* obituary of the younger Pugin claim much of the work for him rather than his father (see *True Principles*, vol.1, no.10, summer



West Tofts Church by Augustus Sutton 1849  
(Courtesy Norfolk Records Office)

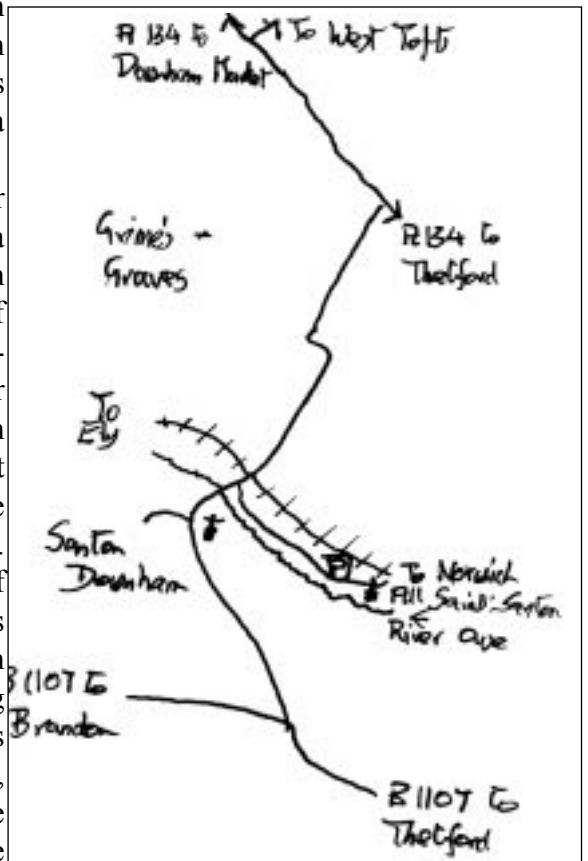




West Tofts church from the west

2000). The painting of the chantry, by Mr John Hardman Powell and Sutton, was finished in September 1859, as recorded in the West Tofts church Burial Register, where Augustus kept a diary of the progress of restoration.

On 26th April 1857 the Revd William Weller Poley preached twice at West Tofts. He was a member of a well-known family from Boxted in Suffolk and had recently become rector of Santon All Saints' (or St. Helen's), a short distance away. Poley, or Weller-Poley as he later styled himself, had been curate at Attleborough for some years after obtaining his degree at Cambridge during the years when the Cambridge Camden Society was being founded. At Attleborough he had married the daughter of the rector, J Tyers Barrett. After her father's death in March 1851, she inherited money from the Tyers family connection with the Spring Gardens at Vauxhall in London. (Jonathan Tyers had leased them in 1728 and was so successful, thanks in part to Hogarth's support, that he bought them in the 1750s.) A few years later she



A sketch map of the area

inherited more from a cousin, Francis Slade, who left his name to the Art School and the Slade Professorships at Oxford, Cambridge and London.

Santon church is situated in Thetford Forest. It is a small building, the nave some 30' x 15' and the chancel smaller, with an unexpectedly emphatic tower at the south-west corner and a north porch. When Francis Blomefield was writing his *History of Norfolk* (from 1739) all that existed was the nave and a small structure for housing the bell - a 1628 rebuilding of a very dilapidated medieval building on or near the site. This was done by Thomas Bancroft, said to be the only parishioner at the time (he had been a King's Remembrancer, a tax-gatherer in other words, and one wonders if the choice of this remote location had anything to do with his responsibilities). Some old material was used and the brickwork diaper patterns faintly to be seen in the west and east gables look like recollections of grander buildings of the 16th century that he would have known during his royal service, as at Hampton Court.

So Weller-Poley had come to an inconveniently small church with no chancel. He had the financial means to do something about it and at West Tofts large elements of the first Pugin chantry lay recently dismantled and only ten years old. The Sutton family had been eager to dispose of the estate because John, the new baronet, could not inherit his share (and make his substantial contribution to the restoration of West Tofts church) until large legacies in cash had been paid to his siblings. John Sutton was a widower, recently received into the Roman Catholic church and living on the Continent, where his main interests now lay. The implication in Canon C Hilary Davidson's biography is that he did not want to stay too long in England. Presumably the family would also have been ready to find a good home for redundant elements of a building that was now to be substantially improved. The legal papers about the sale of the estate were handed to salvage during the Second World War, so documentary evidence of what happened is unlikely to emerge now.

Canon Davidson has shown that the organ designed and installed at West Tofts by John, the eldest of the Sutton children, is now at Great Walsingham, arriving there from Santon. (It was replaced at West Tofts by the organ and case now at South Pickenham). If it went to Santon when no





Sketch by Kate Weaver of West Tofts church

Faculty for Lady Sutton's chantry at West Tofts. The dimensions cited in the Faculty are 12'1" x 8'10" with a screen occupying a 6' gap to the chancel; the dimensions of the Santon chancel are 12'6" x 9'1" with a screen 5'10" wide. The 1856 chantry is vaulted and only a little over half as wide.

Fifty years after Mr Weller-Poley preached at West Tofts T Hugh Bryant wrote about Santon in his long series of articles about Norfolk churches in the *Norwich Mercury*. He pays tribute to the help he had in writing the piece from the Rev M A Gathercole, who had succeeded Mr Weller-Poley. Bryant reports that the roof, screen and floor tiles in the Santon chancel came from West Tofts. Stars have been painted on the roof, with rosettes on the rafters, all resting on carved corbels. The fleur-de-lys (the same tiles are still to be seen at West Tofts) and incised yellow tiles of the reredos and the large patterned floor tiles are all grander than one would expect in such a remote place; and grander than even a relatively wealthy patron could have justified in a new build. While tales often get taller with the re-telling, the chain here is short and likely to be authentic.

Santon All Saints, or St Helen's as Bryant and others have called it, was declared redundant some years ago. As so often no-one had any idea of what should happen to this listed building after redundancy. However, a Trust has been formed to look after it. All the repairs called for in the last quinquennial report have been carried out with generous help from the Heritage Lottery Fund and the Norfolk Churches Trust - and also from the literally hundreds of visitors who come there each year.

*Many people have helped me to follow this trail, notably Neil Birdsall, architect at West Tofts for many years; Canon Davidson; Kate Weaver of The Churches Conservation Trust; Rachel MacGregor at the Birmingham City Archives and Glenys Wilde at the Birmingham Museum; and numerous patient people in the Norfolk Record Office and Local Studies Department. The many drafts were patiently and perceptively improved by Alexandra Wedgwood and Rory O'Donnell.*

*[Anthony Barnes was at one time Director of what is now the Churches Conservation Trust.]*

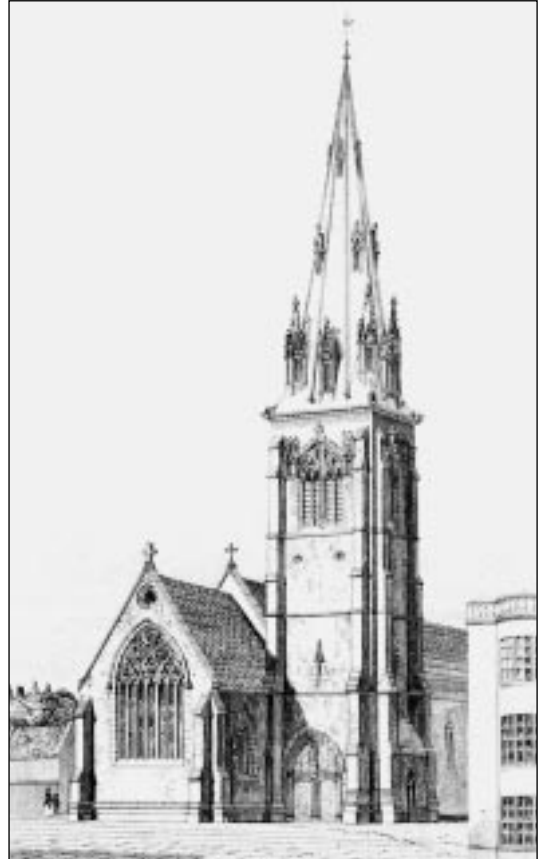
## BOOK REVIEWS

### D Robert Elleray, *ST PAUL'S BRIGHTON*

Although one might assume from the large print of the title, *St Paul's Brighton*, that this is merely a guide book, the editor has helpfully added in smaller print *150 years: a celebration*. This is, in fact, a substantial collection of essays devoted to 'an early and important representative of the 19th century Catholic Revival in the Church of England'. The book, we are told, 'attempts to assess how these spiritual and artistic ideals were promoted and achieved in Brighton by those outstanding personalities who helped establish its early fame and influence'. It achieves its aims admirably and the summary might have added that the volume would also place the history of St Paul's in a national context, for this it does with commendable efficiency. The book is certain to be esteemed in its parish, but its wider value for ecclesiology is precisely because the sights of most of the contributors are set on the national issues which the story of St Paul's illuminates.

Given their relative brevity, the essays on, for instance, 'The Oxford Movement' and 'Music at St Paul's' are pieces of sound scholarship. They locate activities at the church securely within national religious debates and developments. Other chapters are, predictably, focused on the church itself, but are no less interesting to the non-Brightonian church historian. There are scholarly essays on the Pugin/Hardman glass in the church; the Minton tiles there; educational provision within the parish; the Community of the Blessed Virgin Mary (a relatively rare example of an Anglican sisterhood). Other specialist chapters deal with the recent restoration of the glass and spire.

The one notable omission in this otherwise comprehensive study is that we are told little beyond the bare facts about the conception and building of the church or about any subsequent alterations and additions. There is not even a plan or a photograph to enable those unfamiliar with the church to comprehend its precise form. In every other respect, this is an informative work, of much more than just parochial value. For this its compilers are to be congratulated. In celebrating the church's 150th anniversary, they have indeed produced 'a souvenir of a memorable occasion in our family history' and a book that will 'act as a record of what has been achieved in more recent years.'



St Paul's as Carpenter designed it

**Joan Campbell, *THE CHURCHES OF ROMNEY MARSH***

This booklet, in the style of the well-known Pitkin Pictorials, is an absolute delight. After an introductory chapter on the history of Romney Marsh and its churches, it gives concise, well-researched and well-written descriptions of each of the fourteen complete marshland churches receiving the Romney Trust's support, with notes on four more ruined ones. The illustrations, all in full colour, are superbly done (Ian Hamilton was the photographer). A beautifully produced little book. Enquiries to the Trust's Hon. Secretary, Mrs Elizabeth Marshall, Lansdell House, Rolvenden, Kent TN17 4LW (tel or fax 01580 241529).

**Kenneth Beulah, *CHURCH TILES OF THE NINETEENTH CENTURY***

Revised by Hans van Lemmen this excellent new version, profusely illustrated, explains how the Victorian tile designers used medieval sources, and then takes the reader through their manufacturing processes. There are notes on the principal makers and designers, and tips on identifying and dating the finished products, as well as advice on further reading and where to see some of the best tiles. (£4.50; ISBN 0 7478 0502 4; 44pp; 72 ills., mostly in colour.)

**John Vince, *DISCOVERING SAINTS IN BRITAIN***

Now in its third edition this handy volume gives potted biographies of the more familiar saints associated with British history and includes sections on relevant weather lore, 'sainted' place names, shrines, patrons and emblems, plus a calendar of saints' days and the useful bibliography customary in these volumes. The text is enhanced by some good photographs (£4.99; ISBN 0 7478 04753; 96pp; 65 b/w ills.)

**Owen Jordan, *JORDAN'S GUIDE TO ENGLISH CHURCHES***

This is not just another illustrated compilation for the coffee table. There are, indeed, no photographs apart from those on the front cover; illustrations are confined to some good line drawings: perspectives, sections and ground plans. This book is aimed at the beginner, not the experienced ecclesiologist. The author, a surveyor, adopts a racy, conversational style which is very easy to read and absorb. He eschews a chronological or topographical approach, delving instead into the principles of construction and decoration; and he thus includes chapters on structural theory and building materials, for example, creating what is, in effect, a working handbook of English church architecture. Altogether an entertaining and instructive book, whatever the extent of the reader's expertise, and one which fills a gap in the literature currently available. (King's England Press, paperback, £9.95; ISBN 1 872438 37 7; 288pp.)

**George F Tull, *TRACES OF THE TEMPLARS***

Published as the first full examination of its subject, this guide aims to present, in readable form, as much information as can be found about the Knights Templar in England and what is left of the properties they established there, so that the researcher can see exactly what remains on the ground and relate it to its place in the Order's history. (King's England Press, £9.-95; ISBN 1 872438 16 4.)

### **CHICHESTER CATHEDRAL SPIRE**

When the spire collapsed during a restoration of 1861 it caused a sensation: the architect blamed the engineer, the engineer blamed the architect and the restoration committee blamed anyone they could.

This splendid little book started as an MA dissertation. It recounts the events that preceded and followed the collapse of the spire and attempts to get to the facts. The author of that part of the book is Tessa Kelly though there are also contributions from Donald Buttress, Gavin Stamp, John Atherton Bowen and Victoria Rance in what is the Otter Memorial Paper number 13. ISBN 0948765186. Absolutely superb and a must for all Victorian followers.

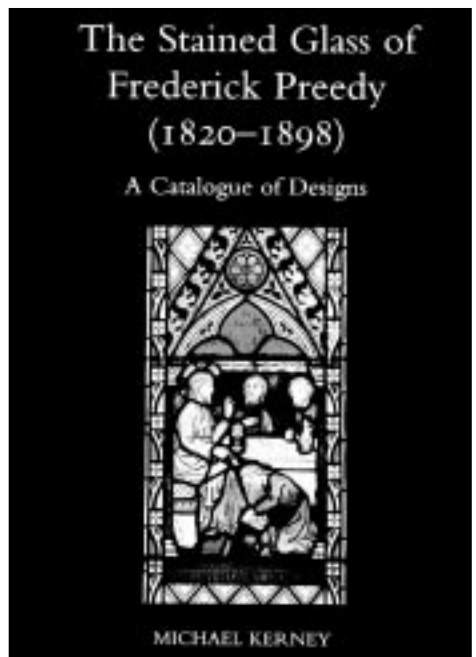
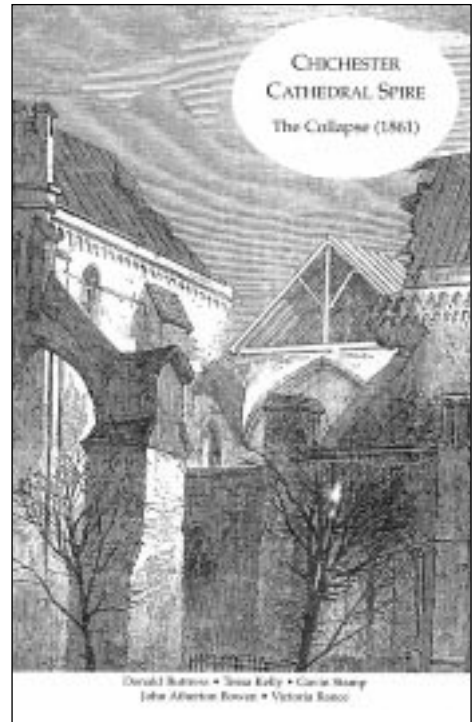
### **Margaret Belcher, *THE COLLECTED LETTERS OF A W N PUGIN***

The Oxford University Press have just published the first volume of Pugin's letters covering the period 1830-42. This is scholarship at its best as over 448 pages Margaret Belcher blends editorial comment with the text of Pugin's letters. An essential for teachers of the period but no doubt the £70 price tag will discourage many. ISBN 0198173911.

### **Michael Kerney, *THE STAINED GLASS OF FREDERICK PREEDY (1820-1898) A CATALOGUE OF DESIGNS***

This is a Society publication. It is also an excellent little book which adds the works of yet one more Victorian stained glass designer to the growing series of such catalogues but is special in that Preedy's original drawings have survived and are here fully described.

Anyone who has met Michael Kerney will be aware of his special interest in Preedy glass and of his immense knowledge. They will not be disappointed if they buy the book. ISBN 1902653386 £19.50. Enquiries to 020 7736 0717.

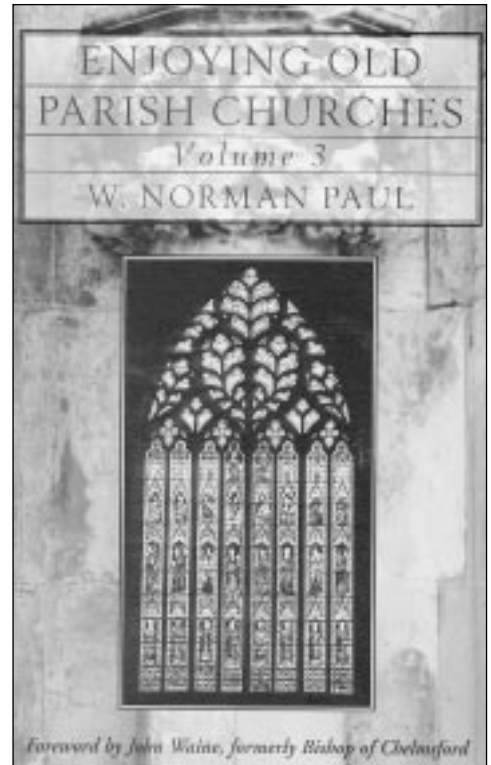


**W Norman Paul, *ENJOYING OLD PARISH CHURCHES VOL 3***

This book has recently produced this volume and it is rather good with chapters on wall paintings, floor tiles, stained glass and other decorative art forms. There is a simple uncomplicated style and this could easily become a favourite with those who just love to visit old churches. Highly recommended. ISBN 0858218896 £25.

**Malcolm Low, *A BRANCH SHALL GROW: THE TREE OF JESSE IN STAINED GLASS***

Malcolm Low has just produced this little guide on the history of Jesse Tree windows. It describes some 80 such windows in England and Wales and is titled *A Branch Shall Grow* and the 120 pages cost just £5.60 (incl P&P) from 59 Moresby Court, Westbury Road, Fareham, Hants PO16 7US. All the profits are going towards St Leonard's Church, Leverington, Cambridgeshire so it deserves your support.

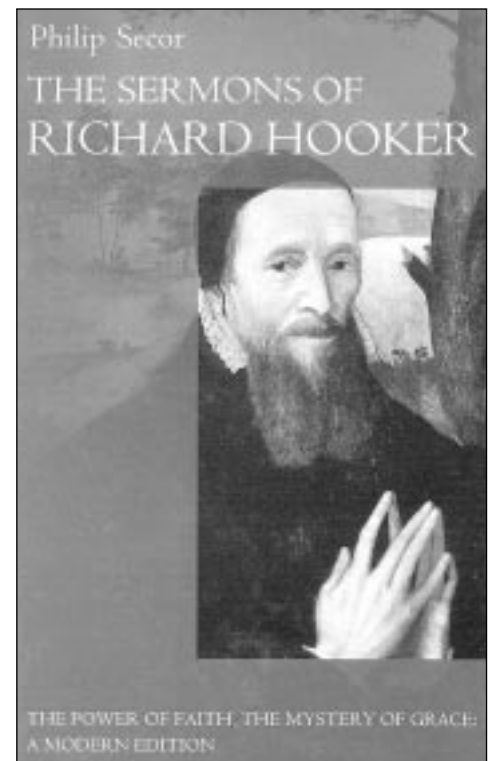


**Philip Secor, *THE SERMONS OF RICHARD HOOKER***

Richard Hooker (1554-1600) is usually regarded as the founding theologian of Anglicanism who tried to steer a middle road between Roman Catholicism and Puritanism. However, this excellent book shows that he was also a deeply pastoral minister and a preacher who addressed the problems of the day.

Philip Secor is an expert on Hooker and previously published a biography on the man in 1999. He taught at Duke University, and has been Dean of Muhlenberg College and President of Cornell College in the US. He is therefore well qualified to edit Hooker's sermons, organising them under themes and adding commentary that tries to explain the main issues involved.

This is an essential for those who are interested in Anglican theology. It costs £25. ISBN 0281054142.



## LETTERS

*From: Nicholas Groves*

I have just read in the latest issue of *Ecclesiology Today* the review of Pounds' book *A History of the English Parish*. By chance, I have been lent a copy by a student, and agree wholeheartedly with the review; it is the book I have been waiting for (meaning to write?) for years. There are two points, however, which I would raise:

1. The cost of the book is not stated: I rang my bookshop to enquire, and they inform me it is £65.00, with a paperback not expected yet.
2. In addition to the various faults David Lee mentions, I discovered his map of a mediaeval Norwich parish (fig 4.5, p121) states in its caption the 'church of St Andrew, [was] formerly the church of the Dominican friars'. This is a common error - St Andrew's church stands across the road. The Dominican church is now called St Andrew's Hall, which is confusing, but not an error one expects in a book of this weight. He also includes in this map a chapel, supposedly mediaeval: it is in fact the chapel of the monastery founded by the egregious 'Fr Ignatius' (Joseph Leycester Lyne), built in the 1860s! The chapel is now the library of the College of Art.

A further map, fig 4.6, gives the valuations of the benefices of mediaeval Norwich. Unfortunately, his base map uses the post-Reformation parishes, when about one-third of the pre-Reformation parishes had been amalgamated with their neighbours and the churches pulled down. This level of inaccuracy in two maps gives one pause to wonder how trustworthy the others are.

Centre for Continuing Education  
University of East Anglia  
n.groves@uea.ac.uk

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*From: Phil Draper*

From outside Sherborne Abbey all seemed well, and we waited for a wedding to turn out. I had wanted to see the new west window, the one there was a huge fuss over with people wanting to retain the original C19 window (which was stunning, but detail had badly faded) against the church who had planned a large window by John Hayward. (It is rather anaemic, a sort of mish-mash between modern and traditional). However, under the southern part of the crossing and partly under the east crossing arch and into the chancel is a huge tower of scaffolding. The altar has been placed here in front of a painted hoarding which blocks off the chancel from visitors. The reason? The vaulting is beginning to lose chunks of stone, explained to me as the Victorian restorers placed iron pins into the vault to secure it and these have now been found to have rusted. Sadly the whole of the choir resembles an architectural warehouse



as the stalls (and 10 misericords) and other furniture all been moved towards the centre. Why not remove them totally into the aisles where they could still be admired and would be safe from a crashing collapsing fan vault above if the unthinkable happens. However the bells were being rung, so perhaps the worry is not all that great! An appeal is under way for £250,000 for urgent repairs.

Bristol UK

<http://www.churchcrawler.co.uk>

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## HENRY WOODYER & CLEWER CONVENT

Henry Woodyer lived the life of a country gentleman who also indulged his interest in architecture. In the process he developed a significant practice which he managed from his country estate at Grafham south of Guildford. For the most part he seemed to avoid publicity, though strangely he dressed in a somewhat flamboyant manner which would have attracted attention.

One of Woodyer's finest buildings is at Clewer, on the outskirts of Windsor. It was here, close to the military barracks and convenient to London, that Canon Carter commissioned Woodyer to design a major House of Mercy which would be run by Anglican nuns and devoted to the salvation of fallen women. The work occupied the best years of Woodyer's life.

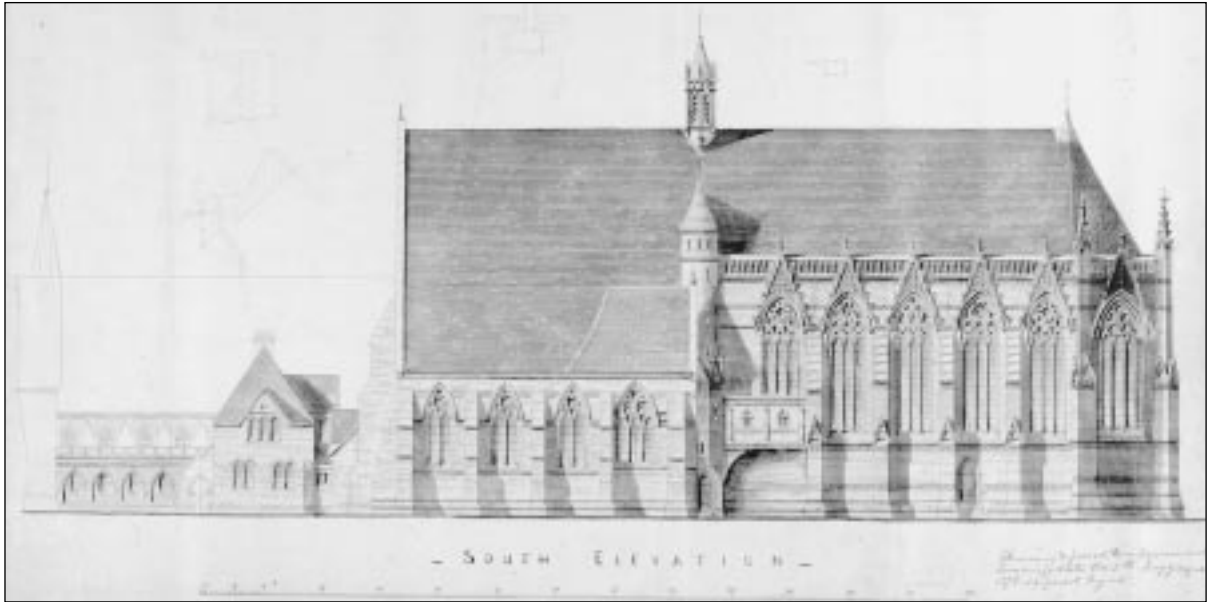
The land was bought in 1851, plans prepared in 1853 and work started the following year. Over the following decades the buildings were extended as funds grew, the crowning glory being the addition of a spectacular chapel in 1878-81.

During the twentieth century demands on the convent diminished and finally the few nuns who remained decided that it was time to leave Clewer and to concentrate their dwindling, and ageing, resources elsewhere. So, as we reported in previous issues, the Clewer complex was put up for sale and acquired by a developer, Helios Properties Ltd, who commissioned John Thompson & Partners to prepare new plans.

The current idea is to build two new blocks of houses, one for private sale and the other for a housing association, and to convert the main convent buildings into flats and apartments. The planning process started in August and is expected to drag on for several months as local opposition does exist because of the consequential traffic and parking problems that may arise.



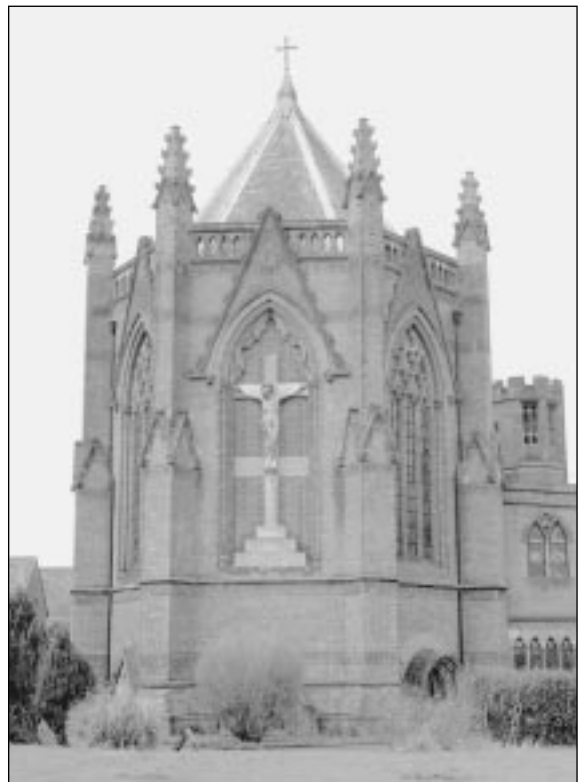
The interior of Clewer chapel



Woodyer's drawing for the Chapel at Clewer Convent

More important for ecclesiologists will be plans for the chapel. This is a grade 2\* building, and one of the most spectacular nineteenth-century religious buildings in the UK. Its preservation is important as is the preservation of its internal arrangements. We understand that the current plans are for the developer to create an arrangement with the Pope Pius X group of dissident Roman Catholics to use the chapel, two smaller chapels and other parts of the complex.

Is this good or bad news? Well the same group took over Pearson's chapel at Woking some years ago and it seems to have survived the transition. Certainly the 'True Catholic Church' does not hide its beliefs, as visitors to [www.truecatholic.org](http://www.truecatholic.org) will see, and this religious certainty may also be manifest in a desire to reorder and change: hopefully not. It will also be interesting to see how the local population,



and the new residents of the convent, react to the shared use and to the large numbers who travel great distances to attend pre-Vatican II Mass. We await further news with interest.

A new book on Woodyer contains a chapter on Clewer and its foundation. The book will be published by the University of Reading with a pre-publication price of £18.95. Contact Dept of Continuing Education, University of Reading, London Road, Reading RG1 5AG

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