

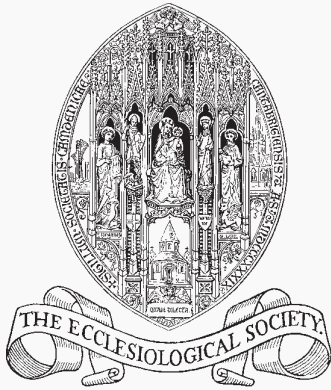


Ecclesiology Today



ISSUE 32
JANUARY 2004

Journal of the Ecclesiological Society



*Journal of the
Ecclesiological Society*

Issue 32
January 2004

Hon. Editor
John Elliott, MA, PhD

ISSN: 1460-4213

© The Ecclesiological Society
2004
All rights reserved

Society website:
www.ecclsoc.org

Charity No: 210501

Ecclesiology Today

C ontents

Articles

Chairman's Letter	2
The non-professional study of ecclesiology': 125 years of the Ecclesiological Society <i>Trevor Cooper</i>	3
Churches Built for Priests? <i>P S Barnwell</i>	7
J. A. Reeve, St Mark's Church & Salisbury <i>Peter Barrie</i>	24
John Macduff Derick: A Biographical Sketch <i>Phil Mottram</i>	40
Restoration, Restoration and BBC2	53

Odds & Ends

Best of 300 – Tourist Church Awards	60
-------------------------------------	----

Regular Features

Book Reviews	62
--------------	----

News

Your Letters	67
Churchcrawler Writes	73

The illustration on the cover is of the Bethesda Chapel at Hanley in Stoke on Trent. It featured in the BBC2 Restoration programme.

Chairman's Letter

WELCOME to a bumper issue of *Ecclesiology Today*, larger than normal to make up for its non-appearance last September. You will also have noticed that we have a new layout, which gives more flexibility and a less cluttered appearance. We have worked hard on this, and hope you like it.

As you will know, this year marks the 125th anniversary of the founding of our current Society. To mark this anniversary, the Society is launching its first ever essay competition, details of which are enclosed separately. The essay need not be a lengthy one, so if you have a viewpoint, and can make a case in writing, why not have a go? The competition is open to anyone, not just members of the Society, so do encourage friends and colleagues to think about entering.

An anniversary gift was mailed to all members in early January. This was a copy of "*Temples ... worthy of His presence*": the early publications of the Cambridge Camden Society. The book is a reprint of some extremely scarce pamphlets of our predecessor Society, well illustrated, and with very helpful introductory material by Chris Webster, our Hon. Director of Visits. Our purchase of the books was partially funded by the Goodger Special Purposes Fund, initiated a few years ago by a legacy left to the Society. If you have not received a copy, please drop a line to John Henman, whose address you will find on the inside back cover.

We will be holding a 125th anniversary reception in Autumn this year. Details are still being finalised, and will be announced in the next issue.

Enclosed with this issue, you will find the Society's programme for the year. Our thanks again to Christopher Webster for organising this. He is, by the way, always open to suggestions for future events. Incidentally, I apologise that no date has yet been fixed for the AGM. This will be held on a weekday evening in late May or June, and will be advertised in the next edition.

Finally, do you have access to a computer, a printer, and email? The Society receives a number of enquiries about membership each month by email, and we are looking for someone to take over responsibility for posting out our membership pack in response to these. This would probably need less than half-an-hour per fortnight, plus occasional time spent in email conversation with new members. Drop me an email if you would like more details.

Trevor Cooper
January 2004

Notice

In accordance with Law 7, members wishing to propose a motion for discussion at the Annual General Meeting which will be held later this year should write to the Hon. Secretary with details, ensuring their letter arrives on or before 28 February 2004.

‘The non-professional study of ecclesiology’: 125 years of the Ecclesiological Society

Trevor Cooper

Purpose

Did they intend merely to visit, in an agreeable but unintellectual way, a certain number of churches? – challenged Alexander Beresford Hope. He was speaking to members of the new St Paul’s Ecclesiological Society – our Society, under its original name – during his inaugural address on Tuesday, 1 April 1879. He hoped members would not limit themselves in this way, and went on to encourage them to maintain and develop the ‘science of Ecclesiology’, which was the study of worship in ‘all its material developments’.

Trevor Cooper is Chairman of Council of the Society.

The language may be dated, but the point he made is robust, and has stood the test of time. Since its foundation 125 years ago, the Society has continued to study all the physical appurtenances of worship, such as church buildings, furnishings, artistic embellishments, liturgy and music.

It is worth emphasising that from the beginning the Society has been devoted to learning and debate, rather than attempting to lay down the law. This is in contrast with the original Ecclesiological Society, which had been founded forty years previously, in 1839 (beginning life as the Cambridge Camden Society). This earlier Society had been a highly-effective pressure group for the Gothic style, together with a rigid set of ‘laws of church arrangement’. These views had been transmitted with verve, sarcasm and cast-iron certainty through its famous Journal, *The Ecclesiologist*.

But the original Society failed to recruit, the membership aged, and with the close of *The Ecclesiologist* in 1868 (the last issue claiming, with some truth, that ‘we have the satisfaction of retiring from the field victors’), the original Society seems quietly to have faded away, though it was said to have been represented at the funeral of Sir George Gilbert Scott as late as 1878.

Foundation

A prospectus for the new St Paul’s Ecclesiological Society (the present one) announced it to be a ‘successor’ of the Ecclesiological Society, by then ‘dissolved’. Canon Gregory, one of the Vice-Presidents, recalled how the new Society had begun ‘as the result of a conversations he had had with a few gentlemen . . . who remarked to him that a want would be supplied if the young men

of London could visit the churches of the metropolis, under efficient guidance, on their Saturday half-holidays’.

The object of the new Society, headlined on its first set of *Transactions*, was ‘the non-professional study of Ecclesiology’. This less than inspiring strapline was quietly dropped in succeeding years.

The first president was the dean of St Paul’s, who held the presidency for 21 years. It was because the Society met at the Cathedral that it was called ‘The St Paul’s Ecclesiological Society’, no doubt to help make clear that it was newly founded.

The two surviving prime movers of the original 1839 Ecclesiological Society, Beresford Hope and Benjamin Webb, both became members of the new Society. As we have seen, Beresford Hope gave the inaugural address, and both he and Webb were vice-presidents. (It was a peculiarity of the Society at this time that more than ten percent of its membership were vice-presidents.) Very few other members of the original Society joined the new one: many would by then have been elderly.

The new Society began with a bang, with nearly 250 members, including some of the leading architects, liturgists and church historians of the day – men like G. H. Birch, R. H. Carpenter, Alfred Heales, J. Wickham Legg, T. Gambier Parry, J. D. Sedding, J. P. Seddon, Sparrow Simpson, and J. C. Wall.

Activities

In its first years, the Society visited churches old and new, held lectures, and published learned articles. It has, of course, done much the same ever since, the most significant innovation since 1879 being the launch of the Society’s website, though this had to await the invention of the internet, and was not introduced for 120 years, in 1998.

For the first sixty years, until 1937, the Society published a continuous Journal, *Transactions of the St Paul’s Ecclesiological Society*. Many of the articles in this series broke new ground, and are of very high quality. This was followed by a more intermittent series, the *Transactions of the Ecclesiological Society* (by then the Society had changed its name), until about 1957.

Other publications followed, including a useful series of short monographs, and a lively newsletter. The Society now produces a periodical three times a year *Ecclesiology Today* (gentle reader, you have this in your hand), and occasional monographs.

The tradition of visiting churches has, of course, continued, together with that of organising lectures, including the well-established annual Dykes Bower memorial lecture, begun in 1998, and the Annual Conference, first held in 1996.

Crises

It has not, of course, been entirely a smooth ride. Somewhat embarrassingly, there were financial rumblings just one year after the foundation of the Society, when it was realised that income from subscriptions would not equal expenditure, probably because the life-membership fee was set so low. After continued expressions of concern by the Treasurer, and largely unsuccessful appeals for donations, subscriptions were raised in 1884.

Money became a major problem during 1922, largely, it seems, due to excessive expenditure on a previous section of the *Transactions*. This left the Society technically insolvent. The immediate response was to expel about one quarter of the membership for arrears of subscriptions; for the next few years the *Transactions* were rather thin.

One major decision which seems to have caused some angst was the question of the admission of women. This was first raised at the AGM in 1907. It was recorded that ‘an animated discussion followed, from which it appeared that members were by no means in accord on the subject’, and it was put aside for further consideration. This incendiary subject was left alone for six years, until at the AGM in 1913 ‘some discussion ensued’, but ‘no definite decision’ was reached. Finally the Council took a grip on the situation, and at the AGM the following year made a recommendation to admit ladies, six months before war broke out. There was a long discussion, before it was finally agreed that ‘there is nothing in the constitution of the Society to limit the membership to men’, and the great matter was settled. By the following year, eight ladies had joined.

Throughout much of the early years of the twentieth century there seem to have been worries about membership, which hovered between 250 and 300, and then began a steady though slow decline after the clear-out of members in 1922. In 1936, with membership having dropped below two hundred, the Society created a subcommittee to review its future. One recommendation – contested by some members at the AGM the following year – was to change the name to the Ecclesiological Society (dropping the prefix *St Paul’s*) and this was finally agreed at an Extraordinary General Meeting attended by just 23 members later that year.

Despite this attempt to reposition the Society, numbers did not rise substantially, and by the 1960s they had dropped to something around one hundred members. At this time there was an active programme of visits, but little in the way of publications. A relaunch of the Society by Stephen Humphrey, the Secretary at the time, supported by a number of Council members, finally led to the desired growth. Since then, membership has been on a

general upward trend, and now stands at more than 850 members.

Until about thirty years ago the Society was firmly based in London and the surrounding area. Almost all visits started from London. Today, although still weighted towards southern England by a factor of about two to one, the Society's reach is national, and visits to churches take place all over the country.

Continuity

Thus the Society has been in continuous, though not entirely untroubled, existence since 1879. The Council hopes that, after 125 years, the Society still meets the needs of those who find churches and their use a fascinating subject for recreation and study, and who enjoy, from time to time, meeting others of a similar turn of mind, making it 'the Society for those who love churches'.

I would be delighted to hear from anyone who has, or knows of, a copy of the Prospectus of the St Paul's Ecclesiological Society (probably dated 1878 or 1879), or of the recommendations made by the sub-committee on the future of the Society in 1936, or, indeed, of any of the more ephemeral material relating to the history of the Society up to (say) the 1980s, including the rules of the Society at the various stages in its life.

References

My primary source is the *Transactions of the St Paul's Ecclesiological Society*, as follows: Vol I, title page, iii, vii, viii, lx and *passim*; Vol VI, xix; Vol VII, xxiii, xxvii and xxxiv; Vol IX, viii, xvi (in addition to which, my copy of Vol IX part 1 contains a handwritten note detailing the excessive costs of part 5 of Vol VIII); Vol X, cv, cxiv, cxviii, cxix. In addition, see James White, *The Cambridge Movement*, Cambridge (1962), 223-4; Geoff Brandwood, 'Fond of Church Architecture', page 53 and *passim* in C. Webster and J. Elliott, *'A Church as it should be': the Cambridge Camden Society and its Influence*, Stamford (2000); Gavin Stamp (ed.), *George Gilbert Scott's Personal and Professional Recollections*, Stamford (1995), 382. I am grateful to Geoff Brandwood for comparing the names of the original members of the St Paul's Ecclesiological Society with those who had belonged to the by then defunct Ecclesiological Society.

Churches Built for Priests? The Evolution of Parish Churches in Northamptonshire from the Gregorian Reform to the Fourth Lateran Council

P S Barnwell

TO TRAVEL FROM YORK to London on 5 October to speak on a topic related to Anglo-Norman England has a particular resonance, for 5 October was probably the eve of King Harold's last entry into London, hot foot from York where, resting after the Battle of Stamford Bridge, he had learnt of the hostile arrival in England of Duke William II of Normandy.¹ The day stands half way between the last victory and the ultimate defeat of the Anglo-Saxon army, exploration of the causes and consequences of which forms one of the great themes of English history. For many historians of previous generations the Norman victory at Senlac Hill led to a sweeping away of much of English society and of the apparatus of the Old English state, and to the arrival of a new order characterised by feudalism. More recently, particularly in the last thirty years, it has been more widely appreciated that only the top level of the aristocracy was completely replaced, and that the old governmental and administrative machinery continued to operate and evolve under its new masters, partly because of the survival of many lesser English lords, and partly because it was

Dr Paul Barnwell is Head of Rural Research Policy in the Historic Buildings and Areas Department at English Heritage, and is based in York. He has previously worked on a wide variety of subjects including Beverley Minster, and the medieval parish churches of Northamptonshire. This paper was given at the Annual Conference of the Ecclesiological Society 2002.

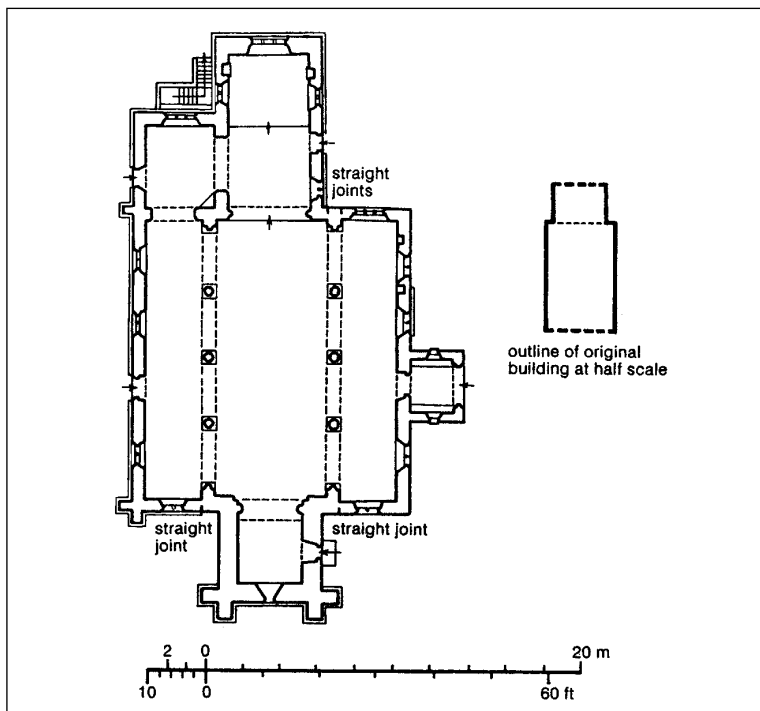


Fig. 1 All Saints, Mears Ashby, Northamptonshire

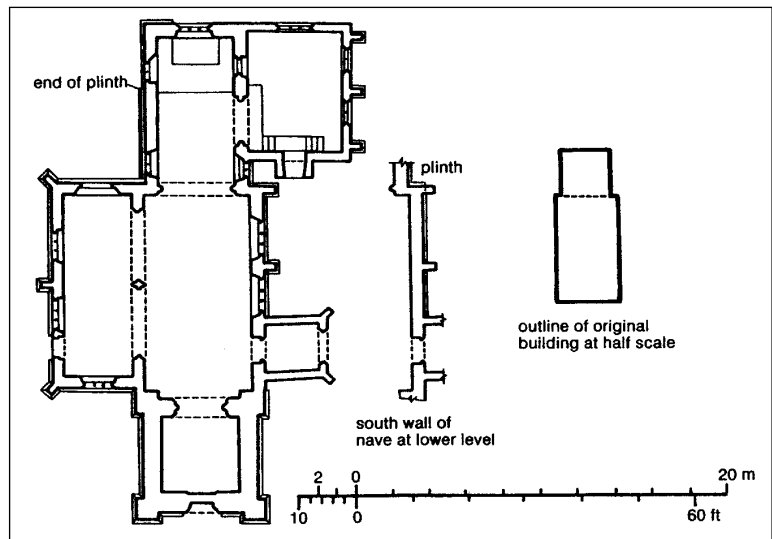


Fig. 2 *St Andrew, Collyweston, Northamptonshire*

highly sophisticated – far more so than anything previously experienced by the Normans.² In parallel with his replacement of the magnates, the Conqueror also appointed new men to the highest positions in the Church. The newcomers, both secular and ecclesiastical, soon set about making their presence physically felt, erecting castles and religious buildings, the latter on a scale and in a style little known in England before 1066, other than at the Confessor’s Westminster, and in such numbers that no pre-Conquest greater church still stands.

Conditioned by the historiographical tradition of discontinuity, the actual disjunction in greater churches, and perhaps also by William of Malmesbury’s famous statement that ‘You might see churches rise in every village [...] built after a style unknown before’,³ early architectural historians were understandably cautious about the possibility that any buildings might still contain Anglo-Saxon fabric. Even in the fifth (1848) edition of his great work, *An Attempt to Discriminate the Styles of Architecture in England from the Conquest to the Reformation*, Thomas Rickman expressed considerable scepticism concerning claims for pre-Conquest survival, venturing only so far as to say that ‘[...] it is most likely, that in some obscure country churches, some *real* Saxon work of a much earlier date may exist; hitherto, however, none has been ascertained to be of so great an age’ (p. 55; Rickman’s emphasis). By the first third of the twentieth century, the debate was not so much whether there were pre-Conquest survivals, but whether any of their stylistic traits continued into the Norman century, Baldwin Brown thinking that they did, Alfred Clapham that they did not.⁴ Later, a combination of stylistic and structural evidence led Harold and Joan Taylor, in their

monumental *Anglo-Saxon Architecture*, to identify some 400 buildings or phases of buildings containing elements which could be considered Anglo-Saxon.⁵ Approximately 370 such phases are tentatively assigned a date; of those, a third fall into the period 1050–1100, and a further ten *per cent* are described as Saxo-Norman, almost half therefore not being placed with confidence on one side or other of the Conquest.⁶

These figures are striking, since the Taylors' methods were applied cautiously and relied on the positive dating of individual structures, so that their evidence produces something nearer a minimal definition of the problem than a maximal one. To approach the larger end of the scale requires the application of less precise methods which, inevitably, produce a more impressionistic picture, but the exercise may open up the possibilities for historical discussion. Those less precise methods involve the logical analysis of standing fabric to peel back the layers to arrive at an understanding of the development and origins of the structure of individual buildings. Although not all phases incorporate stylistic evidence, those that do provide a chronological framework for the whole structural evolution. The results can only be provisional, since there may be much evidence hidden behind plaster, within re-faced walls, or under floors, but replication of similar sequences of development across a large number of churches suggests that the evidence may be firm enough to bear the weight of some hypotheses which can be tested when opportunities become available for invasive investigation.

Since the Taylors' is the only comprehensive survey of its kind for England, it is impossible at present to approach a national view, but the potential implications of the method outlined can be glimpsed by reference to the three hundred medieval churches in the post-1974 county of Northampton. Those buildings, which have attracted attention at least since the 1825 edition of Rickman's *Attempt to Discriminate the Styles of Architecture*, and often subsequently,⁷ are peculiarly suitable for this kind of analysis, for the economic circumstances of the county in the middle ages were of sustained moderate growth,⁸ resulting in the piecemeal evolution of churches⁹ rather than programmes of complete re-building of the kind witnessed in Suffolk, Somerset and parts of the Cotswolds. Much early fabric obviously survives, and more remains hidden at the core of apparently later buildings.

Both the method and the possibilities it raises can be explored through a few examples, starting with Mears Ashby (Fig. 1).¹⁰ In a typical mixture of dates, the earliest stylistic survival is the south doorway, which might be of *c.* 1200; then come thirteenth-century fenestration in the south aisle, nave arcades of the following

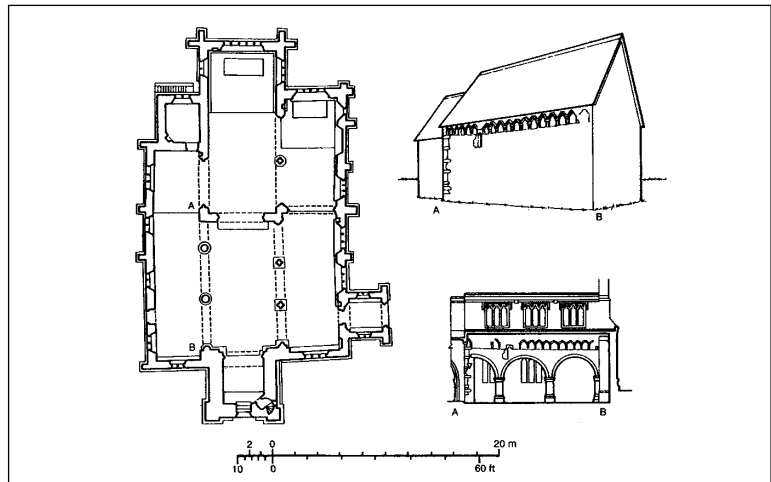


Fig. 3 St Mary Magdalene, Geddington, Northamptonshire

century, and fifteenth-century windows in the north aisle and clerestory; the chancel was rebuilt on earlier foundations in the 1850s. The thirteenth-century windows provide the latest possible date for the construction of the south aisle, but straight joints at the junctions of both aisles with the nave indicate that they were added to an earlier structure which was already the full length of the present nave. It is therefore possible that the nave was initially built around 1200 and that its original doorway was re-set in the new aisle wall some time later. Various pieces of evidence, however, suggest that the story may be more complicated. First, the roof crease of the medieval chancel is visible above the chancel arch and confirms that the nineteenth-century rebuilding re-used the old foundations. The chancel was, therefore, always narrower than the nave, a feature less characteristic of the years around 1200 than of the earlier twelfth century, or even the eleventh. Second, the position of the doorway nearer the centre than the west end of the aisle could suggest that the nave was originally shorter than now, in which case it would have been approximately twice as long as wide — again proportions more typical of the twelfth than of the early-thirteenth century. In fact, there is documentary evidence that a church at Mears Ashby was given to Aunay Abbey *c.*1159,¹¹ and circumstantial physical evidence for the existence of a church with baptismal rights comes from the presence of a twelfth-century font decorated with rosettes and interlace. Taken together, this evidence suggests that what at first appears to be a church of 1200 and later in fact has earlier origins. Some of the fabric of the twelfth-century church could remain in the nave, in the spandrels of, and immediately above, the fourteenth-century arcade, in relatively small and anonymous sections of walling in which there would be unlikely to be any features to yield

evidence of date. Once that possibility is recognised, the question of the date of the earliest phase of the building becomes an almost entirely open one:¹² it could lie at any point in the twelfth century, or in the late eleventh, or even before 1066, particularly as there is a substantial portion of a pre-Conquest wheel-head cross in the church.

Without invasive investigation, including excavation, the only potential evidence for the date of the church at Mears Ashby is its form. But, while simple two-cell churches are characteristic of the twelfth century, the same is true for smaller religious buildings of the eleventh century and before. At Collyweston, for example, a plinth extends along the south wall of the nave and round the corner on to the wall of a narrower chancel (Fig. 2).¹³ There is a similar plinth on the north side of the chancel, which extends east far enough to mark the end of a square chancel or, possibly, a square chancel with apse. The extent of the plinth indicates a church of similar proportions to those suggested for Mears Ashby, and the form of the plinth — a string course chamfered top and bottom above a roll moulding — combined with the use in the walls above of large blocks of stone with levelling courses between, suggests a date in the late eleventh century. At Geddington (Fig. 3) the form can be pushed back much further, at least into the earlier eleventh century, and possibly, the Taylors suggest, into their period B (800–950), for the small nave contains diagnostic long-and-short quoins, and the side walls have originally external blind arcading of made up of stripwork.¹⁴ The chancel is now of the thirteenth and fourteenth centuries, but a roof scar shows that its predecessor was lower and narrower than the nave. If Geddington establishes that the two-cell form already had a long history in the eleventh century, it also illustrates how

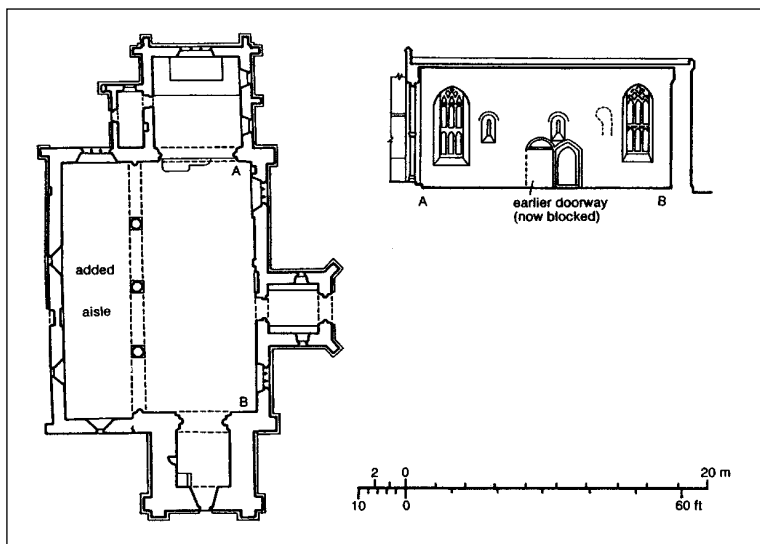


Fig. 4 St Mary, Dodford, Northamptonshire

later alteration could remove all evidence for fenestration in the nave, since walling around the only surviving pre-Conquest window, which crudely cuts into the blind arcade, has been disturbed by its insertion; presumably, the window was originally placed lower in the wall and was moved when the arcade was built.

A rather different set of evidence from that at Mears Ashby is presented by Dodford (Fig. 4).¹⁵ The south wall of the church contains herringbone masonry which, while not, as once believed, an indicator of pre-Conquest date, does suggest construction before the end of the eleventh century. The north wall of the nave was made into an arcade in the thirteenth century, when an aisle was added, though the arcade, in turn, was up-dated in the late fourteenth century. On the south side there is no aisle, but the nave wall contains evidence for three quite sizeable Norman windows (one re-opened in the nineteenth century) which were replaced by larger ones in about 1375. The dimensions of the early windows suggest that they were put in during the twelfth century, rather than at a time when herringbone masonry was current, and perhaps represent an enlargement, in the same position, of earlier openings. The case for a pre-Conquest origin of the standing building at Dodford is,

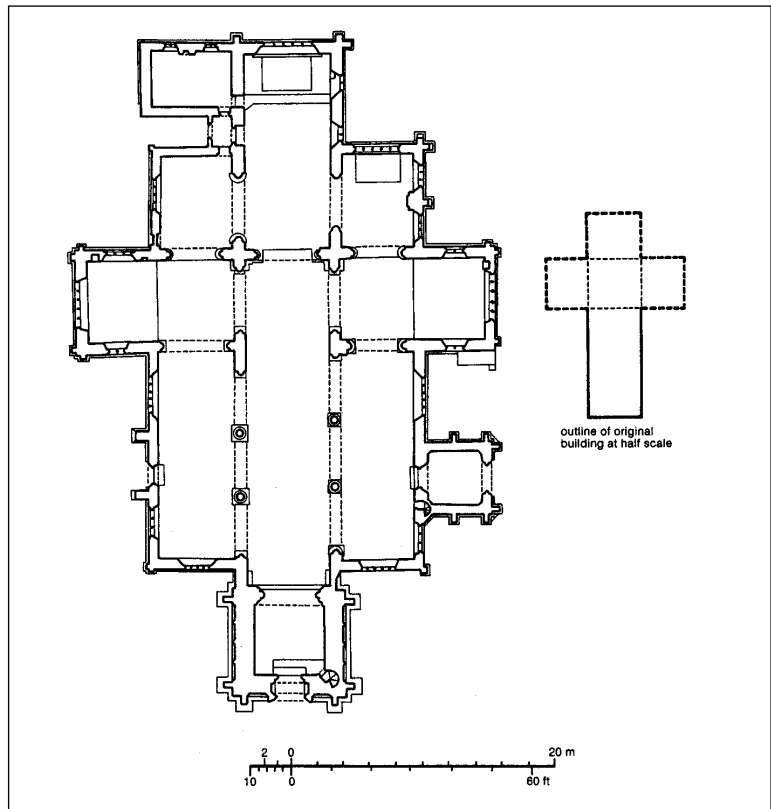


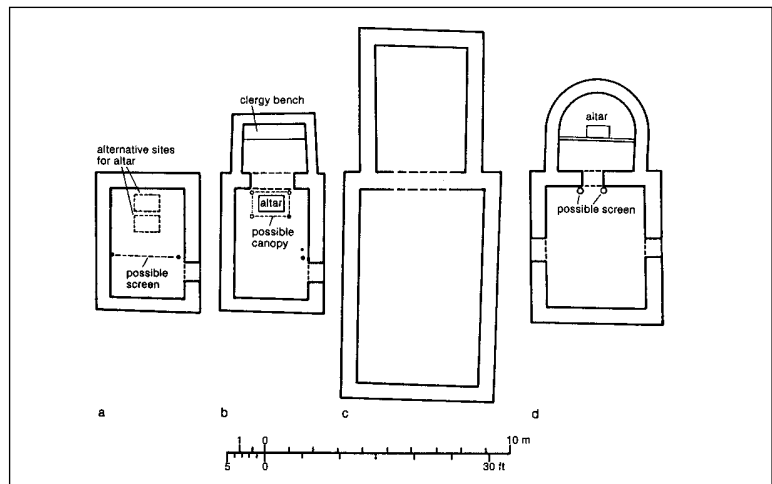
Fig. 5 St Peter, Oundle, Northamptonshire

unusually, strengthened by documentary evidence that the estate on which it stood had been created before 1086, possibly as early as 944,¹⁶ and, less unexpectedly, by the mention of a priest there in Domesday Book.¹⁷ While the presence of Domesday priests does not always imply the existence of a church,¹⁸ its combination with the evidence of the fabric opens the possibility, though does not provide proof, that parts of the present building may have been erected immediately after the Conquest or even earlier.

Similar arguments could be made for larger churches in the county, at least some of which originated as minsters — places with communities of clergy serving large areas — rather than as local churches serving a single parish. A good example is Oundle (Fig. 5), the early history of which may extend back to a seventh-century foundation by St Wilfrid;¹⁹ in 956, Archbishop Wulfstan I of York was apparently buried there;²⁰ and, according to the twelfth-century account of Hugh Candidus, the great reforming Bishop Æthelwold of Winchester re-established the church later in the tenth century, having mistaken the site for that of Peterborough.²¹ Despite the fact that not all aspects of the early history of Oundle command respect, two fragments of pre-Conquest sculpture may lend support to the case that the existing building could contain fabric of late Anglo-Saxon date even though, as in the examples discussed above, there is no means of dating the earliest phase of the standing church beyond saying that it must be twelfth-century or earlier. It is inherently likely that such larger buildings, which probably had relatively wealthy patrons, were substantial structures before the Conquest, and were therefore easily adapted in later ages. The case of Oundle is, however, instructive, for despite the suggestive written evidence and the pre-Conquest sculpture, Domesday Book mentions neither a church nor a priest there: the lack of reference to a church is not significant, as the commissioners responsible for collecting information for this part of England rarely noted the presence of churches, but the absence of a priest is less expected, since priests are mentioned at about fifty places in Northamptonshire.²²

The apparent disjunction between Domesday Book and the other evidence for Oundle is not unique, priests only being recorded for two of the eight churches considered by the Taylors to be pre-Conquest, even though there is relatively good written evidence of other kinds for some of the others. Adding the few churches where there is no physical evidence other than pre-Conquest sculpture to the forty-eight places in Northamptonshire where there is a Domesday record of a priest without obvious standing remains of a church, makes potentially fifty or sixty buildings where there might be unrecognised fabric from around

Fig. 6, a, b, c: Raunds Furnells, Northamptonshire. a: early tenth-century phase; b: mid-tenth-century phase; c: new church of the late eleventh century.
 Fig. 6d (far right): St Mary, Tanner Street, Winchester



the time of the Conquest or earlier. In addition, the fact that there are places with established examples of pre-Conquest fabric but no Domesday priest could open the much wider possibility that some other churches where the earliest fabric is, like that at Mears Ashby, dateable only to the twelfth century or earlier, could also be of early origin. While it would be extremely hazardous to attempt to put a figure on the number of churches in Northamptonshire which contain elements of pre-Conquest fabric, there are likely to be many more than the eight positively identified by the Taylors, and a significant number of hitherto unidentified buildings of the ensuing half century.

This imprecise finding sits comfortably in a wider historical context, for the two hundred years after 1000 form the main era of parish foundation in England.²³ As early as 1050, Bishop Herman of Ramsbury, in almost a mirror image of William of Malmesbury's comment about village churches, told Pope Leo IX that the country was being filled with new churches.²⁴ The pace of building is unlikely, though, to have been uniform throughout the period, relatively few churches perhaps being erected in the early years of the eleventh century, when the country was disrupted by Scandinavian incursions,²⁵ in the aftermath of the Conquest, and during the civil war of Stephen's reign. Nevertheless, it has been suggested that in Yorkshire something of the order of 80 *per cent* of parishes, and therefore churches, may have come into existence before 1086.²⁶ Not all the churches first built in the eleventh century will, however, have survived even as fragments embedded in what appear to be later buildings; some may have been too small or meanly constructed to have been worth adapting, and others were timber framed. At Clopton, in Northamptonshire, the replacement of a timber church by a stone

one in the second half of the twelfth century is documented, thanks to the unusual survival of the cartulary of the Hotot family, and seems to be associated with the elevation of the church to full parochial status.²⁷ It is not clear how often such a link between the rise in status of the church and its construction in more permanent form is replicated, but excavation has provided evidence for the earlier rebuilding in stone of churches at many sites, such as Wharram Percy (Yorkshire),²⁸ Rivenhall (Essex)²⁹ and Thetford (Suffolk),³⁰ often carrying its date back into the eleventh century, rather than the twelfth.³¹

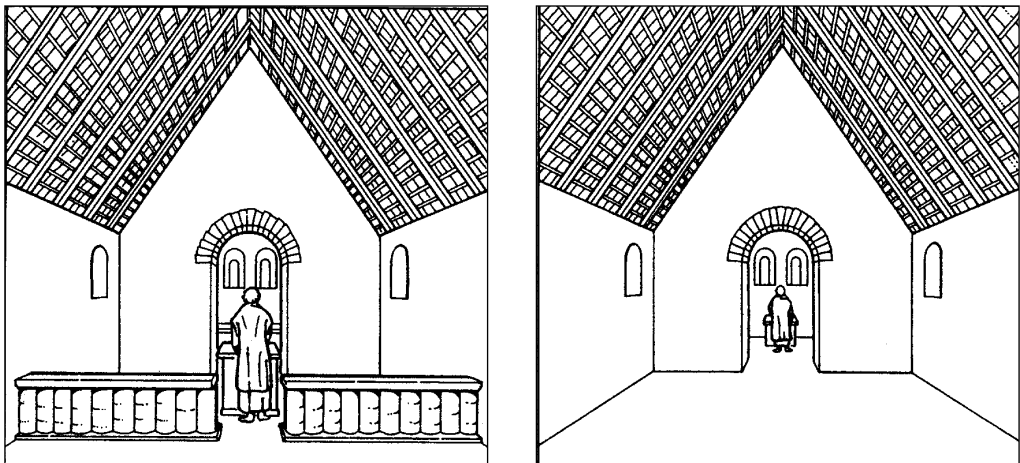
The earliest post-Conquest stylistic evidence in the parish churches of Northamptonshire, as in some other parts of the country, dates from the 1120s or 1130s.³² Across England as a whole there is only a relatively small number of parish-level buildings which display features of the stylistic overlap between the pre- and post-Conquest periods, and their dating in relation to 1066 is often a matter of debate.³³ While the great demand for quarrymen and masons for work on greater churches and castles suggests that the decades following the Conquest are unlikely to have seen a boom in the building of parish churches, it is clear that some new buildings continued to be erected. An additional element in the explanation of the delay in the widespread adoption of new styles is that there may have been a period of assimilation between the surviving English lesser lords and their new masters. Even in normal times, fashions in building which start at a high social level are only later imitated lower down: in the specific case of those smaller lords of Norman England who were of English origin, the usual time lag may have been increased by an initial reluctance to adopt the ways of the new and unpopular ruling class, particularly since that class made use of architecture to demonstrate its dominance.³⁴

If the eleventh and twelfth centuries can be seen as witnessing a continuum in church building, they not only coincide with the main period of parish foundation but also with that of the great reform movement most dramatically associated with Pope Gregory VII (1073–85), though it began before his pontificate and extended to that of Innocent III at the start of the thirteenth century.³⁵ One of the central questions was the relationship between the laity and priests, whether represented by emperor or king and pope, or by a landowner and the priest who served in his church. This was not simply a matter of high politics: it had an impact throughout the Christian community, and touched every parish, as priests came increasingly to be a separate class governed by their own hierarchy and exempt from aspects of secular law. At the same time, theological developments came to place increasing stress on the sanctity of the host. This, together with a new

emphasis on regular lay confession, helped in setting priests apart from laymen, since they were in direct physical contact with God in the form of the consecrated host. These parallel developments led to two significant shifts in the ways in which even ordinary parish churches were designed, one in the eleventh century, the other from the late twelfth century onwards. The changes took place gradually, ability to trace them in surviving buildings depending upon the timing of re-building or alteration, and the picture being complicated because the later alterations have often destroyed some of the evidence for the earlier ones.

A convenient starting-point for tracing the impact of reform on parish churches lies in the tenth century, and at the long-demolished small church at Raunds Furnells in Northamptonshire, which was excavated between 1975 and 1984.³⁶ The first church on the site was erected in the early tenth century and consisted of a small rectangular structure towards the east end of which stood the altar (Fig. 6a). It is clear from this that the priest celebrated in close proximity to, and in full sight of, his congregation, which probably consisted of little more than the household of the owner of the estate and church. Post holes immediately to the east of the single entrance (in the south wall) may indicate that there was some kind of screen between a notional nave and a chancel, but they are so slight that any such structure is unlikely to have represented a significant physical or visual barrier. In the middle years of the tenth century a new, smaller and narrower, compartment was added to the east of the original rectangular structure, and an entrance created between the two (Fig. 6b). Across the east wall was a wide stone bench, which left so little space to its west that the altar cannot have been contained within the new structure. Although the added compartment looks in plan like a chancel, it was in fact an area in which the priest prepared for the liturgy and from which he

Fig. 7 Schematic two-cell church, viewed from the same point in both illustrations. Left: Showing celebration at a nave altar with a clergy area and bench to the east. Right: Showing celebration at an altar in the east compartment.



appeared at the start of a service. The altar remained in the old compartment, perhaps, on the evidence of a post-hole, under some kind of canopy or ciborium, and the relationship between celebrant and congregation was little affected.

Towards the end of the eleventh century, or shortly thereafter, the entire building was pulled down and replaced by a new, larger, but still very modest, two-cell church (Fig. 6c). No evidence was discovered for the position of the altar, but it is likely that it was this time placed in the eastern compartment, though not necessarily at its far east end. Positive evidence for a similar arrangement at much the same date comes from the equally small excavated church of St Mary, Tanner Street, Winchester (Fig. 6d).³⁷ There, an apsidal chancel was added to an earlier rectangular structure during the course of the eleventh century. Analysis of the layers of the floor in the addition produced evidence which was interpreted as indicating that the altar stood near the chord of the apse, perhaps with a seat behind, and that the priest celebrated at its west side. The effect of placing the altar in the eastern compartment made a fundamental difference to the experience of worshippers: instead of being in shared space with the priest and able to see most of the rites he performed, the laity was cut off, symbolically, physically and visually, from the celebrant and the mystery of the Mass (Fig. 7). Here, perhaps, there is evidence of the very real impact on ordinary people of their increasing differentiation from the clergy.³⁸

At both Raunds Furnells and St Mary's, Tanner Street, the placing of the altar in the middle of the chancel made space for the celebrant quite cramped. If the same development was followed elsewhere, many pre-existing eastern compartments, which had been built as clergy spaces but were later pressed into service as proper chancels, would have been equally cramped unless they were lengthened. The forms of eleventh- and twelfth-

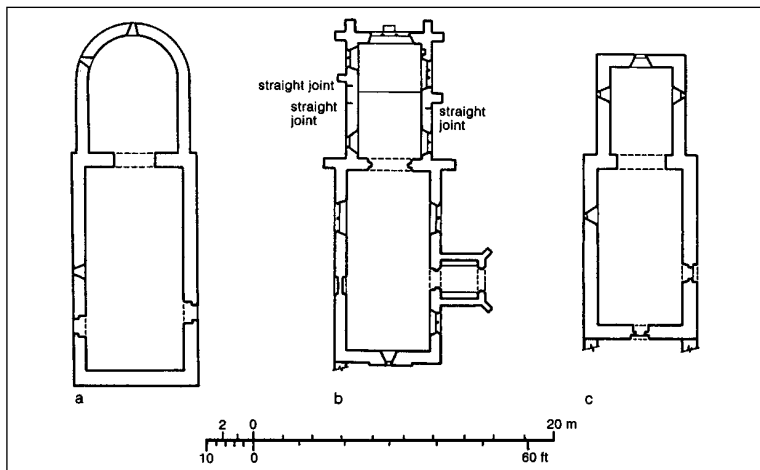


Fig. 8

a: St Leonard, Bengoe, Hertfordshire
 b: St John the Baptist, Slipton, Northamptonshire
 c: St Mary, Kempeley, Gloucestershire

century chancels are not, however, always easy to understand, since most eastern compartments were considerably altered in later centuries. In the broadest terms, there appear to have been two types, exemplified by the second church at Raunds Furnells and St Mary's, Tanner Street: churches such as Kempley, Gloucestershire (Fig. 8c), where there was a square-ended chancel of approximately square proportions, and those like Bengoe, Hertfordshire (Fig. 8a), where it was longer by virtue of an apse.³⁹ In Northamptonshire, despite the incremental evolution of churches, it is rarely possible to be certain of the form of the original chancel. At Slipton (Fig. 8b), for example, a straight joint in each side wall of the chancel indicates that its east end is a later addition: the original chancel may have terminated at the joint, in which case it was straight-ended and roughly square, or it may have ended in a slightly narrower apse, the later work being more in the nature of a squaring-off of the former curved wall than of a radical expansion.⁴⁰

The traditional interpretation of these developments is that square ends were associated with an Anglo-Saxon tradition, apses with the Norman style. According to that thesis, the square ends of later medieval chancels represents a resurgence of an insular fashion, demonstrating how shallow-rooted was the Norman tradition.⁴¹ For adherents of such a view, there was thus a contrast between the architectural evidence and the broader historiographical tradition which saw the Normans sweeping away everything earlier. Given that apparent paradox, it may be better to seek an explanation in developments within the Church than by recourse to cultural explanations and a version of invasion theory.

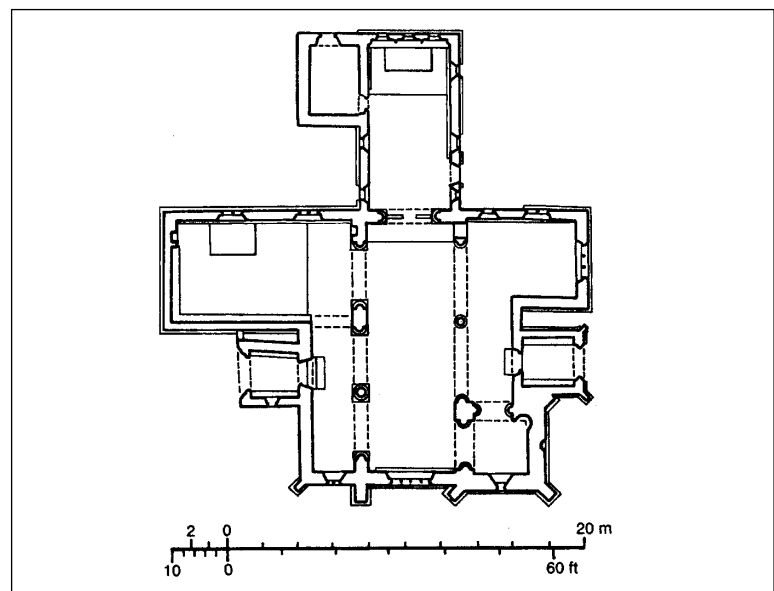


Fig. 9 All Saints, Polebrook, Northamptonshire, showing the longer and wider chancel typical of thirteenth-century churches

The relevant ecclesiastical change was related to the increasingly widespread belief in the Real Presence, which, after a long period of gestation, culminated in the formal Doctrine of transubstantiation, promulgated at the Fourth Lateran Council in 1215. As long as the host could be regarded as merely symbolic of the body of Christ, the laity, who participated in the Mass by receiving communion, could be excluded from the process of consecration, the power to conduct which was one of the chief distinguishing features of the priesthood. The separation of the altar from the congregation may even have heightened the theatrical effect of the Mass, since the host was brought forward to those in the nave from the semi-mystical area where it was consecrated. Once the host was officially deemed actually to become the body of Christ, however, these arrangements were no longer suitable. The laity could not be trusted with handling it, and were therefore encouraged to take communion only on rare occasions.⁴² To compensate for this, emphasis came to be placed on the ability of the congregation to see the host, particularly immediately after its assumption of its new substance at the moment of consecration. This gave rise to what was to become the vitally important ritual of the elevation of the host, with attendant ceremonies, including its illumination by lights held by torch bearers for whom space had to be found in the chancel.⁴³ The consequence was that, while the physical separation of the generality of the laity had to be maintained, more space was needed to the west of the altar, and the whole area had to be opened up to enable those in the nave to see into the chancel (Fig. 9). What had until the mid-twelfth century often been relatively narrow chancel arches were gradually superseded by wider ones, and the altar was pushed to the far east end of the chancel both to create the necessary space to its west, and also to allow the elevated host to be seen against the backdrop of a reredos or of a decorated east window. It was largely these factors which led to the lengthening, sometimes also the widening, of chancels in the thirteenth and subsequent centuries; it was also they, rather than cultural influences, which caused the removal of apses, for placing an altar against a curved wall was problematic in a small, narrow, church, and created a cramped space for the clergy.

Although the theological evolution which gave rise to it had lasted more than a century and a half, at the end of the twelfth century the practical consequences of this profound change in the religious experience of the laity were still being worked out at a local level. Mirroring that long process, the picture of eleventh- and twelfth-century parish churches is one of gradual development at a time when Christianity was undergoing considerable change, and as the foundations of what were to

become its distinctively western and medieval characteristics were being laid. Part of the change was an administrative evolution which saw the acceleration in the foundation of parishes and increasing emphasis on the distinction between clergy and laymen, but part was also theological and, ultimately, doctrinal. The significant developments in the planning of parish churches which occurred during these two centuries — the withdrawal of priests from direct contact with the congregation, followed by the opening out of chancels to permit the congregation to see the elevation — were primarily driven by ecclesiastical factors. While increased provision of parish churches made the sacraments more accessible to the laity, the evolution of the form of those churches was largely governed by the requirements of the church and its local agents, and the buildings can at one level be seen, in the irreverent words of Robert Burns's *Jolly Beggars*, as 'Churches built to please the priest'.⁴⁴

Such a conclusion is not, perhaps, surprising, for, if the autumn of 1066 marked the end and the beginning of a political and military order in England, it also stands towards the middle of the pontificate of Alexander II (1061–73). Although Duke William's invasion of England was of sufficient interest to the see of Rome for Alexander to support it by sending a Papal standard,⁴⁵ the true significance of his papacy lies elsewhere. His participation in the controversy concerning relations between Church and State, clergy and laity, foreshadowed the crisis reached under his successor, Gregory VII, the consequences of which were widely felt through the twelfth century. Similarly, the heated debate sparked by Berengar of Tours concerning the nature of the Real Presence at the Mass, over the central years of which Alexander presided, only found solution a century and a half later with the promulgation of the Doctrine of transubstantiation at the Fourth Lateran Council. In ecclesiastical terms, therefore, the 1060s encapsulate the main themes and the essential continuities of the eleventh and twelfth centuries, matters which were at least as influential in the development of even quite humble church buildings as the effects of the overthrow of one secular ruler by another.

Note on the illustrations

I am grateful to Allan Adams for producing the illustrations (some using earlier work by Andrew Donald), all of which are © English Heritage. NMR, and to English Heritage for permission to reproduce them. They are based upon a variety of sources: most are derived from surveys by the Royal Commission on the Historical Monuments of England, before its amalgamation with English Heritage; other sources are: Fig. 6a–c, Bodington (as in n. 36); Fig. 6d, Biddle (as in n. 37); Fig. 8a and c, Clapham (as in n. 39).

Notes

- 1 F. M. Stenton, *Anglo-Saxon England*, 3rd edn (Oxford, 1971), p. 592.
- 2 For the historiography, see M. Chibnall, *The Debate on the Norman Conquest* (Manchester, 1999). The essential work on the survival of English lords is A. Williams, *The English and the Norman Conquest* (Woodbridge, 1995); the sophistication of the Old English state is discussed in J. Campbell, 'The Late Anglo-Saxon State: a maximalist view', in *idem*, *The Anglo-Saxon State* (London and New York, 2000), pp. 1–30, and also 'Some Agents and Agencies of the Late Anglo-Saxon State', pp. 201–25 in the same volume.
- 3 William of Malmesbury, *De Gestis Regum Anglorum*, edited by R. A. B. Mynors, R. M. Thomson and M. Winterbottom, 2 vols (Oxford, 1998–9), *cap.* 246: 'videas ubique in villis ecclesias, in vicis et urbibus monasteria, novo aedificandi genere consurgere'.
- 4 G. Baldwin Brown, *The Arts in Early England, vol. 2: Anglo-Saxon Architecture*, 2nd edn (London, 1925), pp. 5–6, 375–6, 379; A. Clapham, *English Romanesque Architecture*, 2 vols (Oxford, 1930–4), vol. 2, p. 1. For discussions of the views of these and more recent authors, see R. D. H. Gem, 'L'Architecture pré-romane et romane en Angleterre', *Bulletin Monumental*, 142 (1984), pp. 233–5, and *idem*, 'A B C: how should we periodize Anglo-Saxon architecture', in L. A. S. Butler and R. K. Morris (editors), *The Anglo-Saxon Church: papers on architecture, archaeology and history in honour of Dr H. M. Taylor*, Council for British Archaeology Research Report 60 (London, 1986), pp. 147–50.
- 5 H. M. Taylor and J. Taylor, *Anglo-Saxon Architecture*, 3 vols (Cambridge, 1965–78); figures derived from analysis of the dates given against the individual churches in vols 1 and 2, excluding those in Appendix B which the Taylors rejected as pre-Conquest despite the claims of other scholars. For their caution when it came to dating, see vol. 1, pp. 1–2, and vol. 3, pp. xvii–xviii.
- 6 The scale of the doubt may be significantly higher, even using the Taylors' own figures. Of 374 phases, 133 are stated to belong to period C3 (1050–1100) and 39 are described as Saxo-Norman; 9 are assigned to period C2 (1000–1050) and 16 to C1 (950–1000). However, a further 120, concerning which the Taylors felt less confident, are placed in period C without further qualification; if they are distributed between the three sub-periods of C in proportion to the those which are assigned to them, the total for the C3 and Saxo-Norman periods would be almost three quarters, suggesting that the true total would lie somewhere between 50 and 75%. Cf. the comments of E. A. Fernie, *The Architecture of the Anglo-Saxons* (London, 1983), p. 171.
- 7 For example, they form almost a third of the examples illustrated in the third edition of J. R. Brandon and J. A. Brandon, *Parish Churches, Being Perspective Views of English Ecclesiastical Structures: Accompanied by Plans Drawn to a Uniform Scale, and Letter Press Descriptions*, 2 vols (London, 1851).
- 8 Analysis of the records of the 1334 and 1515 Lay Subsidies shows a growth by a factor of 2.8 in secular income per thousand acres, which was only the twentieth-fastest rate for an English county, and resulted in Northamptonshire's ranking slipping from 12th to 15th. Figures derived from R. S. Schofield, 'The Geographical Distribution of Wealth in England 1334–1649', *Economic History Review*, 18 (1965), p. 504.
- 9 The link between wealth and the potential for church archaeology in the area was noted in F. Bond, *An Introduction to English Church Architecture From the Eleventh to the Sixteenth Century*, 2 vols (London, 1913), vol. 1, p. 237.
- 10 National Monuments Record [hereafter NMR], NBR No. 107371; reports cited in this format are available through the NMR, English Heritage, National Monuments Record Centre, Great Western Village, Kemble Drive, Swindon SN2 2GZ.
- 11 *Calendar of Documents Preserved in France, Illustrative of the History of Great Britain and Ireland*, (London, 1899), vol. 1 (no more published), no. 525 p. 185 (cf. no. 534 pp. 187–8).
- 12 These possibilities have been recognised before, particularly by R. K. Morris, 'Churches in York and its Hinterland: building patterns and stone sources in the

- eleventh and twelfth centuries', in J. Blair (editor), *Minsters and Parish Churches: the local church in transition, 950–1200* (Oxford, 1988), p. 191; see also Gem, 'The English Parish Church in the Eleventh and Early Twelfth Centuries: a great rebuilding?', in the same volume, esp. at p. 22.
- 13 Royal Commission on Historical Monuments, *An Inventory of the Historical Monuments of the County of Northampton, VI: Architectural Monuments in North Northamptonshire* (London, 1984), pp. 31–3.
 - 14 Taylor and Taylor, *Anglo-Saxon Architecture*, vol. 1, pp. 248–50; NMR, NBR No. 107318, suggests an early eleventh-century date.
 - 15 NMR, NBR No. 107299.
 - 16 See P. H. Sawyer, *Anglo-Saxon Charters: an annotated list and bibliography* (London, 1968), no. 495, discussed in M. J. Franklin, 'Minsters and Parishes: Northamptonshire studies', Ph.D. thesis, Cambridge University, pp. 215–18.
 - 17 Domesday Book, vol. 1, 223d.
 - 18 D. Parsons, 'Early Churches in Herefordshire: documentary and structural evidence', in D. Whitehead (editor), *Medieval Art, Architecture and Archaeology at Hereford*, British Archaeological Association Conference Transactions 15 (Leeds, 1995), pp. 63, 69–70; M. J. Franklin, 'The Identification of Minsters in the Midlands', *Anglo-Norman Studies*, 7 (1984), p. 75.
 - 19 Bede, *Historia Ecclesiastica Gentis Anglorum*, edited by C. Plummer, 2 vols (Oxford, 1896), boob 5, 19; Stephen, *Vita Wilfridi*, edited by B. Colgrave, *The Life of Bishop Wilfrid by Eddius Stephanus* (Cambridge, 1927), cap. 45, 57. It is not entirely certain that the monastery lay in Oundle itself rather than in its territory — see C. R. Hart, 'Oundle: its province and eight hundreds', in *idem*, *The Daneław* (London and Rio Grande, 1994), pp. 141–76.
 - 20 *Anglo-Saxon Chronicle*, edited by D. Whitelock *et al.*, corrected impression (London, 1965), MS. D *s.a.* 957.
 - 21 *The Chronicle of Hugh Candidus, a monk of Peterborough*, edited by W. T. Mellows (London, 1949), pp. 27–8.
 - 22 The clearest indication of Domesday coverage of priests and churches is the table in R. K. Morris, *Churches in the Landscape* (London, 1989), p. 142.
 - 23 For general comments, see G. W. O. Addleshaw, *The Development of the Parochial System from Charlemagne (768–814) to Urban II (1088–1099)*, St Anthony's Hall Publications 6 (York, 1954).
 - 24 Goscelin of S.-Bertin, *Historia translationis sancti Augustini*, edited by J.-P. Migne, *Patrologia Latina*, 155 (Paris, 1880), col. 32: he told Leo '[...] de ipsa Anglia ecclesiis ubique repleta quae quotidie novis locis adderentur novae [...]'].
 - 25 R. D. H. Gem, 'A recession in English Architecture During the Early Eleventh Century and its Effect on the Development of the Romanesque Style', *Journal of the British Archaeological Association*, 3rd series 38 (1975).
 - 26 Morris, 'Churches in York and its Hinterland', p. 191.
 - 27 E. King (editor), 'Estate Records of the Hotot Family', in *idem* (editor), *A Northamptonshire Miscellany*, Publications of the Northamptonshire Record Society 32 (Northampton, 1982), p. 18: 'Reginaldus primus persona de Cloptone frater iunior Villelmi de Cloptone fundavit ecclesiam de Cloptone de lapide que prius fuit lignea'.
 - 28 M. W. Beresford and J. G. Hurst, *Wharram Percy Deserted Medieval Village* (London, 1990), pp. 57–8; see also the more detailed account in R. D. Bell and M. W. Beresford, *Wharram Percy: the church of St Martin*, Society for Medieval Archaeology Monograph 11 (London, 1987).
 - 29 W. Rodwell and K. Rodwell, 'Excavations at Rivenhall, Essex', *Antiquaries Journal*, 53 (1973), pp. 220–5.
 - 30 See D. M. Wilson and S. Moorhouse, 'Medieval Britain in 1970', *Medieval Archaeology*, 15 (1971), pp. 131–1.
 - 31 Morris, 'Churches in York and its Hinterland', p. 197.
 - 32 The best example in Northamptonshire is Wakerley — see Royal Commission on Historical Monuments, *Northampton, VI*, pp. 151–2, and letter from G. Zarnecki in the RCHME file, NMR, NBR No. 44033; see also Barton Seagrave, NMR, NBR No. 107245. For an example of similar dating elsewhere, see C. J. Bond, 'Church

- and Parish in Norman Worcestershire', in Blair (editor), *Minsters and Parish Churches*, p. 145.
- 33 E. A. Fernie, *The Architecture of Norman England* (Oxford, 2000), pp. 208–225, discusses the issues, with particular reference to key examples.
- 34 The case made here is in contrast to that of S.J. Speight, 'Violence and the Creation of Socio-Political Order in Post-Conquest Yorkshire', in G. Halsall (editor), *Violence and Society in the Early Medieval West* (Woodbridge, 1998), pp. 157–74, where the use of parish churches to dominate the landscape may be over-stated.
- 35 The main movements of the period are conveniently discussed in G. Tellenbach, *The Church in Western Europe From the Tenth to the Early Eleventh Century* (Cambridge, 1993).
- 36 What follows is derived from the excavation report, A. Boddington (editor), *Raunds Furnells: the Anglo-Saxon church and churchyard* (London, 1996).
- 37 See M. Biddle, 'Excavations at Winchester 1970. Ninth interim report', *Antiquaries Journal*, 52 (1972), pp. 104–7.
- 38 P. S. Barnwell, 'The Laity, the Clergy and the Divine Presence: the use of space in smaller churches of the eleventh and twelfth centuries' (forthcoming), discusses in more detail both these issues and many those raised in the remainder of this paper.
- 39 For plans, see Clapham, *English Romanesque Architecture*, vol. 2, p. 103.
- 40 For a more detailed exploration of this theme, see C. F. Davidson, 'Change and Change Back: the development of English parish church chancels', in R. N. Swanson (editor), *Continuity and Change in Christian Worship*, Studies in Church History 35 (1999), pp. 65–77; see also D. Parsons, 'Sacrarium: ablution drains in early medieval churches', in Butler and Morris (editors), *The Anglo-Saxon Church*, p. 105.
- 41 For one example among many, see Clapham, *English Romanesque Architecture*, vol. 2, pp. 101–2.
- 42 G. A. Mitchell, *Landmarks of Liturgy: the Primitive Rite — a medieval mass — the English Rite to 1662* (London, 1961), pp. 170–80; J. Bossy, 'The Mass as a Social Institution, 1200–1700', *Past and Present*, 100 (1983), pp. 54–6.
- 43 M. Rubin, *Corpus Christi: the Eucharist in late medieval culture* (Cambridge, 1995), summarises the significance of the elevation.
- 44 Robert Burns, *The Jolly Beggars*, lines 194–5: 'Courts for cowards were erected,/ Churches built to please the priest'.
- 45 The reasons for Alexander engaging in this kind of activity are outlined in W. Ullmann, *A Short History of the Papacy in the Middle Ages* (London, 1972), pp. 142–3.

From the Editor

Ecclesiology Today has a new format. We hope you like it. However, what appears within the journal should be the same mix of interesting articles and news items.

The previous format was first introduced in April 1999 and replaced an A4 style of presentation which had replaced A4 sheets stapled at the top left hand corner in September 1997.

It is most probably appropriate to change things periodically so that the journal remains up to date in it's approach, and in any event change keeps us all on our toes.

Over the years we have also tried to improve the contents and to shift the balance a bit towards the serious. Our aim has been to provide a mix of material and to challenge the readership.

As always your comments will be very welcome.

John Elliott
December 2003

J. A. Reeve, St Mark's Church & Salisbury

Peter Barrie

THE CASUAL VISITOR to Salisbury, approaching the city by the ring road, would find it difficult to avoid a large towerless late Victorian church looking rather lost, and forlornly presiding over an ugly roundabout constructed in the 1960s. Despite its rather forbidding initial appearance and unprepossessing surroundings, St Mark's Church has a most interesting history, and its largely forgotten architect, Joseph Arthur Reeve (1850-1915), was linked to William Burges and some of his greatest clients. Reeve's fortuitous family connections put him into contact with Archbishop Benson and Bishop John Wordsworth, and both men provided him with a number of prestigious commissions, including the most important of his career – St. Mark's Church. This is his story.

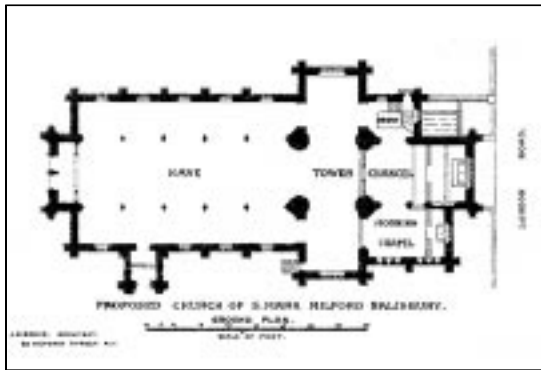
Joseph Arthur Reeve was born in 1850, son of Rev. Andrewes Reeve, the incumbent of Kimmeridge church, Dorset from 1853 to 1862. Due to his father's career, he was exposed to church architecture from an early age. After finishing his education in Exeter, Reeve was first articled to the architect E. J. Tarver (1841-1891)¹ who himself first worked for Benjamin Ferrey from 1858-62.² Tarver, after 'obtaining various prizes at the Architectural Association, commenced work on his own account in 1863',³ and was proposed to the RIBA in 1865 by his employer Ferrey, plus T. Roger Smith and William Burges. Tarver's association with Burges continued in 1869 when he and Horatio Walter Lonsdale were employed as draftsmen on his book of *Architectural Drawings*, but this work was somewhat pre-empted by the publication of Viollet le-Duc's *Dictionnaire*.⁴ Joe Mordaunt Crook describes both men as protégés of Burges.

In view of Tarver's employment with Burges, it is no surprise that Reeve later found employment with him after serving his articles,⁵ doubtless through his former employer's recommendation. Burges did not have a large architectural office,⁶ so in all likelihood the two men would have worked closely together.

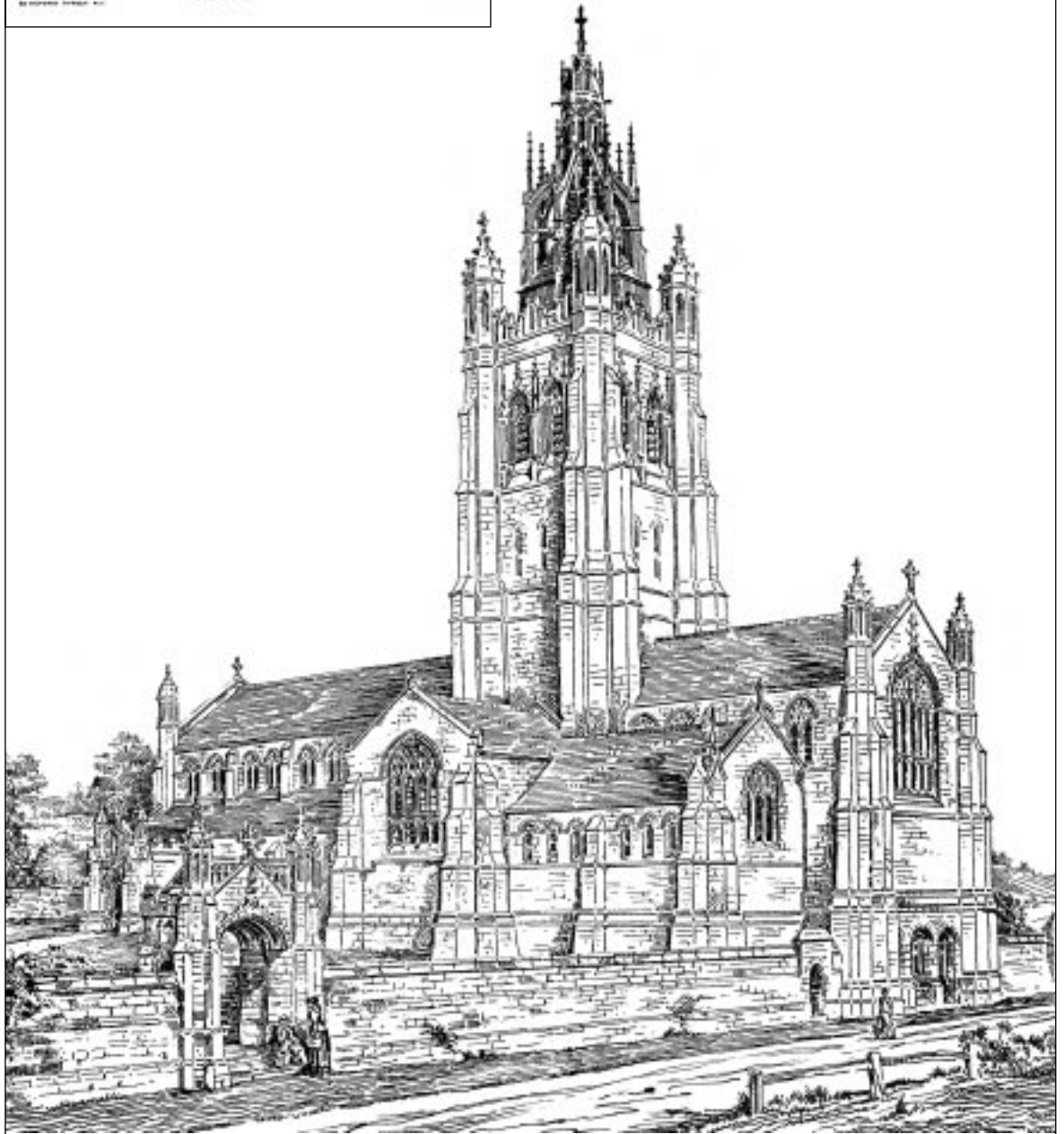
Burges was in an unusual position for a 19th century architect in that he was independently wealthy, and could therefore choose commissions he considered sufficiently interesting. He also had the fabulously wealthy Lord Bute as a patron.⁷ Consequently, Reeve's early career with Burges must have impressed upon the young man the importance of patronage if he was to succeed.

The fact that Reeve was to enjoy success professionally in his chosen path in later life had much to do with his brother, the Rev.

Opposite: St Mark's appeal leaflet with engraving of the proposed design by J. A. Reeve



The Proposed District Church for
St. Mark's, Salisbury.
St. Martin's Parish.



John Andrewes Reeve's, close friendship with Dr. Edward White Benson. Benson was the Headmaster of Wellington College, Chancellor of Lincoln Cathedral, the first Bishop of Truro, and later Archbishop of Canterbury. John Reeve first met Benson whilst serving at St. Mary's, Nottingham, and was summoned to be one of his examining Chaplains at Wellington.⁸ The two men struck up a close friendship, and when Benson was appointed Bishop of Truro in 1877, he asked Reeve to come too and take up a post as Curate of Kenwyn Church. He later wrote him a long letter entreating him not to go to India to do missionary work.⁹ Benson's rise to power was rapid and after supervising J. L. Pearson's building of the new Cathedral at Truro, he was appointed Archbishop of Canterbury in 1882. However, Benson ensured that his friend John was near, prompting him to write:

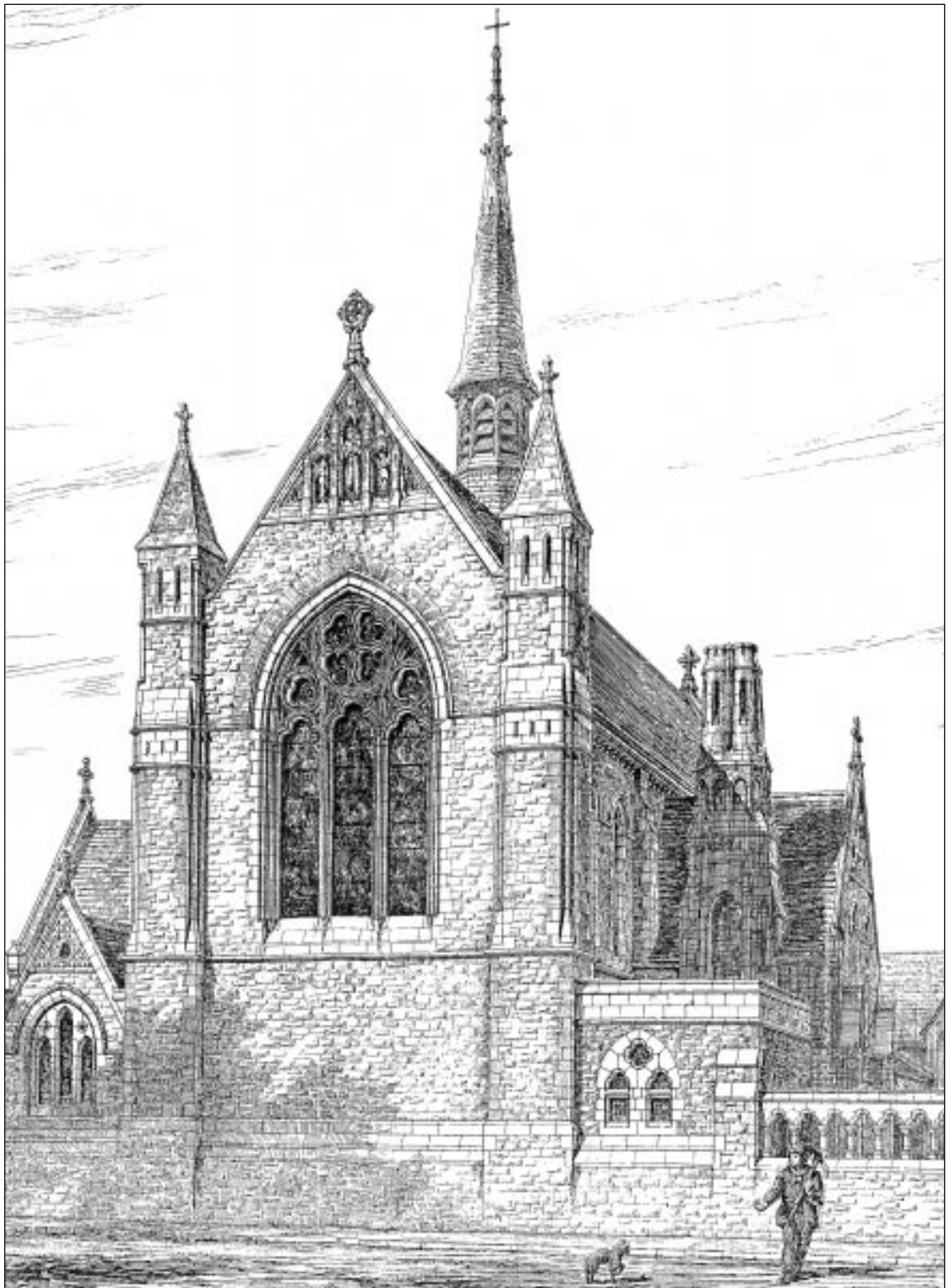
I never realised till he asked me to be Vicar of Addington [where the Archbishop's Palace was situated] how much I longed to be near him; and the happiness of being with him first in his country home, and afterwards at Lambeth, [Benson appointed him Rector there as well – the building is next to Lambeth Palace] has been to me a fresh and joyful inspiration.¹⁰

One act that was to have had a profound effect on J.A. Reeve's career was the marriage of his sister Mary to Rev. Christopher Wordsworth the noted Cambridge scholar¹¹ and son of Bishop Christopher Wordsworth of Lincoln in 1874.¹²

For J. A. Reeve, a London architect with a small practice, a filial connection with a notable clerical dynasty was fortuitous to say the least, to say nothing of a future Archbishop. Both his brother-in-law Christopher and Bishop John Wordsworth were to grant their patronage to him very liberally. The first commission Bishop Wordsworth entrusted to Reeve was to carry out alterations to the Bishop's Palace in Salisbury. The fact that plans relating to suggested alterations are dated May 1889, so soon after Wordsworth took up his new appointment in 1885, indicate his keenness to restore the Palace and improve amenities. According to the plans, Reeve's work consisted mostly of rearranging a back staircase, creating a new passageway to the drawing room, although new exterior doors and window-dressings were also shown.¹³ By his own admission, Reeve's restoration of the palace was not entirely a repair of the existing fabric of the undercroft, but to have had an element of conjecture about it:

Of this thirteenth century work the undercroft beneath the great hall or "aula" remains intact, although as now restored it does not present exactly the same appearance as it did originally ... The side windows of the undercroft were also rather different in Bishop Poore's design

*Opposite: St Anne's, Roath, Cardiff
(The Builder, November 5, 1887)*



from what they now appear, for the detached columns supporting the inner arches in the centre have been inserted to give greater lightness to the general effect of the room ... The size and form of the lights themselves must be very nearly the same as Bishop Poore's design, and enough of the inner arches remain when the restoration was taken in hand to make it possible to reproduce them exactly.¹⁴

The recent Royal Commission publication on the Bishop's Palace states that Reeve 'removed an inserted partition considered to be medieval, which divided off the two S bays of the undercroft'.¹⁵ Reeve does not mention this, only commenting that 'With regard to the date of the wall which now divides the undercroft into two parts, leaving two bays to the north and one to the south, it is difficult to speak with certainty, but there can be no question that it is an ancient erection.'¹⁶ Reeve himself did not give any justification for inserting new work in the windows and removing the partition, but the *Episcopal Palaces of England* published five years after Reeve's restoration, provides a useful contemporary commentary on the work done on the undercroft:

This noble apartment, degraded and defaced, and cut up by modern partitions into domestic offices, has been restored by the present Bishop, and exhibits an admirable specimen of the domestic architecture of the time of Henry III. With some necessary modifications of the windows to admit more light, while still preserving their old design, it forms a stately servants' hall.¹⁷

Following the restoration, Bishop Wordsworth was obviously feeling sufficiently knowledgeable about the history of his residence to give a lecture at the Blackmore Museum, Salisbury on 27 January 1890. This was entitled 'The Bishop's Palace of Salisbury' in which he refers to 'the vaulted room and passage that I have just had the pleasure of restoring with the kind advice and oversight of Mr Arthur Reeve.'¹⁸ Reeve obviously shared his patron's pleasure because he followed Wordsworth's lecture with one of his own called 'Notes on the Architectural History of the Palace.'¹⁹

Bishop Wordsworth installed his brother as Master of St. Nicholas' Hospital, an ancient almshouse in Salisbury, a building that dates from approximately the same time as the cathedral. Christopher seems to have had the same enthusiasm for restoration as his brother, and after his appointment instituted repairs. Whilst Reeve was employed by Burges, William Butterfield had been employed to carry out work on the chapel and almshouses,²⁰ and to this Reeve added a covered walkway to protect the residents from inclement weather.²¹ He also designed a pair of altar lights.

Before the most important commission of Reeve's career, St. Mark's Church, he carried out the restoration of Ramsbury Church. The first reference to this work in the *Salisbury Diocesan Gazette*, 1890, states that:

This ancient and interesting structure, standing on the site of the original Cathedral of the Diocese [The church was built on an early Minster site which was the Bishop's seat in the tenth and eleventh centuries] containing much thirteenth century, if not earlier work, is about to be restored to its original beauty ... The Bishop has called a meeting of the Churchmen of the Diocese, to assemble, by kind permission of the Mayor of the Town ... The Bishop will ask the meeting to appoint a committee, representing the whole Diocese, to undertake this great and important work.²²

The patroness was Baroness Angela Burdett Coutts who contributed £1,000 to the restoration.²³ The *Salisbury Diocesan Gazette* went on to say that 'A report upon the church has been received by Mr J. Arthur Reeve, of London at the request of the Baroness Burdett Coutts.'²⁴

There does not appear to be any other connection between Reeve and Burdett Coutts, so the likelihood is that Wordsworth commended him for the task on the strength of his work at the Bishop's Palace. However, Reeve did carry out painted decoration in St. Stephens, Westminster by Benjamin Ferry, the church Burdett Coutts had paid for.²⁵ At Ramsbury Reeve removed galleries at the west end 'being of an unsightly character', removed the pulpit with sounding board and put the replacement pulpit 'in memory of the late Vicar'²⁶ on the opposite side of the chancel arch, moved the font, removed the box pews, replaced the old porch, and made general repairs to the church.²⁷

The decision to commission a new parish church for the ancient cathedral city of Salisbury²⁸ was the momentous and fulfilled vision of the Bishop of the Diocese, John Wordsworth. The Wyndham Park area of Salisbury had been extensively developed from the late 19th century as a consequence of it being sold by Dr Bourne in 1871, and the ground laid out into residential streets. In view of this Wordsworth considered that steps had to be taken to tend to the spiritual needs of the local populace. In 1879 a temporary iron church was erected under the control of Rev. C. N. Wyld, the Rector of St. Martin's Church, in which parish the new structure was to be situated, but nothing was done towards building a more permanent structure. His Curate, Rev. Sydney Dugdale ministered to the people there, but Bishop Wordsworth had rather grander plans for the area, and decided that the time had come for a building more worthy of its status to be erected.²⁹

Altar cloth designed by J. A. Reeve for the private chapel of Lambeth Palace (The Builder 7 November, 1885)





Illustration by Reeve from The Fifteenth Century Cartulary of St Nicholas' Hospital, Salisbury with other records edited by Rev. Christopher Wordsworth

On 19 September 1890, the Bishop wrote to Rev. Dugdale stressing that plans for a new parish church should commence, and that he would be willing to contribute £500 towards it. However, he had a number of conditions: that he should be on the building committee, that Sir Arthur Blomfield should be judge of an architectural competition because he was ‘consulting architect of the Cathedral, and stood almost at the head of his profession,’³⁰ and that Wordsworth should have the option to nominate two architects to take part. In his first letter to Rev. Dugdale regarding the new church, Blomfield advised that

I should say that five or six Architects if carefully chosen would be quite enough. You are not likely I think to get any well known Church Architect to compete, but there are plenty of young men now, who are quite capable of designing a good Church and who, having little to do, would be glad to do it.³¹

On 15 October 1890 the Bishop met the Mayor and local dignitaries, and proposed that the “Weeping Cross” site that the Ecclesiastical Commissioners had offered be accepted, and that J. A. Reeve, George Gordon, C. E. Ponting, M. Harding and F. Bath be asked to submit designs for the new church. In addition, J. T. Micklethwaite was also invited to compete and commented that ‘I should much like to design the church, but it has not been our custom to engage in competitions which seldom end satisfactorily



to any of the parties concerned'.³² He also suggested that 'the committee follow the example of the Liverpool Cathedral committee and invite those which they select to submit drawings of works already done and let Sir Arthur choose from them'. Harding declined to submit a design on the grounds that he had too much work in hand, and had a connection with St Mark's.³³

The conditions of the competition were rigorous, firstly specifying that the cost of the building (excepting the tower) was not to exceed £5,000. In 1890 this was not a large sum of money to spend on a church 160 ft long, and by way of comparison, Butterfield's flagship All Saints Margaret Street, started in 1850, was approximately 100 ft in length and cost £70,000!³⁴ The brief to architects went on to state that 'The committee suggest that brick should not be the material employed, and that the style should be the late pointed.'³⁵ This would appear to be a conscious decision by the committee to rule out possibility of any entries resembling a polychromatic brick structure in the manner of Street or Butterfield. They must have decided amongst themselves that this was a real danger, and that it was as well to make their intentions clear.

The instructions to architects clearly pointed to a very English structure, so Wordsworth and his committee would have been aware of current architectural trends in their desire for a church built in the indigenous Perpendicular style. The adjudicator, Sir

St Mark's, Salisbury: laying of the foundation stone by Archbishop Benson on 27 April 1892

Arthur Blomfield, who designed St Mary Portsea (1887-9) in adapted perpendicular for some commissions, also had influence in the matter, confirmed in a letter to Dugdale in which he stated 'I have not the least doubt that your draft of conditions to architects embodies everything I could suggest.'³⁶

The competing architects were instructed to submit designs anonymously on Blomfield's advice, who stated that 'To avoid any suspicion of partiality it would be as well for all designs to be distinguished by a device or motto.'³⁷ This may have been a precaution to protect Wordsworth from criticism, as by this date he was actively and publicly associated with Reeve due to the Bishop's Palace lectures they both gave. This is intimated in a letter from Dugdale to Blomfield in which he stated that 'We have had some difficulty in deciding what architect to employ; various gentlemen being favoured by different persons in the Parish.'³⁸ No specific evidence exists to suggest who favoured which architect, but one of Blomfield's conditions was that on becoming assessor of the competition was that he should have the last word on the winner:

If I am asked by the committee to act as Assessor in the Competition to which you refer, I shall be willing to do so if they will agree to act on my recommendation, if I should report any one design (complying with the conditions laid down) to be distinctly the best.³⁹

On 5 February Blomfield sent Dugdale his report on the five designs submitted, and commented that 'I think that for many reasons it is better not to enter, in writing, into criticisms of the various plans, more especially as I know that the decision at which I have arrived is in accordance with the opinion already formed by the committee.'⁴⁰ Blomfield stated that the winning design was "Anglicanus", but that the two runners up had been 'evidently prepared with much care and thought, and in some respects shew considerable power and originality.'⁴¹ Unfortunately no reference in the St. Mark's archive exists to indicate who the authors of "Nisi Dominus" and "Line for Line" were, so we must accept Blomfield's judgment in the matter. He went on to state that 'I find that there is some inaccuracy in calculating the number of sittings' with the winning design, but it was decided this could be modified under his guidance.⁴²

More complications ensued when Blomfield wrote privately to Dugdale saying that 'The point raised by the non-compliance of "Anglicanus" with the precise letter of the instructions to Architects, is one which may, I think, be laid hold of by the other Competitors.'⁴³ This referred to sending a quote from a 'First rate firm of builders,' stating that they would complete the church for



St Mark's, Salisbury: the crossing and east end

£5,300, instead of sending in his own estimate of costs. The problem arose because according to the conditions the cost was to be 'not exceeding £5000.'⁴⁴ Blomfield wrote that 'my view is, that though he has not complied with the letter he has in no way violated the spirit of those instructions.'⁴⁵ At this point Blomfield sought the opinion of Ewan Christian, Consulting Architect of the Ecclesiastical Commissioners, stating that he was someone 'who has had as large an experience as anyone in judging competitions', to ascertain if the winning architect was ineligible after this infringement. He replied 'I think not.'⁴⁶

Reeve acknowledged the news that he had won the competition with what would appear to be surprise, and stated that 'You can imagine that I am intensely delighted at the result of the competition. I never dared to hope for success.'⁴⁷ When the committee accepted Reeve's design for St. Mark's, the other competing architects gave a varied response to the news. The first to acknowledge his fee for entering the competition was Micklethwaite, who philosophically commented 'I see that fortune is against us this time.'⁴⁸ In marked contrast, Fred Bath complained that 'I fully expected that the committee would have adopted the usual and commendable custom of exhibiting drawings and reports, which personally I should much like to be done.'⁴⁹ Bath was not the only aggrieved party and when Reeve thought he would be expected to have quantities out at his own



St Mark's, Salisbury: exterior as built without the intended tower

risk, he wrote that I have never competed [in an architectural competition] before and I never will again unless the conditions are of a very different nature and less distinctly antagonistic to the successful competitor.⁵⁰ Blomfield managed to persuade the committee and wrote I strongly advise the committee not to abandon his design,⁵¹ and this counsel was acted upon.

Despite the fact that he had experience of church restoration, by the time he won the St. Mark's competition, Reeve's only other experience of designing a church was his St Anne's, Roath, which was partly opened in 1887. This commission had a smaller accommodation requirement, but the floor plans of the two buildings are remarkably similar, both having wide chancels without a screen, and a baptistery occupying the same position. Other similarities included a Morning Chapel from which communicants could leave the high altar, identical tiling on the floors, and a similar intended treatment of the roofs. St Anne's was Reeve's first opportunity to test his ideas about church building and were to be put into practice at St. Mark's five years later.

Reeve's patron, Bishop Wordsworth had wanted his architect to design a building that would be 'worthy to rank beside the beautiful churches of the older Salisbury parishes,'⁵² and it was reported that 'The style of the church throughout is late 15th century, and that 'The tracery of the windows has been varied so that no two are alike.'⁵³ Now that Reeve's design had been

adopted, the building committee accepted Hayes of Bristol's tender, and Wordsworth instructed Reeve to have the building started in October 1891.⁵⁴ The foundation stone was laid by Archbishop Benson, on 27 April 1892,⁵⁵ though limited funds were to cause problems, obliging them to construct chancel, vestries, morning chapel and transepts piecemeal, and Reeve warned that 'the more a building is split into small sections the more expensive it must become.'⁵⁶

Later in 1892 more problems ensued when Reeve discovered that the committee wanted the side chapel added, which he said was:

A useless addition to the church and in as much as it splits up into one or more subdivisions it assuredly represents extra expense; - the whole question strikes me thus, either the church is wanted or it is not wanted, if the latter why was it ever started if the former I am absolutely certain it is short sighted policy on the part of the committee to take the line that have done up to the present time, make a really good start and let the church take a fairly prominent position in the place and I feel certain that people will come forward to help, but to erect a small fragment as proposed, is I am certain dangerous....I write this to you as a friend, not in my capacity of architect to the committee.⁵⁷

However, the advice was ignored and the chapel duly added. The church continued to be built in sections throughout 1893, and was 'very decently done notwithstanding the constant want of supervision.'⁵⁸ Wordsworth dedicated the finished portion of the church on 28 April 1894, though St Mark's had to wait until 1915 before the nave was dedicated.

Reeve had originally intended for a grand west porch, but this was abandoned along with vaulting for the crossing, west gallery and baptistery, carving at the entrance to the gallery staircase and the exterior of the south aisle. Reeve also prepared a design for a south porch (executed posthumously), but it bears a very striking resemblance to his porch at Ramsbury, suggesting economy of design as well as finance!

Like many 19th century Gothic Revival architects, Reeve was very versatile, and besides churches, he also designed a 'vast amount of church furniture, all of which shows careful thought and refinement of detail, and at St. Mark's his designs included the high altar (constructed to be seen with and without frontals), a credence table, reader's desks and choir stalls.⁵⁹ His needlework design for the St. Mark's processional banner, depicting the patron of the building still exists in the church, and this makes an interesting contrast to the altar frontal designed and executed for the private chapel for Benson at Lambeth Palace in 1885.⁶⁰

Despite the fact that Reeve 'took a keen interest in colour decoration,'⁶¹ and had decorated interiors of a number of London churches,⁶² he did not venture to design glass himself. In 1898 he commissioned his old acquaintance Lonsdale to design a series of windows. They comprised an east window depicting the Blessed Virgin Mary flanked by St. Ursula and Mary Magdalene, and for the south windows, St. Mark, St. Paul, Claudia, Lois and Eunice, three women from the New Testament.

Reeve also completed a very personal commission for Bishop Wordsworth, a 'beautiful pastoral staff in sculptured ivory enriched with jewels,'⁶³ which was presented by Canon Charles Myers on 27 October 1909 'to be used by the Bishop's of Salisbury within the Cathedral.'⁶⁴ This seems to have been a speciality of Reeve's, and he also designed staffs for the Bishops of Edinburgh and Norwich.⁶⁵ Wordsworth's biography also records that 'In St. Mark's Church, Salisbury, consecrated by him, a small standing effigy has been erected, designed by Mr. Arthur Reeve, facing that of St. Osmund.'⁶⁶ Wordsworth died suddenly in 1911, and his body was laid to rest under a memorial cross designed by Reeve at Britford Church near Salisbury.

Unfortunately Reeve was not destined to outlive his patron Wordsworth by very long, and died on 10 May 1915 of a cerebral haemorrhage at his home, Yarrow Bank in Devon.⁶⁷ Following Reeve's death, the choir stalls he designed were dedicated, and a service was held to dedicate the nave. Reeve's partner and former clerk, W. J. Wilsdon, read the lesson, and Bishop Ridgeway 'paid warm tribute to the memory of Bishop Wordsworth with his far-sighted vision, and to Mr Reeve's skill and devotional spirit.'⁶⁸ Wilsdon, who wrote Reeve's RIBA obituary, described him as 'A man of unassuming manner and high ideals, he never sought publicity, but he has left behind him some examples of his art which will be worthy memorials of a refined and artistic mind.'⁶⁹ Despite the fact that Reeve was a London architect, he always had a small practice, and consequently did not have the resources to enter many architectural competitions like his better-known contemporaries. Consequently his output of completed churches is small.

Reeve made a speciality of carrying out church restorations, which, by their nature, generally only bring attention to the architects responsible if they are done very badly, and he does not appear to have been vilified in this respect! His textile designs are by their nature ephemeral, and the large amount of church fittings he designed have by the passing of time been disassociated with their creator. He seems to have enjoyed a good reputation as an architect during his lifetime, and in the early stages was no doubt helped by his associations with William Burges in forging links

useful to a young architect starting a practice in London. Even more so, his sister's marriage into the Wordsworth family, brought him to the attention of Bishop Wordsworth, and his brother's friendship with Benson was a turning point for him.

No doubt many architects of the late 19th century, who were reasonably successful during their lifetime, suffer similar obscurity, but surely few can have boasted the connections that benefited Reeve, and the patronage he obtained as a consequence.

Notes

- 1 W. J. Wilsdon, 'Obituary: The late Joseph Arthur Reeve', *RIBA Journal*, XXII (26 June 1915), p.426.
- 2 *Dictionary of British Architects 1834-1914* (London: Continuum, 2001), p.759.
- 3 R. Selden Wornum, 'Obituary Notice: Edward John Tarver, F.S.A.', *RIBA Journal*, VII (11 June 1891), p.360.
- 4 Chris Brooks, *The Gothic Revival* (London: Phaidon Press Ltd, 1999), p.273.
- 5 Obituary of Joseph Arthur Reeve
- 6 J. Mordaunt-Crook, *William Burges and the High Victorian Dream* (London: John Murray, 1981), p.80.
- 7 J. Mordaunt-Crook, *William Burges and the High Victorian Dream* (London: John Murray, 1981), p.39.
- 8 A. C. Benson, *The Life of Edward White Benson Sometime Archbishop of Canterbury* (London: Macmillan and Co, 1899), p.523
- 9 A. C. Benson, *The Life of Edward White Benson Sometime Archbishop of Canterbury* (London: Macmillan and Co, 1899), p.463.
- 10 A. C. Benson, *The Life of Edward White Benson Sometime Archbishop of Canterbury* (London: Macmillan and Co, 1899), p.527.
- 11 Obituary of Reverend Christopher Wordsworth, *The Salisbury and Winchester Journal* (4 February 1938), p.11.
- 12 Marriage Certificate of Rev. Christopher Wordsworth and Mary Reeve.
- 13 J. A. Reeve, Bishop's Palace, Salisbury, Proposed Alterations (Wiltshire and Swindon Record Office, D1/31/8H)
- 14 Mr Joseph Arthur Reeve, 'Notes on the Architectural History of the Palace,' *Wiltshire Archaeological Magazine* (XXV), pp.181-182.
- 15 Anon, *Salisbury: The Houses of the Close* (London, 1993), p.72.
- 16 Mr Joseph Arthur Reeve, 'Notes on the Architectural History of the Palace,' *Wiltshire Archaeological Magazine* (XXV), p.182.
- 17 Edmund Venables M.A., *Episcopal Palaces of England* (London: Isbister and Company Limited, 1895), p.172.
- 18 The Right Reverend the Lord Bishop of Salisbury, 'The Bishop's Palace at Salisbury,' *Wiltshire Archaeological Magazine*, XXV (1890), p.167.
- 19 Mr Joseph Arthur Reeve, 'Notes on the Architectural History of the Palace,' *Wiltshire Archaeological Magazine*, XXV (1890), pp.181-189.
- 20 Paul Thompson, *William Butterfield* (London: Routledge & Kegan Paul, 1971), p.443.
- 21 Now removed.
- 22 H. Baber, 'Restoration of Ramsbury Church', *Salisbury Diocesan Gazette*, III (1890), p.63.
- 23 Anon, 'Re-opening of Ramsbury Church', *Salisbury Diocesan Gazette*, VI (1893), p.201.
- 24 H. Baber, 'Restoration of Ramsbury Church', *Salisbury Diocesan Gazette*, III (1890), p.63.
- 25 Rosa Nouchette Cary, *Twelve Notable Good Women of the XIXth Century* (London: Hutchinson & Co, 1901), p. 161.
- 26 Anon, 'Re-opening of Ramsbury Church', *Salisbury Diocesan Gazette*, VI (1893),

- p.201. Anon, 'Re-opening of Ramsbury Church', *Salisbury Diocesan Gazette*, VI (1893), p.201.
- 27 Faculty, Ramsbury church, 12 December 1890 (Wiltshire and Swindon Record Office, D1/61/35/1)
- 28 The last occasion when this had occurred was Bishop de la Wyle's founding of St Edmund's Church, Salisbury in 1268.
- 29 Winifred Shuttleworth, *The People of God of St Marks* (privately printed, 1992), p.5.
- 30 The proposed new Church in Salisbury: Minutes of meeting at the Council Chamber, p.3
- 31 Letter from Sir Arthur Blomfield to Sidney Dugdale, 26 September 1890.
- 32 Letter from J.T.Micklethwaite to Bishop Wordsworth, 17 November 1890.
- 33 Letter from M.Harding to Sidney Dugdale, 22 November 1890.
- 34 John McIlwain (ed.), *All Saints Margaret Street* (Andover: Pitkin Pictorials, 1990), p.21.
- 35 Conditions of Competition for the post of Architect to the New District Church in the Parish of Milford, Salisbury.
- 36 Letter from Sir Arthur Blomfield to Sidney Dugdale, 10 November 1890.
- 37 Letter from Sir Arthur Blomfield to Sidney Dugdale, 26 September 1890.
- 38 Letter from Sidney Dugdale to Sir Arthur Blomfield, 24 September 1890.
- 39 Letter from Sir Arthur Blomfield to Sidney Dugdale, 26 September 1890.
- 40 Letter from Sir Arthur Blomfield to Sidney Dugdale, 5 February 1891.
- 41 Report by Sir Arthur Blomfield on St. Mark's Building Competition.
- 42 Report by Sir Arthur Blomfield on St. Mark's Building Competition.
- 43 Letter from Sir Arthur Blomfield to Sidney Dugdale, 10 February 1891.
- 44 Letter from Sir Arthur Blomfield to Sidney Dugdale, 10 February 1891.
- 45 Letter from Sir Arthur Blomfield to Sidney Dugdale, 10 February 1891.
- 46 Letter from Sir Arthur Blomfield to Sidney Dugdale, 10 February 1891.
- 47 Letter from J.A.Reeve to Sidney Dugdale, 16 February 1891.
- 48 Letter from J.T.Micklethwaite to Sidney Dugdale, 16 February 1891.
- 49 Letter from Fred Bath to Sidney Dugdale, 20 February 1891.
- 50 Letter from J. A. Reeve to Sidney Dugdale, 16 March 1891.
- 51 Letter from Sir Arthur Blomfield to Sidney Dugdale, 20 June 1891.
- 52 Anon, 'St Mark's Church, Salisbury: Dedication of the Nave', *Salisbury Diocesan Gazette*, XXVII (1915), p.183.
- 53 Anon, 'St Mark's Church, Salisbury: Dedication of the New Church', *Salisbury Diocesan Gazette*, VII (1894), p.119.
- 54 Letter from J. A. Reeve to C. N. Wyld, 6 October 1891.
- 55 Anon, 'St. Mark's Church, Salisbury: Laying of the Foundation stone by the Archbishop of Canterbury', *Salisbury Diocesan Gazette*, V (1892), p.104.
- 56 Letter from J. A. Reeve to Sidney Dugdale, 24 August 1891.
- 57 Letter from J. A. Reeve to C. N. Wyld, 19 August 1892.
- 58 Letter from J. A. Reeve to C. N. Wyld, 27 April 1893.
- 59 W. J. Wilsdon, 'Obituary Notice: The late Joseph Arthur Reeve, *RIBA Journal*, XXII (26 June 1915), p.426.
- 60 J.A.Reeve, *The Builder*, (November 7, 1885), p.183.
- 61 W. J. Wilsdon, 'Obituary Notice: The late Joseph Arthur Reeve, *RIBA Journal*, XXII (26 June 1915), p.426.
- 62 According to Reeve's R.I.B.A Journal obituary, he carried out painted decoration schemes in St Andrew's Westminster, St Stephen's Westminster, Luton Parish Church and St John's Hoxton. Pevsner noted in the latter that 'The surprise is the ambitious ceiling decoration of 1902-14 by J.A. Reeve, returned to its original vigour after cleaning in 1993-4: angels of the Apocalypse in square panels, on a blue background.' Bridget Cherry and Nikolaus Pevsner, *The Buildings of England, London 4: North* (London: Penguin Books, 1998), p.516.
- 63 W. J. Wilsdon, 'Obituary Notice: The late Joseph Arthur Reeve, *RIBA Journal*, XXII (26 June 1915), p.426.
- 64 E. W. Watson, DD, *Life of Bishop John Wordsworth* (London: Longmans Green and Co, 1915), p. 297.

J. A. REEVE, ST MARK'S CHURCH & SALISBURY *PETER BARRIE*

- 65 W. J .Wilsdon, 'Obituary Notice: The late Joseph Arthur Reeve, *RIBA Journal*, XXII (26 June 1915), p.426.
- 66 E. W. Watson, DD, *Life of Bishop John Wordsworth* (London: Longmans Green and Co, 1915)
- 67 Death Certificate of J.A.Reeve
- 68 Anon, 'S. Mark's, Salisbury: Dedication of the Nave', *Salisbury Diocesan Gazette*, XXVIII (1915), p.183.
- 69 W. J .Wilsdon, 'Obituary Notice: The late Joseph Arthur Reeve, *RIBA Journal*, XXII (26 June 1915), p.426.

John Macduff Derick (c.1805/6–59): A Biographical Sketch

Phil Mottram

DERICK became an approved exponent of the Gothic Revival style in the early days of its development. The most straightforward account of his career is provided by an obituary in *The New York Evening Post* of 23rd September 1859. It states:

Death of Mr. DERRICK, Architect.

‘The late John Macduff. Derrick, [sic] whose decease was recorded in the journals of the 20th instant, was the Son of James Derrick, Esq., of Ballymoat, in the county of Sligo, Ireland. He was descended, by the father’s side, from an old and honourable Connaught family, and maternally from the ancient race of the Macduffs, Earls of Fife. After, studying at the University of Dublin, Mr. Derrick became a pupil of the eminent Sir John Soane, architect of the Bank of England, and of several important public buildings in London. He completed his professional training by an extensive course of travel in Normandy, southern France, and Italy. His career was now one of rapid and unprecedented success. Though bred in a classic school, his attention was early turned to the revival of Christian art and he may be considered one of the veterans of that movement.

While still a young man, he was engaged in an extensive and lucrative practice, chiefly in Ecclesiastical works, in the north of England and Ireland, being at one time established simultaneously in Oxford, London, and Dublin. But severe domestic affliction and failing health induced him to relinquish the active pursuit of his profession till a course of unforeseen losses compelled him again to revert to it for the sake of his family. His life was now a continued battle with ill fortune — a career of which the unflinching courage and heroic energy can only be appreciated by those who witnessed it.

He at length resolved, though comparatively late in life, to begin entirely afresh, and sailed for the New World. He landed in our city in the summer of 1858, and at once applied himself with almost youthful ardour to the practice of his profession. But the already overwrought, brain at length gave way to continued mental excitement. He fought the battle of life bravely to the last, and his death was worthy of his career.

Among his works may be mentioned St. Saviours, Leeds: the church at Bombay, in memory of the troops who fell in the Affghan war; the Bruen testimonial at Carlow and several restorations and additions among the Collegiate Buildings at Oxford. His contributions to the literature of his profession were numerous and varied — his pen and pencil being ever employed more for the interest of art than the gratification of literary vanity. The opinions of many capable judges bear testimony to the rare union of vast antiquarian learning, mathematical

ability, practical skill, and deep artist-feeling which distinguished his professional character.

Mr. Derrick was one of the original promoters of the Architectural Society of Oxford, a member of the Royal Hibernian Academy, and of several learned Societies, He enjoyed the friendship of the lamented Pugin, of Douglas Jerrold, Wilkie, Haydon, Allan Cunningham, Chantry, and many others equally distinguished in the world of art and letters.

Although naturally of a modest and retiring nature, Mr. Derrick was ever cheerful, his conversation animated, pointed, and always profitable. In his intercourse with the world, he was a man of strict integrity and honour. His hand and heart were always open to the suffering and needy; self was a word the meaning of which he had never learned to comprehend; deceit, chicanery, and oppression. in all its forms, were his perfect abhorrence. The writer of this hasty tribute to his memory had the honour of knowing him intimate and never has he met a man more unselfish in his aims, more true and abiding in his friendship. more frank and chivalrous in his bearing, or more generous and genial in his feelings –

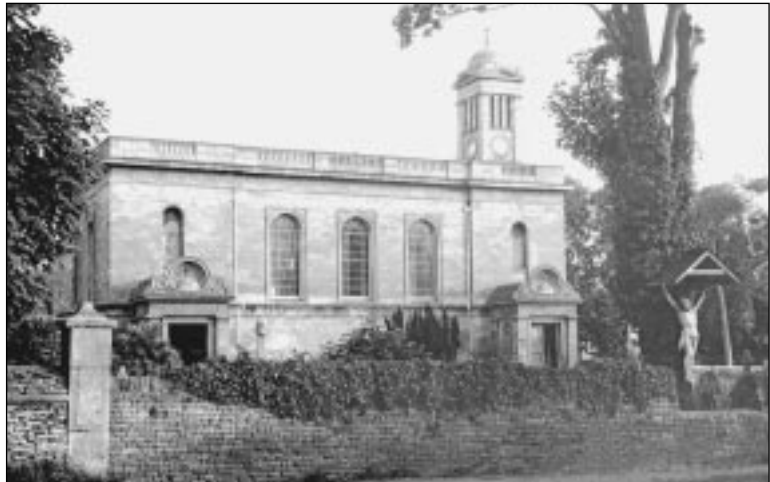
“His life was gentle, and the elements
 “So mixed in him, that Nature might stand up
 “And say to all the world, ‘This was a man.’”

Cut off in middle life, at a moment when a brilliant future in his newly adopted home again dawned before him, it will be felt by many of his professional friends that no ordinary man has passed from among them.”

There are considerable problems in dating Derick’s first completed works. the *New York Evening Post* obituary seems to indicate that his career was preceded by travel on the continent, but no record of dates or itinerary have emerged. His design for ‘a proposed church’ at Killesher, in County Fermanagh exists, and there is a signed drawing in the Representative Church Body. It is given at the head of the list of works on the Irish Architectural Archive database, though grounds for its early date are not given. However logical it would be for his first efforts to be made in Ireland, there seems a possibility that this project might be associated with the erection of a Chapel of Ease, at Druminiskill around 1855–60, which the Irish Architectural Archive cross references with Killesher.

Information given to the Irish Architectural Archive by Howard Colvin dates the Boatmen’s Floating Chapel on the Oxford Canal to the ‘1830s’, and it must be a strong contender for Derick’s first project in England. This is described as of ‘Grecian style with bellcote’, which is an interesting indication of his early taste in styles, in view of his later conversion to Gothic. This preference persisted in his Roman Catholic, Holy Trinity Church,

Fig. 1: *Holy Trinity, Chipping Norton.* Completed 1836. The bell tower and cupola became dangerous and were removed in the 1950s.
 Photograph: Centre for Oxfordshire Studies, Packer 312.



Chipping Norton, Oxfordshire which was opened about October 1836 (Figure 1). No design by Derick could be a sharper contrast with his later work. It too might be described as Grecian in style and was highly praised by ‘Viator’, a Catholic reporter, in the remarkably titled *London and Dublin Orthodox Journal of Useful Knowledge* of April 1, 1837.² After an engaging account of seeing the church from the Worcester Sovereign coach and receiving a description of it from the coachman, he also reflects on the satisfactory growth of the Roman Catholic faith after the oppressions of the past. In describing the church he claims that ‘its chaste and beautiful simplicity cannot fail to give pleasure to every man of taste who sees it.’ and remarks that it ‘has apparently two entrances with enclosed porticoes on the north side, but that at the north east end opens into a vault beneath the sanctuary. The porticoe’s finish[ed] with a sarcophagus, which is a bold, original, and fine conception of the architect, a Mr. Derick of Oxford.’

The dates for his St. John’s Church, Banbury (also Roman Catholic), are usually quoted as 1835–6, but a *Gazetteer* dates its opening to 1838. It probably came after Chipping Norton and shows that Derick had time to switch his allegiance to the Gothic style, though Pevsner thought that it has, ‘a mean W tower with top-heavy pinnacles’ and that ‘the Gothic details, as to be expected at this date, are thin and shallow’. Several of the sources describe the architects as ‘Hickman and Derick’ and there are other indicators that, for a short time, Derick was in partnership. There is also one reference in 1839 to another Hickman & Derick work at St James, Aston, Oxfordshire, with little detail except Pevsner’s dismissal of it as ‘drab and uninspired, a cheap cardboard Gothic preaching box.’

In 1839, the Gothic Revival received a tremendous boost,

with the formation of The Oxford Society for Promoting the Study of Gothic Architecture, later to become The Oxford Architectural Society. The list of founder members, in addition to the usual descending strata of Patrons, Bishops, College Professors and Honorary Members, included Ordinary Members, one of whom was 'Mr. J.M. Derrick'. In the second list of 1840, they managed to spell his name correctly. He continued to be listed throughout the golden age of the Society until at least 1856.

It was at this period that, in reaction to the Tractarian movement in Oxford, a scheme to erect a memorial to the Protestant martyrs, Latimer, Ridley and Cranmer, was set in train – as a reminder to the Church of England of the perils of a drift to Popery. In addition to extensions of the Church of St. Mary Magdalen – principally the addition of a north aisle – it was decided by the Martyrs' Memorial Committee to build a monument in the style of an Eleanor Cross, derived from that at Waltham. A competition for the design was held – entries to be submitted by 15 May 1840. The design by George Gilbert Scott and his partner Moffatt, was selected, but the rather strange, elongated design by Derick was said to have been the runner-up 'by a trifling majority'.⁴ His enrolment into the full stream of the Gothic Revival was complete.

Jesse Watts Russell of Ilam Hall, Staffordshire, was a generous donor to the appeal for funds for the Martyrs' Memorial, and seems therefore to have been a committed anti-Tractarian. When his wife Mary died in the Autumn of 1840, Jesse commissioned the design for a memorial in the centre of Ilam Village and Derick was chosen as architect and his new design for a much smaller Eleanor-style Ilam Cross was vastly better proportioned. It seems to have been built in quite short order and was certainly finished well before the Martyrs' Memorial. In addition to the usual attributes of an Eleanor cross, it incorporated basins fed with spring water, piped a considerable distance from a nearby hill. Ilam cross may well be among the best of Derick's Gothic Revival work and seems to have led to several other, large scale projects.

Meanwhile, Derick had also submitted designs for the north aisle addition to St Mary Magdalen, also part of the memorial to the protestant martyrs. But he was superseded by George Gilbert Scott, though consoled with the commission of work on the interior of the new aisle and other parts of the church, as well as by the contract for Ilam Cross. Further commissions from Jesse Watts-Russell were to be forthcoming in the area of Jesse's other estate near Oundle, Northants.

In the early 1840s, Derick also obtained much work on restorations of churches, some of them so radical as to constitute extensive rebuilding of major parts of the churches involved. In

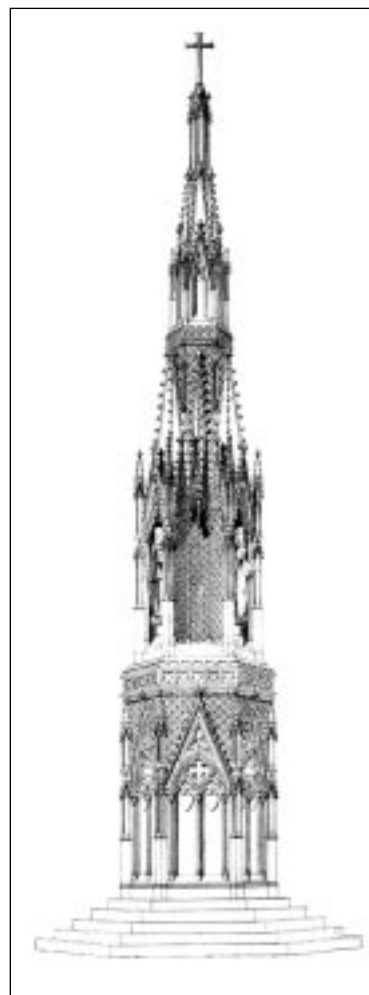


Fig. 2: Derick's entry for the Martyrs' Memorial Competition. Bodleian MS Top.Sen.a⁴

1840 he worked on St Andrew's, Sandford on Thames, Oxfordshire, where he made an exception to the normally *de riguer* 'First Pointed' style. According to Pevsner, 'J. Derick built the aggressively "Norman", W tower to replace a wooden structure. At the same time the chancel arch was rebuilt and two new windows were inserted, probably the N lancet in the chancel and the two-light window in the S wall of the nave.' In 1840-41 he carried out a less radical restoration at St. Giles Church, Oxford. The *Proceedings of the Society* reported work on 'the North aisle and the chapel at the east end of the south (now the Vestry) ... The east window of this chapel has been beautifully restored by Mr. Grimsley under the direction of Mr. Derick.'

In 1841, the Society published in Folio, "Working Drawings of Stanton-Harcourt Church, Oxfordshire, by John M. Derick, Esq., Architect." This is the only published work by Derick which has come to light, despite his obituarist's claim. In 1844, Derick exhibited at the Society some extra drawings for the second edition being prepared at that time. At a meeting of the Society in June 1841 he read a paper by Benjamin Ferrey on St. Catherine's Chapel, Abbotsbury. At the same meeting he displayed a model of the porch of St. Peter's Church, Oxford showing the construction of a vault without cement.

Throughout the 1840s, as the Society grew in size and influence, it was approached by many people wanting advice on restoration of their churches, or help with designs for new churches. Many of the projects were too small to appear in the Society's proceedings, but several major requests were reported. At the 1842 AGM of the Society it was announced that 'We have had the satisfaction of furnishing a design for a Gothic Cathedral at St. John's, Newfoundland, at the request of the Bishop. The drawings have been made by Mr. Derick, under the superintendence of the [Committee of the] Society. It is in the Early English style.' Superintendence by the Committee must have been the lot of all the architects producing designs for the Society to send out. It is not difficult to guess who would be blamed if a design was not accepted. In fact Derick was later superseded in the Newfoundland project - not for the first time - by George Gilbert Scott.

A more interesting case arose when the Society received a letter in March 1843, from the Chaplain to the Honourable East India Company, asking for them to supply a design for a church to be built at Colabah (now Kolabah), in the outskirts of Bombay (now Mumbai), as a memorial to the forces who died in the disasters of the Afghan and Sind campaigns a couple of years previously. By November, the designs by Derick were presented for inspection at a meeting of the Society and the occasion was

taken to praise the skill with which he had adapted the Gothic style to the extreme climate of India. The Master of University College commented that he thought that

Mr Derick had shewn considerable skill by the manner in which he had carried out this object, without injuring the Church-like effect, or departing from the purity of Gothic Architecture. The plan is cruciform, surrounded on all sides by a cloister masking the lower windows and protecting them from the sun, and enabling them to receive the sea breeze at all seasons; the western porch is large enough for carriages to drive under it, so that persons may enter the Church without being once exposed to the direct rays of the sun. There is a crypt under the Church, and an air-chamber in the roof, connected with the central tower and spire, so as to ensure a continual current of air.

These arrangements seem perfectly reasonable and it is clear that Derick also supplied specifications and estimates of cost – a considerable amount of work. A little later, engravings of one elevation (Fig. 3) and a ground-plan were printed in the *Proceedings*.

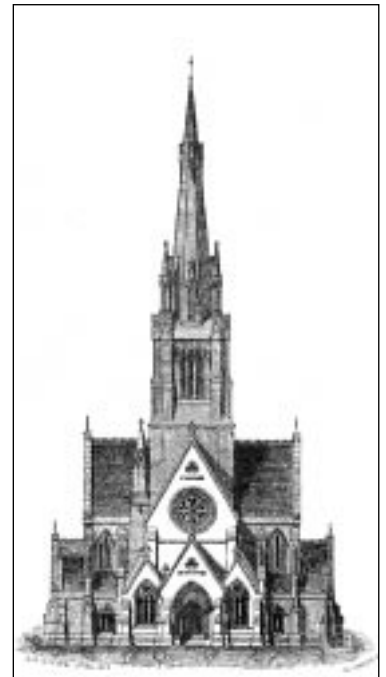
However, in June 1845, the proceedings recorded that,

The Committee regret to state that Mr Derick's beautiful design for Colabah, after all the pains taken to adapt it to the requirements of the climate, has been found altogether unfit for the purpose, as well as requiring an expense for its erecting far surpassing the extent of any funds which can be provided for that end. Under these circumstances a second application was made to our Society, and Mr. Salvin, one of our Honorary Members, has been engaged to furnish a second design at the expense of the Bombay Committee.

The church eventually built seems to have been designed by [Henry?] Conybeare. A year later, the Society received a handsome present of Derick's architectural engravings from the Bishop of Bombay, so there seem to have been no ill feelings in that quarter.

If Derick felt slighted by this experience, his feelings can not have been improved by a paper read to the Oxford Society in April 1845 by Mr. Millard, "On the style of Architecture to be adopted in Colonial Churches". In a more than slightly mean-spirited depreciation of Derick's design, in which, of course, he does not mention his name, he quotes from a letter from the Bishop of Bombay, giving hints on principles of design for hot climates, and infers that Derick's design failed to take them adequately into account. Indeed he goes on to claim that the problems were really insoluble, especially trying to reconcile the presence of *punkahs* in the nave with Gothic Revival orthodoxy.

Fig.3: Design for the Afghan Memorial Church at Colabah, Bombay, 1843 Note the low level cloister arches either side of the West end.



Derick's opinion about this scholastical put-down is not recorded.

However, Derick had some very successful designs. Indeed, in the Index of Contents for *The Ecclesiologist* of September 1843, there is a rare notice taken of mere architects, who never normally appear in indexes. The effect is rather spoiled by the rather crude classification of the men concerned, either as 'Approved' or 'Condemned'. 'Mr. Allen, Mr. Butterfield, Mr. Carpenter, and Mr. Derrick' get in under the wire, while apostates such as Mr Barry, and Mr Blore are cast out.

In September of the same year *The Ecclesiologist* reviewed a church by Derick in Trevor, Near Limerick, which indicates that Derick continued to find work in Ireland, even at this busy period of his life. In the Index of Contents, this church is given a small letter 'P', meaning praised. Indeed the reviewer writes, 'This is an excellent design and approaches very near to the style and spirit of an ancient country church. Simplicity is admirably maintained throughout; there is no attempt at elaborate detail or conspicuous ornament, but every feature is bold, consistent, and real.' Then, having found only seven points of criticism to make, comes the pat on the head, 'Upon the whole the design is deserving of high commendation.'

But one of Derick's more significant works was the design and building of the new church of St Saviour, Ellerby Road, Leeds. Pusey is reputed to have said to the Tractarians, 'We have heard of your sayings, let us hear something of your doings.', by which he meant church building. Obviously meaning to practice what he preached, he decided to pay for the erection of a new church and decided to choose a part of Leeds which clearly seemed to be in urgent need of religion, the 'Bank' District in the roughest part of the city. It was reported that, at the laying of the foundation stone, on Holy Cross day, 1842,

J. M. Derick, Esq., the Architect, handed the mallet to Dr. Hook who laid the stone. ...Very soon afterwards it was discovered that the stone lay over the shaft of a disused mine, but as the situation was so good, and so well adapted for a Parish Church ... £1000 had therefore to be spent in making the foundation secure. The foundation stone bears the inscription, 'A.D. 1842 ... JOHN MACDUFF DERICK, of Oxford, Architect. JOHN NEWLAND HILLAS, of Headingley, Builder'

Pevsner says of St Saviour, 'Macduff Derick's is a remarkably serious piece of design, both scholarly and emotionally potent.' He refers to a planned spire (never built) modelled on that of St Mary Oxford.

The church was consecrated three years later and it was originally intended that the name would be Holy Cross but, in the first of many pettifogging objections by an obstructive Bishop, it

was named St Saviour. He also objected to the inscription over the West door, 'Ye who enter this holy place, pray for the sinner who built it.' Whether this meant Pusey or Derick or even Hillas the builder is not revealed. The church has been described as the very first Tractarian church and its Anglo-Catholic leanings led to the expected controversies, the result of which was a group of parishioners and clergy seceded to Rome and building their own Roman Catholic church in Leeds.

Late in 1844, the results of a competition to design a new Choristers' School at Magdalen College, Oxford were announced and Derick won the contest, his drawings being handed round at a meeting of the architects' society in May the following year and exhibited at the Royal Academy and, as late as 1852, at the Royal Hibernian Academy, in Dublin. The opposition included no less than Pugin and Scott and this triumph was widely noted. Unfortunately, an anonymous letter in *The Builder* of 30th November, made a not very subtle insinuation that Derick had been allowed unfair advantages, perhaps even having had access to the other entries as well as being allowed to enter his designs a fortnight after the deadline in the printed instructions for the competition. This was hotly denied in the next issue, by a letter from the College Bursar, J.R. Bloxham, who vouched that, 'Mr. Derick has never had a single glance at any one of the numerous designs intrusted to my care, and laid before the college for its decision, and I may truly say that Mr. Derick had no facility or advantage allowed him which had been refused to any other competitor.' Nevertheless, Derick's design was not carried out and the School was eventually built to a design by John Buckler in 1849.

Around 1845-46 a Church by Derick was built at Birch-in-Rusholme, Manchester. The reviewer from *The Ecclesiologist* had to admit that he had not seen this church but had 'been favoured with a description by a friend on whose taste we rely' and 'a newspaper account', for his critique. Relations with Derick show signs of deterioration. The reviewer 'could have wished'; 'could very heartily have wished'; 'had seen the elevation of the east end, which we do not think felicitous', etc etc.

In 1846, Derick's Church of Ireland church at Clonbur, Galway indicates that Derick was still actively engaged in Ireland. The caption for the drawing exhibited at the Royal Academy describes it as an 'Episcopal chapel now erecting ... for Lady E.S. Clements'. *The Ecclesiologist* is rather cool about a drawing, almost certainly of this building, exhibited at the R.A., where it accuses the chapel of the sin that dare not speak its name in ecclesiological circles – 'without the vestige of a chancel.'

In the same year, he started on a large church of St Mark at

Pensnett, Kingswinford, Staffordshire. This handsome church was built, on the steep slopes of Barrow Hill, to serve the new district parish of Pensnett, and cost £13,000. The June edition of *The Ecclesiologist* noted that they had received a lithograph of the church, taken from the south-west. The decline in Derick's relations with the Ecclesiologists then seemed to reach a nadir. The review was scathing, with an affected regret, - 'We are really sorry to have to criticise this church. It is a very wearying thing for us to have time after time to repeat the same blame of the same faults, to have to put so many earnest persons to pain, by unfavourable notices of churches, which are really churches in their mass, and not conventicles, ... We are fully alive to the imputations which we may render ourselves liable to, of unfair feelings whether of praise, or of disfavour to particular individuals.' The complaints are based on the accusation that, 'It is designed too much for effect.' and refers to 'needless profusion of ornament, and irregular multiplicity of effects'. They go on to assert that 'such a design ought never to have been entertained.'

Not surprisingly, the following issue of the Proceedings refers to a letter (not, of course, printed in full) received from the incumbent of St Mark's, 'with the tone of which we are much grieved and surprised.' They plead wide-eyed innocence of the accusation of having 'administered unjust and unasked-for condemnation to one who "might indeed have looked for sympathy and encouragement"' and of 'pique against particular architects'. They add an objection to 'the use of transepts in modern churches', shown in another print they have received and then insert an escape clause about judging from drawings. Pevsner, however, thinks this church, 'A large serious, decidedly High Victorian building.', despite 'an unfortunately incomplete S tower.'

In 1847 Derick designed one of his very few domestic buildings, Stanmore Hall, Middlesex. This was built for the prototype Oil Magnate, William Knox D'Arcy. Later, it was described by William Morris as, 'a wretched uncomfortable place! a sham Gothic house of fifty years ago ...'. The hall was extensively altered in c.1890.

Also in 1847, one of Derick's most important restorations was carried out for the Watts-Russell family at Benefield, the parish in which their second large estate at Biggin Hall, near Oundle was situated. About this time Ilam Hall became the usual country residence for Jesse Snr. and Biggin for his eldest son Jesse David, but it seems likely that Jesse snr would have been the patron of this radical remodelling of the building. Pevsner quotes Goodhart-Rendell in characterising the completed scheme as, 'An important specimen of the sumptuous Tractarian church' but this is an

opinion which the Watts-Russell may not have found congenial, since it had been only six years since Jesse had supported the Martyrs' Memorial appeal and Ilam Cross, with its close connection to that at Oxford, could be interpreted as an anti-Tractarian tract-in-stone. Benefield is an illustration that a sumptuous church was not necessarily a symbol of Anglo-Catholic allegiance. Jesse never seems to have leaned to the right in religion and was horrified when his second son Michael, converted to Rome.

The Ecclesiologist did not get round to reviewing this restoration until 1852, when they seem to have taken a reasonably positive attitude to it, finding that, 'Everything is most solid and costly in construction, and the design is very fair'. They also had praise for Watts-Russell, who eschewed the provision of a bench and desk for him in the chancel, 'but with excellent taste that gentleman prefers a seat in the nave'. There was also praise for the use of polychrome, very handsome fittings and a complete floor of encaustic tiles. Typically however, their praise had to be qualified. 'Upon the whole this interesting church must take a high rank among the many which owe their restoration to the earlier times of the present movement.' The implication that, in a few years, their ideas of good Gothic Revival had significantly evolved hardly sits fair with their earlier obsession with a fairly narrow series of orthodox principles. Goodhart-Rendell's praise and Pevsner's echo of it tend to indicate that Derick was at the peak of his 'restoration' powers.

There then occurs what may be evidence for the break in Derick's career mentioned in his *New York Evening Post* obituary, since there is only the restoration of a window in the south chapel of St Giles parish church in Oxford and restoration and windows at the Church of St Peter & St Paul, in Marton, Cheshire before the (possible) resumption of Derick's practice in 1850, when he started to design a church to be built at Carlow in Ireland. This was the Bruen Testimonial (Church of Ireland) Church.

In 1841, Colonel Henry Bruen was returned to parliament in an election the result of which was challenged. There seems to have been a collection to finance his defence of the election petition but, when he received a petition for the erection of a new church and the petitioners had only £2,000 in hand, he agreed to cover the rest of the cost from the funds raised for his case – presumably the money not having been needed after all. Derick's wife, Joyce, laid the foundation stone on 21st May 1852 and the building was completed in 1858, when *The Builder* for 28th August reviewed it. One interesting feature was that, 'Attached to the tower is a smaller one of octagon shape, terminated with pyramidal roof and crocketed pinnacle, and containing a winding

staircase leading to belfry and to the pulpit, through a doorway formed with solid granite in the massive but deeply splayed and moulded pier of the tower.' Here might be noticed a trace of the eccentricity which was to appear more prominently later. The review also remarked on the polychrome effect of the use of several different local granites and window tracery, gurgoyles, [sic] &c of Yorkshire stone on the exterior

The fate of the church was quite strange. In 1926 it was purchased by Very Rev. James Fogarty parish priest of Graiguecullen, was taken down stone by stone and was re-erected in his parish as the Catholic Church of St Anne. 'It still lacks its spire, the stone of which [is] awaiting a propitious time for erection. Both at the taking down and the erection of the church, a steeplejack was killed.'

The suggestion in the *New York Evening Post* obituary, that Derick may have suffered from mental problems, might be considered to be supported by Derick's final Irish design, which is only the second domestic building which has been traced. This was for a house for John Dawson Duckett, described in *The Builder* in 1855 – Duckett's-grove, Carlow.

The Builder quotes the *Carlow Sentinel* describing the 'new buildings',

The mansion is said to belong to a transition period between the thirteenth and fourteenth centuries. The style is castellated domestic. It consists of a centre and wings, - the centre, composed of the principal gateway, with lodges on either side, in flanking towers to the gateway. These towers are of unequal height - the one being 50, and the other 43 feet - the taller tower having a characteristic spiral stair leading to apartments above, which are fireproof. By the staircase, which is continuous, there is an ascent to a level flat or terrace of solid masonry, composed of Carlow flags with drips, after the manner of Roslyn Castle. The pile of the building is of irregular outline in plan, covering an extent of about 240 feet. The design is by Mr. J.M. Derrick [sic], and the contractors are Messr. Kelly and Kinsella, who have been occupied about two years in the work.

The Latin tag on Wrens memorial, 'Si monumentum requiris, circumspice', would, one hopes in Derick's case, be applied to one of his successful 'High Victorian' designs such as St Saviour, Leeds or St Mark, Pensnett – but Duckett's-grove?

The Duckett family had lived there until around 1915. The house was gutted by fire in 1933 and the Bishop Foley Schools were partly built with the cut stone from the ruins. But the shell of the huge range of the building and the spiral staircase tower survived. Could it be the work of a madman?

The *New York Evening Post* obituary, tells us that Derick arrived in America in the Summer of 1858, so there is a gap



Fig.4: *Ducket's-grove, Carlow.*
 Photograph by Suzanne Clarke.

between his last recorded buildings and his arrival. This may be the withdrawal from architect referred to, but would not allow time for its resumption. His death, 'recorded in the journals of the 20th instant' [September] 1859 must have occurred within a short period before that date.

A rather sad epilogue to Derick's life was reported in *The Builder* of October 26th 1861. After a short obituary, referring to Derick dying 'recently' and causing many sources to list 1861 incorrectly as the date of his death, it announced that

We regret to learn that his widow, who has come to this country for the recovery of her child's health, is now in entirely destitute circumstances. She is endeavouring to raise a small sum to enable her to return to America, where she anticipates a better opportunity of obtaining a livelihood than in this country. Mrs. Derrick, we are glad to learn, is meeting with much sympathy from the members of the Architects' Benevolent Society; and we trust she will speedily be able to realize the object she has in view.'

LIST OF DESIGNS EXHIBITED & ADDRESSES

Royal Academy of Art

- 1843 1228 New church of St. John the Evangelist at Marchwood, Hants.
1263 New cathedral church at St. John's, Newfoundland
- 1844 1059 Memorial to a lady now erecting at Munich.
1142 Holy Cross new church, Leeds.
- 1845 1220 New choristers' school, etc., Magdalen College, Oxford.
1291 Interior of an Anglican church.
- 1846 1290 Design for restoring Eton College.
1291 The Episcopal chapel now erecting at Cloabur [sic - Clonbur], Mayo, for Lady E.S. Clements.
- 1852 1217 New church at Carlow, SE view (No. 1217)
Interior of new church of St. James at Birch, near Manchester.

Royal Hibernian Academy

DERICK, John McDuff A.R.H.A.

- 1846 Clonbur Church (No. 210)
1853 St Saviour's New Church, Leeds. (No. 173)
New Church of St James at Birch near Manchester.
(No. 210)
Choristors' Buildings, Interior of Hall, Magdalen
College, Oxford (Nos. 216; 389)
Design for the Bruen Testimonial Church, Carlow,
SE view. (No. 373)

**National Exhibition of the Arts, Manufactures &
Products, Cork.**

- 1852 Stanmore Hall. (No.262)
Afghan Memorial Church, Colaba (No. 264)

Addresses used

- 1839 St John's Street, Oxford.
1843-46 54 Cornmarket, Oxford. 'Left c.1848'
1846, 1852 Hanover Chambers, 13, Furnival's Inn,
London W.C.

Restoration, Restoration and BBC2

Bethesda Chapel

It was not many years ago that the term Victorian stood for things which should be despised, and if they were buildings, demolition was the best solution. Times change and so do attitudes. So much so that earlier this year the BBC felt it worthwhile to transmit a multi-part programme on restoration at

Bethesda Chapel, Hanley, Stoke on Trent in 2003



peak times, all be it on BBC2. Amazingly both Victorian and Edwardian buildings featured and the winner was a Victorian public baths. Times really do change.

Those who found the programme combelling watching will have seen the Historic Chapel Trust entry, the Bethesda Methodist Chapel at Hanley, Stoke on Trent. Happily the building made it to the final competition but sadly did not win

The Trust acquired the chapel from the Bethesda Heritage Trust in October 2002 with a view to restoring it to some form of public use. The cost is likely to be about £2m. All publicity is good publicity and despite not winning the BBC Restoration competition the Trust has received an offer of £200,000 from English Heritage and the promise of 70% future maintenance funding. The Chapels Trust is now applying to the Heritage Lotter Fund and other grant giving bodies in an attempt to get sufficient money to start the repair work. However, if you know of somebody with some cash to spare they would be delighted to hear from you.

The chapel is an impressive piece of architecture and in the nineteenth century was one of, if not the, most important places of worship in the town. Some say it could hold 2,000 others claim 3,000. Whatever the numbers they were vast and the Chapel provides ample evidence of the popularity of non-Conformity in the Potteries.

Built in 1819, it replaced an earlier structure dating from 1798. The exterior is of chequered brick with a curved end at the south west and there is an adjacent minister's house. The entrance façade was added in 1859. It is rendered with five bays and eight Corinthian columns in an ornate Italianate style. Above there is a large Venetian window supported by four other windows topped with segmental pediments. Inside, the pulpit (added in 1856), a continuous tiered oval gallery and huge organ in a classical case, dominate. In 1887 the ground floor pews were renewed and new windows installed.

The chapel closed in 1985 and shortly after this the Open University produced a film on Non-Conformist chapels, one of which was the Bethesday Chapel. The presenter was a young and sprightly Chris Wakeling. Almost 20 years later the building is a rather sad affair. The window glass is broken, the paint peeled and the building occasionally occupied by pigeons but there is still a hint of grandeur and a suggestion that once it was very different. In the mid 1800s this was the place to go to and the place to be seen in. Here you would gorge the senses with words and music. Amazingly the brain behind the design was not that of an architect, but a schoolmaster H. J. H. Perkins.

We wish the Trust well in their attempts to find the money to bring the Berthesda Chapel back to life.



*Bethesda Chapel
Hanley, Stoke on Trent*

Penrose Methodist Chapel, St Ervan, Cornwall

Bethesda Chapel may have been grand but the chapel at St Ervan is just the opposite. Utterly simple and unpretentious and a rare survivor amongst the wayside Cornish Methodist chapels, and one of only six small chapels in Cornwall where the original box pews are still complete and unfiddled with.



*Penrose Methodist Chapel,
St Ervan, Cornwall*

Built of slate rubble, the chapel is rectangular. The virtually unaltered interior has plain plastering and twelve-paned windows on either side of the door. The pulpit has turned balusters with a panelled enclosure in front of rimmed benches which face the middle and create a meeting area.

Restoration will cost £58,000 and grants from the Heritage Lottery Fund, Cornwall Historic Churches Trust and the David Knightly Charitable Trust mean that the Trust should have no real difficulties completing the necessary work.

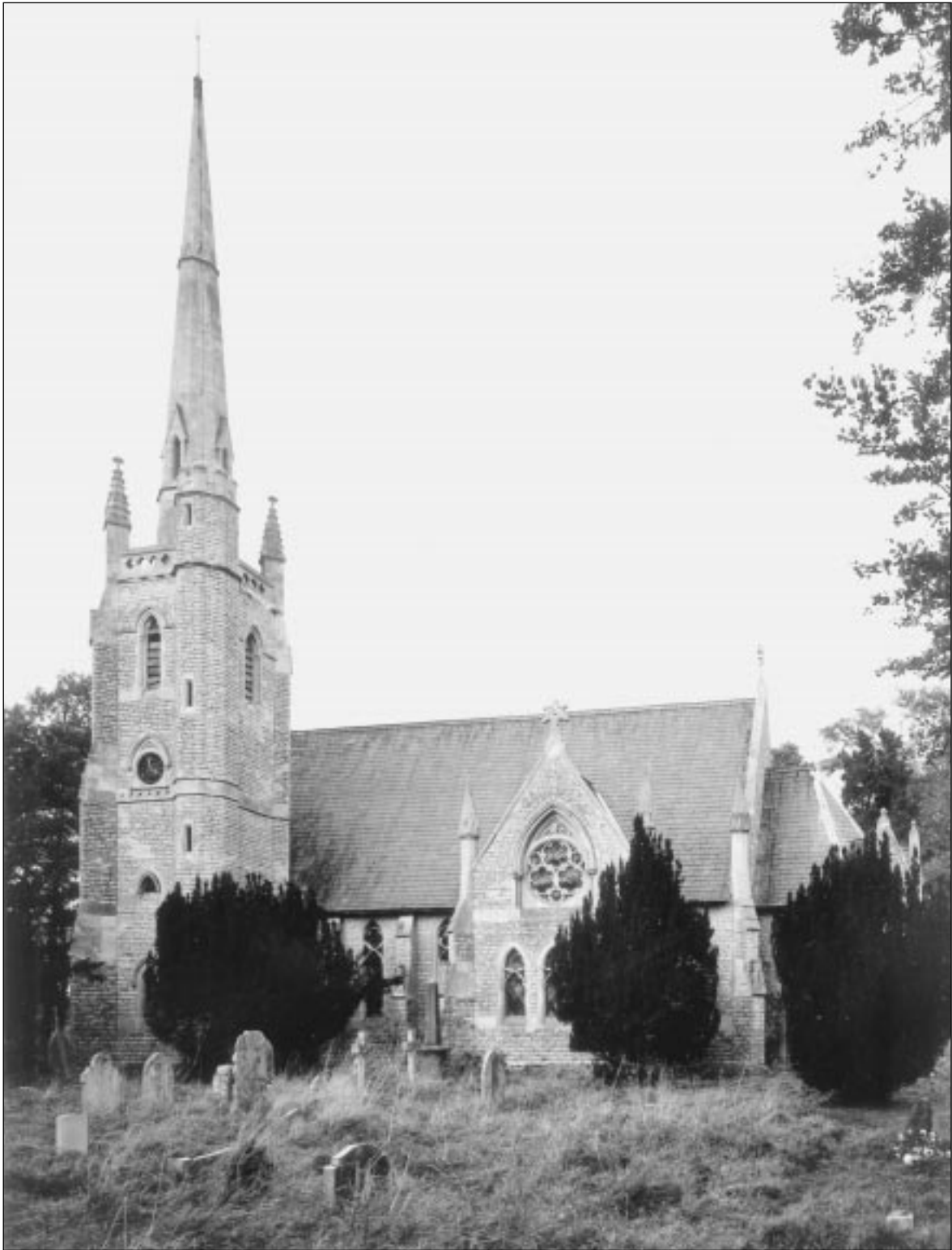
If you are interested in visiting the chapel telephone the local keyholder on 01841 540737.



*Penrose Methodist Chapel,
St Ervan, Cornwall*



Penrose Methodist Chapel, St Ervan, Cornwall



Umberslade Baptist Church, Tanworth-in-Arden, Warwickshire

Umberslade Baptist Church, Tanworth-in-Arden, Warwickshire

A somewhat grander chapel which dates from 1877. It was paid for by George Frederick Muntz, a Baptist convert, and built within his country seat some 10 miles south-south-east of Birmingham. It was designed by George Ingall.

The chapel is built of blue lias with limestone dressings. The roofs are of Welsh slate and there is a nave, polygonal chancel, transepts and a three stage tower topped by an octagonal spire. All a bit rogueish.

Inside the timber furnishings are largely intact, the ethos being dominated by the Gothic pulpit with an open baptistry in front. The windows are glazed with some spectacular stained glass, but with geometric patters as was the non-conformist habit.

It will cost £475,000 to restore but the Heritage Lottery Fund have already promised £347,000 so again cheques of all sizes are welcome. The building is grade II*.

Umberslade Baptist Church, Tanworth-in-Arden, Warwicks



Odds & Ends

Best of 300 - Tourist Church Awards

East Lindsey churches were outstanding in the Tourist Church of the Year awards for 2003 which were presented by the Bishop of Lincoln at the Cathedral on Monday evening 23rd June.

Louth St. James was overall winner for the second year running. It has the tallest parish church spire in England and receives visitors from all over the world. Second overall was Horncastle St. Mary, which entered the award scheme for the first time this year.

Lincoln City churches were also successful. Lincoln St. John the Baptist on the Ermine Estate was third overall, followed by Lincoln All Saints on Monks Road. Both churches offer a warm welcome to visitors.

The award scheme also has separate classes which recognise the differing resources churches have to call on when welcoming visitors. There is a special class for small parishes, containing less than 500 electors. In this class West Lindsey District was prominent the winner being Waddingham St. Mary, with Stow Minster in second place. Langton by Wragby (birthplace of Stephen Langton, creator of Magna Carta) was third. Also in West Lindsey is Barney St. Lawrence which was third in the Medium sized parishes

Other churches recognised as high achievers were Barrowby All Saints, near Grantham (first in Medium sizes parishes), Grantham St. Wulfram (second, major churches) and Spalding St. Mary & St. Nicolas (third, major churches).

Not all the entrants were from the Church of England. Epworth Wesley Memorial Methodist church was second in Medium sized parishes, repeating its success in earlier years. It has been very busy this year with visitors from all over the world coming to Epworth to mark the 300th anniversary of John Wesley's birth, the founder of Methodism.

Three hundred churches were involved in the award scheme from across the whole of the historic county of Lincolnshire. The awards were made at a service of Celebration of Church Tourism which was held in Lincoln Cathedral at 7.30pm on Monday 23rd June. It was led by the Bishop of Lincoln and attended by senior civic representatives of the nine local authorities who are partners in Church Tourism with the Diocese of Lincoln.

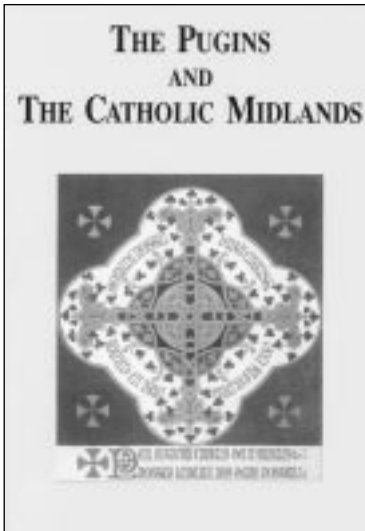
The 300 churches involved in the new Church Tourism Cascade project were also commissioned by the Bishop of Lincoln. The service concluded with the whole congregation processing, with singing and banners, out of the Great West Door

of the cathedral. Further information is available from 015222 529241 or church.tourism@lincoln.anglican.org



Alan Teulon is seeking any information about an architect Edward Ellis of London (c.1817-1890). He designed St Mark, Peterborough and St James, Edmonton and was possibly involved with St Clement, Old Romney. Any information will be gratefully received at 54 Clarence Avenue, Queens Park, Northampton NN2 6NZ or on e-mail ateulon@waitrose.com

Book Reviews



Roderick O'Donnell:

The Pugins and the Catholic Midlands

(Gracewing, Leominster, 2002, 124 pp., 58 pls, 29 col pls,
£7.99, pbk,

ISBN 1 871269 17 8)

The rise of Pugin studies in the past quarter of a century has been prodigious. Cornerstones of the new studies were the catalogues of Pugin's drawings at the RIBA (of 1977) and the Victoria and Albert Museum (in 1985), followed in 1987 by the critical bibliography and in 2001 by the first volume of Pugin's correspondence. The major exhibitions in London (1994), New York (1995) and Australia (2002) have attested not only to the international interest in Pugin's work, but also to its variety. We now have essays on Pugin's churches, his furniture, his glass, his metalwork, his ceramics, his textiles, his publications and his principles. There have been special studies of Pugin in Staffordshire, of his monumental brasses and of his favourite builder. Such is the scale of interest that the Pugin Society has been formed, and with it a lively publication, *True Principles*.

Though a wealth of scholarship has been directed to Pugin's work it will be many years before the cycle of revisions to the Pevsner volumes – not to mention the guide books in parish churches – can catch up with all this research. Hence the welcome appearance of Dr O'Donnell's Puginian guide to the Midlands. It is a valuable work, drawing on virtually all the available sources to provide an informed introduction to the architecture of Pugin and his sons across a great swathe of England, from Reading to the Potteries. The Midlands, as O'Donnell argues, were the heart of Pugin's enterprise. Supported by the Earl of Shrewsbury and a number of traditionally Catholic families, Pugin had a base of patronage that was unmatched elsewhere. From this relationship followed the stream of churches, houses, monasteries and schools that form the core of this book.

O'Donnell is a sure guide, who sees and understands many things that others might overlook. In the 'matter-of-fact' brick chapel of St Anne at Stone he draws our attention to the hinges which once enabled the nave to be closed off and used as a school. And to balance the sympathetic study of Pugin's elaborately decorated church of St Giles at Cheadle, O'Donnell

illuminatingly notes how tenuous was the catholic cause in Cheadle after the deaths of Pugin and his patron: the priest died in 1860 'in great poverty and in a state of near starvation'.

All readers will benefit from the author's deep knowledge of Pugin's work and of English Catholicism, though the newcomer might also regret that there are no maps and sometimes few clues as to the location of a building. And, while the text is generously supplied with footnotes, it does not include cross-references to the well-chosen illustrations. But the book will earn a place on the shelf of all those who are interested in Pugin as well as those who live, work or worship in one of his Midlands buildings. The publisher is to be commended for his initiative in producing a work which, complete with colour plates, is affordable by the general reader as well as the aficionado.

Christopher Wakeling

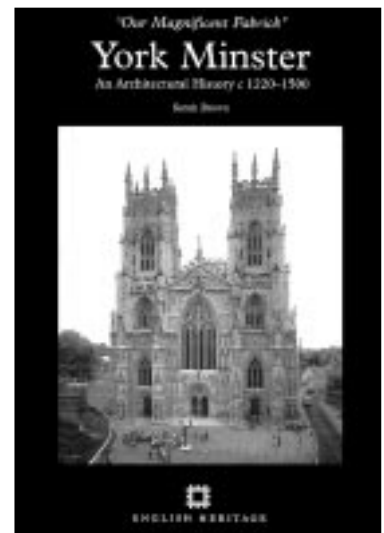
Sarah Brown:

York Minster An Architectural History c.1220-1500

(English Heritage, Swindon, 2003, 332 pp., 350 pls, 30 col. pls, 8 plans, £65.00, hdbk, ISBN 1 873592 68 X)

The comprehensive survey of York undertaken by the RCHEM, beginning in the 1960s, resulted in a series of publications which told the definitive story of the city's buildings. However, the volume intended to deal with the Minster remained incomplete until work on it was resumed by Sarah Brown. Bringing together the work of a number of earlier researchers whose work had remained incomplete – and making not inconsiderable use of several early nineteenth century writers and draughtsmen – she has now produced what will surely be the standard work on this subject for the foreseeable future.

In meticulous detail, using a combination of archaeology – with the extensive excavation in the 1960s to underpin the failing central tower contributing much – and written records, the story of the building of the cathedral which we see today is told. Preceded by an account of the earlier church that was gradually replaced from 1220, successive chapters chart the events surrounding each phase of building operations up to c.1500. It is salutary to reflect that for nearly 300 years, work and worship at the Minster took place against a background of the mess and disruption of almost constant building work, and that the eventual prize of the completed building preceded the



Reformation by a mere half century. Throughout, architectural history is interwoven with issues of patronage, liturgical innovation and decorative symbolism. Despite the scope and complexity of the material, the story is told with clarity and elegance.

The price may be seen by some as high, but this is scholarship and book production at its very best; it is a volume that has been well worth the wait.

Christopher Webster

James B. Simpson and George H. Eatman:

A Treasury of Anglican Art

(Rizzoli, New York, 2002, 224 pp., over 200 col. pls,

£34.95 hdbk,

ISBN 0 8478 2467 5)

This is a sumptuously produced book extensively illustrated throughout with colour. Open it at almost any page and one is confronted with great works of art reproduced to the highest standards. This is essentially an American enterprise and its authors are to be congratulated for interpreting the word 'Anglican' in its widest sense. Thus many of the artifacts are to be found in American Episcopalian churches and are likely to be much less well known on this side of the Atlantic. Indeed, the trawl for material doesn't stop there: this is a world-wide collection of paintings, sculpture stained glass metalwork, mosaics etc. However, anyone hoping to find a discussion of the crucial ingredients of Anglican – as opposed to a more general Christian – art will be disappointed. The text is largely limited to descriptions of the illustrations and the authors make no attempt to differentiate between pre- and post-Reformation products. For them Anglican Art means simply now to be found in an Anglican or Episcopalian church, or even once associated with one. Thus we find here a painting by Duccio, the medieval stone screen of York Minster and the twelfth century mosaic pavement of Canterbury along side works from a more obviously Anglican tradition by Constable, Comper and Moore. There is, of course, little from the seventeenth and eighteenth centuries. Scanning the pages, one is struck by the extent of the nineteenth and twentieth centuries' revival of earlier forms and iconography which suggests an almost seamless continuity of pre-Reformation traditions, especially in prosperous, modern America.

Christopher Webster

Christof Thoenes et al:

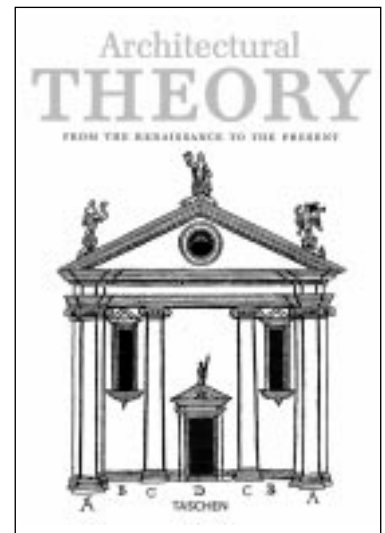
Architectural Theory from the Renaissance to the Present
(Taschen, Koln, 2003, 845 pp., several hundred plates,
£19.95 pbk,
ISBN 3 8228 1699 X)

An interesting and welcome development in architectural publishing in the past decade has been the expansion into the British market of two German publishers Taschen and Konemann. Not only have they achieved exemplary standards of production and illustration but, more importantly, they have succeeded in broadening our horizons. Many of their texts are translations into English of foreign scholars who have brought not only useful information about hitherto inaccessible Continental architectural developments, but they have also examined well-known British material from new and refreshing perspectives. *Architectural Theory* succeeds on all these fronts.

Unlike other publications on the subject (for instance, Kruff's) which have tended to discuss groups of related books together and, inevitably, to take a comparative approach to the material, this one examines 117 treatises – beginning with Alberti and ending with Charles Jenks – treating each one individually. This methodology has strengths and weaknesses. Chapters are grouped together by country of origin: Italy, France Spain, England, Germany and finally an international section covering the twentieth century. Throughout, the majority of the material is concerned with secular buildings in the Classical style, but there is also much here to interest readers of *Ecclesiology Today*: there is, for instance, Villard de Honnecourt's early 13th century sketch book that forms an early attempt to collate current thinking on the design of great churches; Friedrich Hoffstadt's *Gothic A-B-C: Basic Rules for Artists and Craftsmen* of 1840-45, which is a practical manual for designers; Carl Heideloff's *The Little Old German (Goth) or the Foundations of the Old German Style of Building ...* of 1849-52, where the author attempted to explain the laws of Gothic architecture and codify them into a system that could be taught, much in the way that the rules of Classical architecture had been developed. These sit alongside chapters on more familiar, but no less absorbing writers like Pugin, Ruskin and Viollet-le-Duc.

The scope of this substantial book is considerable. It is unlikely to be read from cover to cover, but it offers a useful and comprehensive compendium of the divers and fluid fashions of architectural theory.

Christopher Webster





Catriona Blaker:

Edward Pugin and Kent; his life and work within the county
(The Pugin Society, Ramsgate, 2003, 71pp., 32 illus.,
£5.00

ISBN 0 9538573 1 X)

Copies can be obtained from the Pugin Society:
020 7515 9474

The numerous monographs on A.W.N. Pugin all make reference to the work of his son Edward Welby Pugin, and he features prominently in Roderick O'Donnell's chapter 'The Later Pugins' in Atterbury and Wainwright's *Pugin: a Gothic Passion* of 1994. Now our knowledge of EWP is greatly amplified by this informative volume on his life and work in Kent. Although he spent his childhood in Ramsgate and much time there as an adult, as well as designing a range of buildings in the county, he was an architect with both a national practice and reputation. While our author acknowledges the limits of her self-imposed geographical boundaries and makes various references to his work elsewhere, it could be argued that this book has a tendency to skew our understanding of EWP's career; his generally unremarkable churches in Kent and Ramsgate's Granville Hotel are humble scraps when set aside his numerous and compelling designs for cathedrals and large churches in England, Ireland and on the Continent. On the other hand, the book is rich in details about his life and personality, and there is much engaging material about his financial affairs and fondness for litigation, often with disastrous results. The final chapter seeks to place EWP in the context of his contemporaries such as Street and Burges, but it is a task that warrants more than the thousand or so words available for it in this modest publication, and readers are likely to be left dissatisfied. Inevitably, the question will be posed: 'would EWP have achieved fame without his father's name and connections?'; unfairly, perhaps, readers of this book may conclude 'no'. However, one would like to think that Dr Blaker's absorbing narrative at least prompted them to look a little further first.

Christopher Webster

Letters

From: Alan Teulon

Trinity Sunday, 15 June, saw the rededication of one of the finest victorian churches in London, after substantial refurbishment. The event was led by Rt Rev'd Richard Chartres, Bishop of London.

St Mary's Ealing was an important achievement in the latter part of the career of **Samuel Sanders Teulon FRIBA (1812-1873)**. He recast what had been a simple Georgian church into a much larger building, with the original forming the core of the new "Byzantine shrine". At the consecration on 30 May 1866 Bishop Tait commented "*St Mary's has been transformed from a Georgian monstrosity into a Constantinopolitan basilica*".

Sunday's event was the culmination of about twenty years of planning, negotiation, fund-raising, hoping and praying. Exterior repairs and complete internal refurbishment of this Grade II listed building cost over £1.5 million. The work included restoration of the interior to closely match the original finishes and colours that Teulon used, the cleaning of all features and the provision of more suitable lighting and heating and new oak bench seats. Over 500 guests joined with the Bishop and church officials to admire the achievements of current architect designer Ron Sims, project architect Clive England of Thomas Ford & Partners and builders Kilby & Gayford.

The former gloom of St Mary's has been replaced by the vibrant and multi-coloured interior in keeping with that of Teulon. This remarkable transformation demonstrates the vibrant enthusiasm and commitment of the present church community for the future of this wonderful place of worship and outreach.

54 Clarence Avenue
Northampton
NN2 6NZ

From: Phil Motram

You will be interested to hear that on Friday 26th September, the Planning Control Committee of the Peak District National Park Authority considered a proposal to make a Compulsory Purchase Order for Ilam Cross when the Ilam Cross Trust, which we are setting up, had collected enough funds for the conservation of the monument and the endowment of a fund to maintain it for the

future.

Catherine Mate (the Conservation Officer for the Built Environment at PDNPA) and other officers made favourable reports on the matter and I made the standard three-minute, planning meeting gabble about the Trusts future.

The motion to agree to carry out the Order and convey the monument to the Trust was adopted **unanimously**.

So, the 'ownership' problem has at last been solved and the work of Incorporating the Trust and registering it with the Charity Commission can now go ahead, as prelude to the hard work of fundraising.

This has taken a long time to achieve but now the hard work starts.

I feel sure you will be interested to hear the news.

philm@ilamhistory.net

From: Tim Cockerill

I am researching Victorian Squarsons (Squire and Parson of same parish) and would be glad to hear from members of local examples, men like the Rev Sabire Baring-Gould of Lew Trenchard, Devon, and families such as the Markers of Gittisham, Devon, who combined the final notes of Squire/Lord of the Manor and Rector/Vicar.

The Old Mill House
Weston Colville,
Cambridge
CB1 5NY

From: Anne Willis (Mrs)

I have recently been introduced to your most interesting journal, and shall be taking out membership of the Society.

I am trying to find out more about a John Harris. Would it be possible to enter a plea in the journal concerning him? I shall also be submitting it to the Wiltshire Local History Forum.

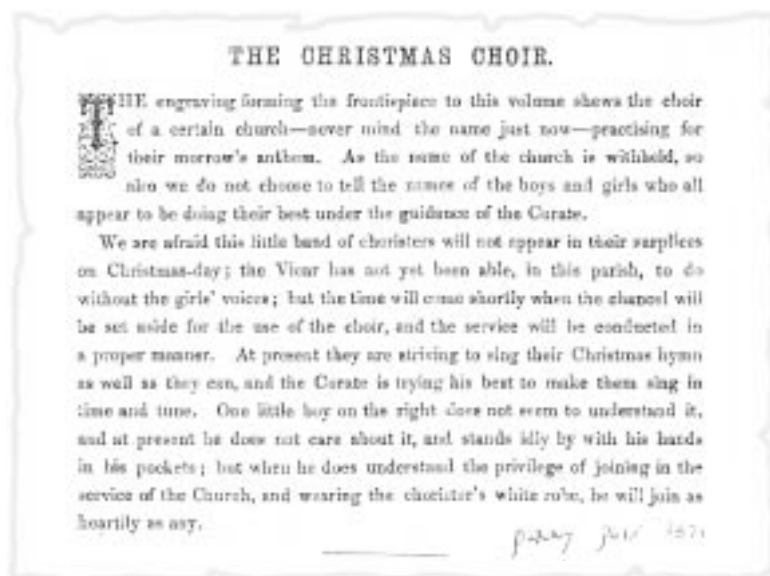
zen16073@zen.co.uk

From Arthur Percival

We have a fund-raising second-hand bookshop here and apart from helping to keep the wolf from the Society door this sometimes comes up with mildly interesting books from which we are able to photocopy extracts.

You might just be interested in the enclosed engraving and text, from the *Penny Post* volume for 1871. This is a rather charming 'snapshot' of a moment when the church choir is in a transitional state. And the text is also a pretty subtle bit of education – propaganda – whatever. I'm not at all sure I could do as well!

The Faversham Society
10-13 Preston Street
Faversham, Kent ME13 8NS



From: Peter Mountjoy

Richard Durman's intriguing and wide-ranging exploration of the significance of the use of spiral, or 'Solomonic' columns on the Gorges Monument in Salisbury Cathedral (c.1635) (*Ecclesiology Today*; issue 29, Sept. 2002, pp.26-35), prompts me to highlight an issue relating to the use of such columns on this monument which I believe to be unique, and fascinating.

A spiral column can twist in one of two directions: clockwise or anti-clockwise from top to base. Where such columns are used in pairs, it is the convention for one to twist one way, and one the other. This has two advantages. First, the energy implied by the two twistings balance each other, giving a sense of harmony and symmetry. Second, expressive use can be made of the diagonal pattern created by the bulges in the column – the shape which Durman so effectively compares to “a twisted rubber hand that has yet to be released” (op cit. 29). Where the left hand column twists anticlockwise to its base, and the right hand twists clockwise, the bulges facing the viewer slope downwards together forming a 'V' pattern. This draws the eye of the viewer downwards towards the space between and below the columns. Bernini's baldacchino in St. Peter's, Rome (1624-33, and Stephen Dykes-Bowers' at St. Paul's Cathedral (1958) use this effect to frame and concentrate attention on the altar, and, by implication, the Eucharist. Its power is demonstrated in the illustration of the Bendyshe tomb at St. Mary's church, Steeple Bumpstead, Essex (d. 1717) on p. 28 of Durman's article, where the visual lines of force emphasise and “enshrine” the reclining figure. Where the columns are reversed, however, the attention is drawn to the space between and above the columns, as in the porch of St. Mary's church, Oxford (1637), illustrated on page 31, where the shadows in the columns both point towards the figure of the Virgin and child, and provide an appropriate Baroque sun-ray effect.

Two things clearly distinguish the elegant and expressive columns at St Mary's porch from those on the Gorges monument. The Oxford columns enjoy a form of 'entasis', being less tightly twisted at the base than at the top, whereas the Gorges columns are more consistent, like confectioners' barley-sugar sticks, or the legs of fashionable tables of the later seventeenth century. More significantly, the Gorges columns are not paired, clockwise with anti-clockwise, in accordance with universal practice, but all twist anti-clockwise from capital to base (see Durman's illus. p.27). This is more than a little visually unnerving, because it takes away the balance and symmetry which are customary, without reducing the “energy” of the visual effect, giving, to me at least, a “wobbly” rather than expressive quality to the monument, particularly when

combined with its wild, and somewhat top-heavy crestings. It is another reason why, as Durman suggests, “the Gorges monument should be recognised as the unique structure that it is”.

44 Avon Road
Greenford
Middlesex
UB6 9JA

From: Noel Mander

If any member takes it into his head to write on ‘the Lost (demolished or bombed) churches of London’, I would be happy to help him. I spent my life working in London Churches.

The Street
Earl Soham
Woodbridge
Suffolk IP13 7SA

From: Fr Alex Lane SSC

I just thought that everyone might be interested to know that the Sisters will be moving out of East Grinstead Convent in the next year and so it might be the time to arrange a last visit to the old convent buildings and cemetery. I know the Sisters well, as I am an Associate of SSM (as well as being a member of the Ecclesiological Society and I also know that the Residents Association is not too welcoming of people looking, but the Sisters can arrange to get into the old chapel etc.

Also does anyone know how I could get my hands on a copy of “The Hymnal Noted”?

75 Churchdale Road
St Andrew the Apostle
Eastbourne
East Sussex
BN22 8RX

From: James F White

Some of the readers of *Ecclesiology Today* might be interested in knowing that my second book, *Protestant Worship and Church Architecture*, is now available in reprint form for \$22.00 US from www.wipfandstock.com. This is a reprint of the 1964 edition.

JFloydWhite@aol.com

From: Tim Parry



I bought this pencil drawing of a church from a charity shop in north London. I would love to know the location. Would it be possible to publish it in the next edition of *Ecclesiology Today* asking members of the society to identify it? Even better, could you put a name to it yourself?

tmj@tmj.homechoice.co.uk

I say, I say.....

Samuel Teulon’s famous East London church of **St Mark, Silvertown** is in the news again. Built in 1862 it slipped into redundancy and a huge fire destroyed the roof in 1981. Eight years and £1million later saw the building restored with plans to turn the church into a museum. However it has remained empty and unused but new plans from the Brick Lane Music Hall could see the church become a base for traditional music hall and other theatrical performances as well as wining and dining. Newham Councillors were likely to give the plans the go-ahead in the absence of any objections to the scheme. English Heritage supported the works as long as they can be reversed. Toilets, stores for scenes and props, staff rest rooms etc will all be in the basement, whilst auditorium, cloakroom, box office, bar and restaurant will be on the ground floor with dressing rooms backstage. However, this area, somewhat flattened and desolate, is being redeveloped with blocks of flats for city workers, and seems an odd place for a Music Hall.



Vandals target St James

The fine Victorian church of St James in Audus Street, **Selby, Yorks** (1866-67) has faced attacks from stone-throwing vandals for some 18 months, and was targeted again in August. The church already faced a £50,000 bill to replace nineteenth-century stained glass from an earlier attack. Steel security covers were buckled and more windows smashed in the latest attack. The Rev. David Woolard said that the church already had four insurance claims underway and he felt “utterly depressed” by the mindless vandalism. Another St James at **Great Ellingham, Norfolk** is facing similar problems where some 50 panes of glass have been broken over several months.



St James, Selby, photo from booklet on history of the church



Changes at St Michael’s Macclesfield

St Michael’s church, **Macclesfield**, is closed until late Spring 2004 to allow a major re-ordering of the interior to go ahead. Work began in July 2003, and will create a three-storeyed structure across the west end of the nave and aisles, including the space under the tower. The alterations affect Blomfield’s structure of 1898-1901, the remaining south



St Michael Macclesfield, sketch of plans for the re-ordered church interior, from the church website

chapels remain largely untouched by these plans. The second stage of the project will see the creation of a two-storeyed youth club where the present parish room (a former vestry) stands. William Stanton's 1696 monument to the 3rd Earl Rivers will be moved from the east end of the south aisle to a new position in the chancel. See the plans and follow progress on <http://www.stmichaels-macclesfield.com>



More churches for sale

More churches have appeared for sale on various sites on the internet in the past few months. Among these I mention the South church in **Elgin, Moray** (Listed Cat.B) with its soaring spire and the medieval church of St Peter at **Swingfield, Kent**. However the biggest cause for concern is the small but unusual church of All Saints at **Harthill, Cheshire** which was built in 1609. Square-headed windows of groups of round-headed lights are typical of the period and inside there is a fine original hammerbeam roof on big scrolly brackets. The Victorians added a silly west spired-bellcote but matched sensitively a northern extension for a vestry. It would be a tragedy for this church to be converted into a house and it should be a prime candidate to be vested in the Churches



All Saints, Harthill, from Bill Moston's website, <www.moston.org/churches.html>

Conservation Trust. Meanwhile a cool £1.2 million would buy you a most unusual four-storeyed town house which is attached to the tower of Christ Church, Gipsy Hill, South London. This Victorian church (1862 by John Giles, tower completed 1889) was destroyed by fire in 1982, and a much smaller church built on part of the site in 1987.



Suffolk's "Westminster Abbey" raided



St Peter and St Paul, Kedington, from Simon Knott's website, <www.suffolkchurches.co.uk>

St Peter and St Paul's Church at **Kedington** once described by Sir John Betjeman as the Westminster Abbey of Suffolk lost a number of valuable artefacts during a raid on the night of 10th October 2003. These include a Tudor altar table valued at £25,000, at which it is said Queen Elizabeth I had taken communion, a seventeenth-century chair and brass lamp holders. Also taken was the medieval Poor Box, a hollowed-out log set in metal which was ripped from the floor. It is believed that these were stolen to order and will be shipped abroad.



Nottingham Church Closes

St Matthias Church in the St Ann's area of the city of **Nottingham** held its last service in mid October and is closing, in part due to the use of the churchyard by drug addicts and repeated vandalism. 77-year old Joyce Spencer has been churchwarden for many



St Matthias, Nottingham, from Heather Faulkes's website, <www.oldnotts.co.uk/churches/index.htm>

years and was shocked by the suddenness of the announcement from the Southwell diocese. She said, "People were worried about me going down there on my own - it was dangerous, I knew that myself. I had to be careful where I went. I've always locked myself in when I've been there. Once all the church windows were broken by rocks, some thrown while services were going on and the expensive clerestory windows were smashed when they climbed up the south side of the building. Nobody using the church has been strong enough or well enough to do the grounds so they have become derelict. Thankfully, the neighbourhood wardens have been very good at cleaning up the needles." People fear for the future of the church itself in the inevitable "waiting period" following redundancy. The church was built in 1867-69 to the designs of T.C.Hine.



Lightning wrecks 12th-century Church

The church of St Andrew in **Tangmere, West Sussex** was severely damaged by a lightning strike on the 22nd October 2003, one of several reported in the area including another at Chichester Cathedral which was undamaged. At Tangmere a gaping hole was left in the spire which was left leaning at an angle by the lunchtime strike. A fire-brigade spokesman said "it was like a bomb had hit the place". The blast blew out every window bar one, and stained glass was left lying amongst roof tiles in the churchyard. Nobody

was hurt but an eyewitness who saw the bolt hit thought people would have been killed had there been anyone inside. The rector reports that the church suffered a great deal of damage and detailed assessment will take some time. Meanwhile some services have been transferred to nearby Oving. Further information will appear on the parish website <http://www.standrews tangmere.org.uk>



St Andrew, Tangmere, from the church website (Ananova link)



Diocese plans closures and mergers

Following on from the mooted closures in Brighton in the last edition of *Church Crawler*, the Roman Catholic **Diocese of Salford** is to close ten more churches due to a shortage of priests and shrinking congregations. The "Faith in the Future" review, begun in 2000, also proposes merging other parishes but keeping two or more

churches open under one priest. It is also proposed to create “Gem Churches”, an example being St Mary’s Mulberry Street in Manchester, churches usually in the centre of towns or cities which hold a special place in their communities. Some areas know details already. In **Bury St Bede** is due to close, most of its congregation of 80 joining with St Joseph, and the 1926 Gothic church of St Joseph at **Stacksteads near Bacup** will close and be demolished. Some previous closures in this diocese have met with major protests. The Holy Name, opposite Manchester University has successfully fought closure plans whereas the redundancy of **St Francis, Gorton**, Manchester, in 1989 so soon after major expenditure of English Heritage money in restoration is well documented. Here the fight to preserve the church can be followed on the internet at <http://www.gortonmonastery.co.uk> - the preservation group were awarded £3.66 million from the National Lottery Heritage fund but there is no news posted of work having actually begun and *Church Crawler* would be pleased to receive any news from EcclSoc members. Hopefully a church such as St Francis would receive “Gem Church” status, but it seems the churches likely to close or be merged this time are those built on new estates in the twentieth century.



World Trade Centre - Churches Update

Church Crawler went trans-atlantic earlier this month and visited New York. Of all the churches close to the Twin Towers, all bar one are restored and in use. The exception is the small Greek Orthodox church of St Nicholas of 1922 which was completely obliterated by the collapse of the towers one of which was only 250 yards away. The most amazing survivor is the C18 church of **St Paul** (1766, tower 1794), directly opposite what is now termed “Ground Zero”. The church and churchyard was covered in ash and papers, but



St Paul, New York

apparently a tree in the churchyard took the full force of falling debris from the collapse. The building was used by rescuers and workers throughout and still has banners and displays featuring its role in the terror-attacks aftermath. Trinity church, Wall Street was closed for a few weeks but is in use again, as is the oldest catholic church in New York, St Peter, which is one block north of Ground Zero.



And finally . . .

I could not write this article successfully without you the members keeping me informed of what is happening in your area. However the views expressed are my own or those of contributors, not necessarily those of the Society. I have had some interesting communication from people in Brighton following the September article, and will continue to report developments with your help.

I can be contacted on Email at churchcrawler@blueyonder.co.uk or by conventional means at 10 Lambley Road, St George, Bristol BS5 8JQ. Please send articles, newspaper clippings, preferably with photographs too, together with a SAE for return if required.

Phil Draper
www.churchcrawler.co.uk

The Ecclesiological Society

PRESIDENT

Donald Buttress, LVO, D.Litt, MA, FSA, ARIBA

VICE-PRESIDENTS

Sir Patrick Cormack, FSA, MP
The Rt Hon Frank Field, MP
J. P. Foster, OBE, MA, FSA, ARIBA, FRSA
The Revd M. J. Peel, BA, BD, MLitt, PhD
M. J. Saunders, MBE, MA, FSA
Sir Donald Sinden, CBE
The Right Revd David Stancliffe
Lord Bishop of Salisbury,
Lady Wedgwood, FSA

CHAIRMAN OF THE COUNCIL & HON. DIRECTOR OF PUBLICITY

Trevor Cooper, MA, MBA, PO Box 287,
New Malden, KT3 4YT.
email: cooper@ecclsoc.org

HON. SECRETARY

James Johnston PhD, 143 Leithwaite Road,
London SW11 6RW.
email: secretary@ecclsoc.org

HON. MEMBERSHIP SECRETARY

John Henman, 6 Nadir Court, Blake Hall Road,
Wanstead, London E11 2QE.
email: membership@ecclsoc.org

HON. TREASURER

Suzanna Branfoot, MA, 11 Darrell Road, Caversham,
Reading RG4 7AY.
email: asbranfoot@btinternet.com

HON. EDITOR OF *ECCLESIOLOGY TODAY*

John Elliott, MA, PhD, South Barn, Old Standlynch
Farm, Downton, Salisbury SP5 3QR.
email: j.p.elliott@virgin.net

HON. DIRECTOR OF VISITS & REVIEWS EDITOR

Christopher Webster, BA, MPhil,
The Schoolmaster's House, Aberford Road, Barwick in
Elmet, Leeds LS15 4DZ.
email: chris@webster4945.fsnet.co.uk

MEMBERS OF COUNCIL

Professor Kenneth H Murta, BArch, FRIBA, Underedge,
Back Lane, Hathersage, Derbyshire S30 1AR.
Paul Velluet, BArch, MLitt, RIBA, 9 Bridge Road,
St Margaret's, Twickenham, Middlesex TW1 1RE.
Kenneth V Richardson, 3 Sycamore Close,
Court Road, Mottingham, London SE9 4RD.

HON. MINUTES SECRETARY

Ian Watt, BA, 163 Albert Road,
London SE25 4JS.

LIBRARY REPRESENTATIVE

Catherine Haines, 63 New Road,
Whitechapel, London E1 1HH
(tel: 020 7377 9374 for appointments to
visit the library)

SOCIETY WEBSITE

<http://www.ecclsoc.org>

CORRESPONDENCE

Will members please address any correspondence to the
officer concerned. This will normally be as follows
(addresses above):

Events	Christopher Webster
Membership	John Henman
<i>Ecclesiology Today</i>	John Elliott
Other publications	Trevor Cooper
Books for review	Christopher Webster
Conference	Trevor Cooper
Subscriptions	
(current members)	Suzanna Branfoot
All other matter	James Johnston

CHARITY REGISTRATION

The Society is a registered charity, number 210501. Its
registered address, which should *not* be used for general
correspondence, is c/o the Society of Antiquaries of
London, Burlington House, Piccadilly, London
W1V 0HS, UK.

MEMBERSHIP SUBSCRIPTIONS:

Life Member (UK only)	£200.00
Concessionary rate	£10.00
Annual Member	£12.50
Extra family member at same address	£2.50

NEWS REPORTER

Phil Draper, 10 Lambley Road, St George,
Bristol BS5 8JQ
email: phildraper@blueyonder.co.uk



The Hon. Editor, who is supported by a small editorial
committee, welcomes all suggestions and submissions for
inclusion in *Ecclesiology Today*. He is always pleased to
discuss ideas for articles before they are written. Material
should conform to our style guide, a copy of which he can
provide. Submissions should be provided in electronic
form by email or diskette, although type-written material
will also be considered. We regret that, except in
exceptional circumstances, hand-written material cannot
be accepted.