Ecclesiology Today

Issue 39
December 2007

Journal of the Ecclesiological Society

Ecclesiology Today

Contents

Introduction to this issue 3

125th Anniversary Essays

Between deconsecration and desecration
Timothy C. Engleman 5

Redundant churches: an antipodean perspective on the present and future
Christopher Akehurst 11

We will go into the house of the Lord
Philip Corbett 19

Sidney Sussex College Chapel, Cambridge: pastoral challenge and solution in design and liturgy
Megan Daffern 23

Churches no longer used for worship

All Souls, Bolton
Gabriella Misuriello 33

Redundant churches revived: the Friends of Friendless Churches fifty years on
Caroline Carr 45

Conference

Recording English country churches
C. B. Newham 59

Keeping our rural churches
Trevor Cooper 69

Society News

Ecclesiological Society Focus Day: the churches of Whittlewood 79

Questionnaire on *Ecclesiology Today* 81

Regular Features

Chairman's Letter 2

Book Reviews 87

Church Crawler 103

Front cover illustration: The monument to Denys Rolle (d. 1638) and his wife, in the mausoleum at Bicton House, Devon.

Journal of the Ecclesiological Society

Issue 39
for December 2007
published February 2008

ISSN: 1460–4213

Society website:
www.ecclsoc.org

Charity No: 210501

Chairman's Letter

Events

With this issue you should receive our programme for the year ahead. Our thanks as always to Christopher Webster for co-ordinating this, and to all those who have volunteered their time and energy to organise and lead the various events.

If you would be interested in arranging an event, anywhere in the country, do contact Chris, whose address is on the inside rear cover.

National Churches Trust

News from the wider world: as many members will know already, in mid-2007 the National Churches Trust came into existence. This is the new name and face for what was previously the Historic Churches Preservation Trust. It reflects a significant expansion in ambitions. Not least, the Trust intends to set up a major programme of national fundraising initiatives, and encourage partnership between congregations and other bodies.

Already, in partnership with the Churches Conservation Trust, the new body is working to create the Cumbrian Churches Partnership, which will act to support church buildings of all denominations in that county.

My personal view is that these changes are to be warmly welcomed. The congregations looking after church buildings will surely appreciate the increased help and support that a reinvigorated national body can bring, and the experimental new structure in Cumbria could provide important pointers for the future.

Questionnaire on *Ecclesiology Today*

In this issue we report on the questionnaire which asked a random sample of members for their views of *Ecclesiology Today*. You might feel it makes fairly dry reading, but the results have been very helpful to your Council in thinking about how to take the journal forward.

We always welcome individual views about *Ecclesiology Today* from members, by email or letter. Please write to me in the first instance and I will forward your comments. In doing so, do bear in mind that we are only human (*If you prick us, do we not bleed? if you tickle us, do we not laugh?*), and that the Society is entirely staffed by volunteers working in what would otherwise have been their spare time.

The next two issues and a call for articles

The next edition of *Ecclesiology Today* has Richard Halsey as guest editor, and should appear in late Spring or early Summer. As his theme he has chosen 'Second Thoughts'. From what I have seen, it looks as though the contents will be as intriguing as the title . . .

The Autumn issue for 2008, which is expected to appear at the end of the year, will be a general edition, not themed.

Offers of articles for this final edition of 2008 (or subsequent editions) are very welcome: in the first instance, contact any member of the Publications Subcommittee listed on the rear inside cover.

Trevor Cooper
Chairman of Council

Introduction to this edition

THE ARTICLES IN THIS ISSUE of *Ecclesiology Today* are unashamedly a pot-pourri – four essays, two reports from organisations looking after churches, and two talks from our recent conference.

But although no theme was imposed, one has emerged – the question of the future purpose and use of church buildings, whether or not still in use for worship.

❖ ❖ ❖

The first four articles are **essays**, written to argue a point of view. Members will recall that the Society organised an essay competition during its 125th anniversary, and here we print the two winning entries (in the under-25 and general category), and two of those which were specially commended. No title was specified for the essays, but they had to reflect the interests of the Ecclesiological Society, and particular consideration was given to essays which looked forward to the future whilst relating it to the past.

Whether or not you agree with the authors' views, we hope you find the results stimulating and thought-provoking.

The essays are followed by two articles on **churches no longer in use for regular worship**. Last year the Friends of Friendless Churches celebrated fifty years of looking after apparently unwanted churches, and the article tells their story and looks forward to the next fifty years.

Many of the Friends' churches are rural and remote, tranquil places of discovery. In considerable contrast is All Saints, Bolton a textbook example of a very large Victorian church in an area of urban deprivation, closed for worship a number of years ago, now playing no part in the community, and subject to destructive vandalism.

What do you do with such a church? This article explains the plans of the Churches Conservation Trust, who care for the building.

Our recent **conference** was largely historical, looking at the location of parish churches. But there were two shorter talks, looking at **rural churches today**. That by Trevor Cooper looks at the pressures and opportunities they face, whilst the talk by C B Newham describes his work building up a detailed photographic archive of England's rural churches, now at the half way point with over one quarter of a million images.

There is a then a short section on **Society news**, reporting on the Focus Day at Whittlewood, and giving the results of the questionnaire sent to one hundred randomly selected members asking their views of *Ecclesiology Today*.

This is followed by the **Reviews** section, and another edition of **Church Crawler**.

Between deconsecration and desecration

Timothy C Engleman

This is the winning essay in the general category.

Timothy C. Engleman, an elder at Shadyside Presbyterian Church, Pittsburgh , Pennsylvania, is employed as an engineer and lives in the village of Saxonburg .

IN RETROSPECT, it showed poor tactical thinking on my part. That the outcome was so happy is yet another example of God's Grace. The occasion was an informal dinner at which we were to discuss whether a potential candidate to be pastor of our Presbyterian church might become an actual candidate. Sharing the meal were the potential candidate, the chairman of the pastor nominating committee and the writer, a member of said committee. The location was a restaurant-microbrewery occupying a deconsecrated Roman Catholic church building of Romanesque Revival style (Fig. 1). The church, located in an Eastern US city, had served what once would have been called an ethnic neighborhood.

The committee chairman, always generous, had suggested to me, 'You pick the place, I'll pick up the check.' Our candidate, a new resident of the city, had no preference for a place to dine. I had enjoyed a number of meals at this restaurant and found the food good and the surroundings relaxed. Neither of my companions had been there and I was aware that finding brewing equipment in a former chancel can be a shock. To reduce the surprise, on the way to the restaurant, I told our candidate about some friends whom I had introduced to the venue.

Those friends are a married couple. She is Roman Catholic, faithfully practicing, sophisticated and possessing a good sense of humor. In addition, her ethnic and faith tradition could be described as sympathetic to the former congregation. He is a back-slidden Baptist, a medical professional, respectful of, but not sentimental about, religious sensibilities. His ethnic and faith tradition could be described as Anglo-Saxon Protestant farmer. Their individual reactions were anything but expected. She found the restaurant a delight. He admitted that the ambience had left him feeling 'creeped out.'

The architecture, while reviving the Romanesque, is not of the broad-shouldered Richardsonian variety influenced by Normandy, Auvergne and Spain. Rather, it looks toward more intentionally colorful and reedy-proportioned precedents such as Italian Romanesque or German *rundbogenstil* (round arch style; Figs. 2 & 3). The long nave and ample aisles must have been every bit as practical a gathering space for the faithful as they are for the hungry. The high coffered ceiling and the polychrome of decorative accents would be as conducive to spiritual devotion as to dinnertime conversation. I must concede that a deep chancel does seem like a better home for an altar, credence table and tabernacle than for a vat, pipes and pressure gauges.

Fig. 1: The exterior of the restaurant.

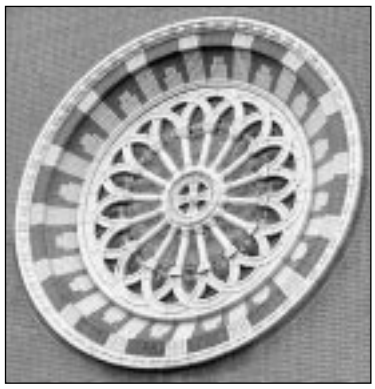


Fig. 2: The west window, the spokes of the rose emphasised by polychromatic brick.

Fig. 3: An aisle west window, achieving a radial effect by leading and brick polychromy.

Given this, I should not have been too surprised at our candidate's visceral reaction to the space. After a good meal and a thorough conversation, with a kind smile, he said he agreed with my friend who had been 'creeped out'. This was not some coded message about the topic of the evening. He is too straightforward for that. This was not an uninformed, emotional response. He is a spiritually mature Reformed pastor, a PhD. in church history, who thinks critically about worship and its setting. There must be something intrinsic to the architecture, even – or especially – in the new context, that still evokes worship rather than fermentation (Figs. 4 & 5).

Allow me to wrap up the candidate story. Despite my poor tactical planning, the candidate and committee discerned God's call for him to our church. The congregation received our nomination with joy and enthusiasm. A new pastorate of great promise has begun. We worship under his leadership and under our own (Richardsonian) Romanesque lantern tower.

There was one surprise yet in store. By coincidence, I met the restaurant's developer through his business interests in my own field – heavy industry. He and his son had planned and carried out the conversion. I complimented him on saving the structure and preserving its character. He thanked me and remarked, 'I always liked that churchy architecture. Is that what they call Gothic?'

What are the characteristics of 'churchy' architecture that are so important for worship and so resilient through adaptive re-use? They evoke more than mere emotion. They produce more than an intellectual mindset. They transcend architectural style. We may find them in a dark parish church, a stark Dissenter meetinghouse, or a markedly Baroque Wren auditory. They are required alike for devotional observation of the mass and for engaged hearing of the proclaimed Word. They facilitate a post-Vatican II pilgrimage of the faithful as well as a post-Pentecost second blessing of the Spirit.

Identification of the characteristics is no less important when we are saving an old village church than when we are designing a new hall for a burgeoning seeker-sensitive assembly. In fact, the trivial example of the church-brewery may have broader implications for the success of adaptive re-use. If we do not contend with the characteristics, thereby to honor them or attenuate them, they may fight the new purpose of the structure. Perhaps the more successful a space has been for worship, the greater care we must take in designing its next use. Deconsecration is, in this sense, more than a ritual. For the optimists among us, if a church building is preserved because it is successfully re-applied, it remains available when the original purpose is once again in demand.

I claim no Gnostic notions of these crucial characteristics. We may well start with Jesus's pastoral admonitions to the Samaritan woman at the well. According to John's Gospel, the Lord tells her that those who know what they worship do so '…in spirit and in truth.' *Worship in spirit* precludes idolatry, which is worship of the created. Our church building should not attract devotion to itself or its people. The church should point beyond itself and toward God. This principle should guide decisions on budget and aesthetics.

Worship in truth means saying true things about ourselves and about God. At a minimum, our church should not distract us from this privilege. At a maximum, it should teach or remind us of the truth. This informs architectural decisions concerning layout, symbolism and ornament. Truth demands an understanding of our theology of worship. Such understanding allows the arrangement of people and things within the church to speak honestly. If we believe, for example, that reading and preaching the Word are the center of worship, our architecture should not overwhelm us with an altar of sacrifice.

Jesus also tells the woman that no specific worship location (this mountain or Jerusalem) is intrinsically holy. This renders futile any attempt to concoct a sacred space. The best a human might do is arrange a place to seem holy – a task more appropriate to a special effects technician than an architect. What, then, of a holy encounter? Jesus implies that we do not seek it, because it is the Father who seeks. He seeks the kind of person who worships in spirit and in truth. We might then infer that the designer's goal is a space that helps us to be open in soul and in mind to the encounter that the Father seeks. While the choice between dim,

Fig. 4: The interior of the restaurant, from the entrance. The microbrewery is on the raised section at the far end, with a horizontal band of decorative Christmas lights across. [Francesca Palazzi]

Fig. 5: The restaurant outside opening hours, the microbrewery in its apse, backlit and mysterious. Above on the beam, IN FIDE VIVO FILII DEI QUI DILEXIT ME ET TRADIDIT SE IPSUM PRO ME *(Galatians ii. 20, 'I live by faith . . .'). [Guido Zarrella]*

religious Gothic light and clear, flooding Renaissance light may be a matter of aesthetics, openness to the Light of the World is not. While the size, shape and place of the communion table may be a matter of discussion, our need for the holy encounter of the sacraments is not.

Temple worship was for a specific people, in a specific location at a specific time. This calls for a precise *design* specification, in terms of cubits, colors, and capitals. Gospel worship is for all people, in any place at any time. This calls for an accurate *functional* specification, in terms of principles: Our church building should direct our worship toward God and away from ourselves and away from itself. It should help us speak honestly about ourselves, about God and about what we believe. Our worship place should not attempt to be holy but should encourage an encounter with the Holy Spirit. It should not make us seek God, but remind us that God through Jesus Christ is seeking us for salvation and sanctification. Our church building should not be sacred, but a place where the sacraments are celebrated.

A well-designed church adheres to these principles. So, the jarring impact that the church-turned-brewpub has on some folks

may be attributable to its success as an ecclesiological design. Medieval worship, for the people in the nave, was observational. The chancel was clearly set apart. In a Romanesque structure, this may be expressed architecturally by a partial barrier, elevation and narrowing of the volume. In a Romanesque revival church, this separation is still clear and appropriate to pre-Vatican II practice. Within that place set apart, our attention is directed to an altar. The architecture urges this attention, even in a society less than familiar with the theology behind it. Therefore, in the restaurant, our attention is directed to a place of honor and in it we find an object commonly considered profane.

What if a similar displacement were made in a church of different architecture? Consider a large Gothic structure. Compared to our Romanesque revival, we would find a narrower nave proportion. Likely, the roof would be higher and steeper. The walls would be more glass and less stone. The drama of the perspective lines (delineated by the column capitals, the points of the arches, the sweep of the triforium) would be accentuated. A rood screen would emphasize the 'set apartness' of the chancel. The diffuse light might heighten the expectation of an encounter with the holy. The actual encounter with brewing equipment would certainly be even more jarring in a Gothic environment.

What of a Christopher Wren-inspired auditorium? The worship theology here is reflected in people gathered close to the priest and to pulpit, font and table. The surroundings avoid distraction. Compared to our Romanesque example, the nave would be shorter, the proportions less oblong. A Palladian window might draw attention front and center as well as invite the worshipper forward. This invitation of the window would be less effective at the dinner hour than at morning prayer. Never the less, the galleries draw people close and offer a view from above. Those objects near the focal point of the room might seem less mystical, less set apart. Replacing them with a purely utilitarian device, even a beer-making device, may well be less traumatic in an Enlightenment setting than in the Middle Ages. One may assume, though, that the Kings George would not be amused.

We can imagine extending this light-hearted exercise to other styles of worship space and to features more subtle than plumbing in the holy of holies. The thought process may commend itself to decision-making in the adaptive re-use of disused churches. Sensitivity to the residual messages of the architecture will inform the re-design procedure. I make no attempt to prescribe solutions for problems like a brewery in the chancel. Avoidance of such a task is the privilege of a dilettante.

We have considered the influence of the architectural space as a whole. That aspect of a building is the most difficult to change.

Presumably, as people interested in both the history and future of architecture, it is also the aspect we would most want to preserve. Other features worthy of preservation might also retain their religious identity. Stained glass is a most obvious example. Others include side chapels, confessionals, built-in pulpits, communion rails, baptismal pools, murals, organ pipes and iconostases.

While some of these may be preserved in storage or protected *in situ*, good stewardship and architectural integrity encourage sensitive adaptation. This may mean the frank, respectful acknowledgement of a feature and its presence. It may also mean finding a new use while diminishing the perceived religious significance of an item. Some adaptations are straightforward: narthex as lobby, sacristy as changing room. Some require a degree of finesse: baptismal font as water feature, pulpit as auctioneer's desk. This course is best navigated with an understanding of the holy as well as the vernacular perception of holy.

If I properly understand the words of Jesus at Sychar, no earthly place is inherently holy. A place is holy when the people gather in truthful spirit and are encountered by a seeking God. We raise buildings when we wish to facilitate and repeat such encounters. If a building no longer functions as a church, future uses are not inherently unholy. However, we design our church buildings with an understanding of worship and to encourage true, spiritual worship. The physical manifestations of that design remain, even when the space is no longer set apart for worship. A clash between former and planned use may result. People may be 'creeped out'. Careful attention to this dynamic allows us to deconsecrate and not desecrate.

The author, Timothy Engleman, can be contacted at author@shadysidelantern.com

Redundant churches: an antipodean perspective on the present and future

Christopher Akehurst

This essay was specially commended in the general category.

Christopher Akehurst is a journalist and amateur ecclesiologist who has lived for long periods in London and Italy and is now editor of the magazine Coast & Country in Melbourne, Australia.

CHURCHES HAVE become redundant as long as populations have ebbed and flowed, but in western countries, and particularly in Britain, redundancy in populated districts has been an acute problem only since the 1970s. The pastoral reorganisation measures in that decade opened the way to widespread amalgamation of parishes and declarations of redundancy. Each redundancy was preceded by elaborate procedures of 'consultation', but no matter how loud the protests from parishioners, architectural experts and enthusiasts or surrounding residents (who, though they never went to it, liked the church as part of their 'streetscape') the outcome was more often than not the same: closure followed by probable dereliction and possible demolition. The rate of redundancy has slowed since then, though periodically an architecturally important church is threatened with closure (Hove Parish Church is a recent case) and protests arise again.

Churches in Britain, and particularly England, are nevertheless better protected, statutorily and culturally, from redundancy than churches in Australia. The Church of England remains woven into the texture of English life, and even if churchgoing is not what it was, most churches can still count on at least a loyal few parishioners and a wider range of occasional users to keep them going. Christian denominations in Australia have never been as deeply rooted in the national soil as is the Anglican Church in England and are less able to withstand the winds of secularism and indifference. Their buildings too, even when comparable in architectural merit and size to important parish churches in England, have never really been looked on as to some extent belonging to the community around them. They are seen (if anyone thinks about it at all) as belonging to their denomination or congregation; and if the congregation fades away, the church can be pulled down and hardly anyone will notice. Once the site is covered by a supermarket or apartments, no one will remember it at all.

It has thus come about that one of the most familiar and easily recognisable buildings in any Australian street, the suburban church, is becoming an endangered species. Churches are closing in all Australian cities, in suburbs and countryside. There are not lacking those who think this a good thing, given the Christian Church's alleged record of slaughter, oppression, paedophilia and all the other horrors it is regularly accused of visiting on our

culture. Yet even among those concerned about architecture and 'heritage' the demolition of churches is seldom a priority for protest in Australia, as long as whatever replaces them is acceptable to prevailing taste. This is sad, because when a church is demolished a local landmark of greater or lesser prominence disappears – perhaps one that gave an architecturally undistinguished district its only notable building. Even if the church is spared and converted to a new use a fine interior can be dismantled and good fittings dispersed. Either way the closure is one more reminder of the gradual passing of an institution which for generations was part of the everyday experience of a large minority of Australians — the local parish with its choir and tennis club, its brides and grooms and funerals, and its accumulation of local memories enshrined in honour rolls, memorial plaques and stained-glass windows.

The decline of the suburban church in Australia is like a re-run of the fate of the suburban cinema nearly half a century ago. Until then no local high street had been without its Regal or Victory or Majestic. Then television lured the audiences away and one by one the cinemas closed their doors, to be demolished or turned into bowling alleys.

True, churches in Australia have been closing for more than a century. But up until the 1960s this was usually for a reason unconnected with any quantifiable general decline in religious observance, such as a change in the ethnic character of a district (and often the newcomers took over the church and reopened it for their own use). There was a substantial wave of closures some thirty years ago when three denominations – Methodists, Congregationalists and some Presbyterians – combined their resources to form the Uniting Church of Australia. Flushed with ecumenical hope, they took an adjectivised present participle for their new name to proclaim that for them this was but the first step towards total Christian reunion (although no one else has yet joined, and the hybrid denomination is now declining so quickly there mightn't be much to join within a generation or two). One Uniting parish was established where formerly there were three, and usually one church at least closed and disposed of (in not a few cases not without wrangling and rancour over which one), but these closures were face-savingly attributed less to a decline in churchgoing already starting to make considerable inroads into congregations – and of which the union itself was to some extent a product – than to responsible stewardship of property. Besides, plenty of churches were still being built or extended all over Australia until well into the 1970s.

What is happening in Australia now is that churches are closing for no other reason than that the people who live around them

have stopped going to them. It's where the closures are happening that is new – in predominantly Anglo-Saxon middle-class suburbs that were once the heartland of Australia's mainstream denominations. I write from a Melbourne perspective, but the story is identical in any big city and in country towns and hamlets. In the Melbourne diocese in recent years the Anglican Church alone has closed churches in such quintessentially middle-class residential districts as Alphington, Brighton, East Brighton, Darebin, Deepdene, Middle Park, Mont Albert, Northcote, Syndal, Thornbury and Port Melbourne (where docklands redevelopment is bringing in large numbers of new residents). The names will have no meaning for most British readers (who might nonetheless detect in them a certain poetic resonance, implying to those who know these places leafiness and Edwardian brick); what is pertinent here is that few of these closures have been caused by the disappearance from the district of the socio-cultural group from which Anglicans historically were drawn and its replacement by members of other cultures and faiths. Most are indications of a wholesale abandonment of religious practice by its former most loyal practitioners, the middle class. Almost imperceptibly from one Sunday to the next, the congregations have slipped away – moved, got too busy with the garden or grandchildren, lost interest, died. Quietly, without the melancholy long withdrawing roar of Arnold's sea of faith (census returns indicate that some 70 per cent of Australians still consider themselves religious believers) churchgoing has given way to indifference. Australian churches, like the cinemas before them, are losing their audiences.

This loss of the demographic stratum which from Australia's early settlement was the mainstay of suburban congregations has occurred principally over the last generation. It is now little short of catastrophic for a parish system which depends on local support and the replenishment of its numbers by younger churchgoers. (That this has happened at a time when Church-owned private schools are flourishing may say something about the effectiveness of those schools as communicators of religion.) When two Uniting churches – both substantial, both built since the Second World War for what were then growing congregations of young families – were put up for sale in Melbourne suburbs recently it was like the writing on the wall for perhaps scores of churches in places of similar demographic character. The churchgoing parents have grown old, their children have resettled in newer districts and don't go to church anyway, and among the new residents moving in most people have no interest in attending Sunday services (although they might take their children to the church's kindergarten). Even when, as in one of the above cases, a parish presence is maintained and the remaining congregation migrates

to a smaller building, the current trend, if it continues at the same pace, will eventually render that church unviable as well and closure will loom again.

I should say that I have excluded Roman Catholic churches from the scope of this essay. Redundancy has not yet become an issue in the Roman Catholic Church in Australia, though shortage of priests has, and this has led to the amalgamation or 'partnering' of a considerable number of parishes, almost invariably with the retention of existing church buildings. Some Catholic churches have been closed in remote rural districts where there has been a decline in the overall – rather than the specifically churchgoing – population. Nevertheless, the possibility of wider redundancy can be discerned in falling Mass attendances and, as in other communions, the failure to attract younger attenders. The pews vacated by lapsed Australian-born Catholics are to some extent being occupied by the many devout members of Catholic immigrant groups, European and Asian, but even so, Roman Catholic churches in Australia, historically the best attended of those of any denomination, are now visibly emptier in many places.

It's not only on Sundays that most Australians have lost the church habit. In the past even non-churchgoers usually got married in church. Few chose the bureaucratic minimalism of the register office. That was until a Labor government in the 1970s, with secularising zeal, created a new caste of civil celebrant ready to solemnise marriages in a venue of one's choice, be it garden, beach or hot-air balloon. For funerals, most nominal protestants in Australia had long since preferred the undertaker's chapel to the parish church (unlike in England, where church funerals are still common) but christenings in church used to be almost a middle-class norm. These have declined rapidly in number in recent decades, replaced in many families by 'name-givings' – ersatz baptisms conducted by a secular celebrant and one less occasion for anyone to set foot in a church.

In some, generally older-established, Australian parishes, the day of reckoning has been deferred by inherited assets. Income-producing property and endowments from palmier days have kept churches open and in repair while the income from congregations fell. This is how a vast Victorian church in an inner Melbourne suburb, built to hold six hundred, can stay open with a regular congregation of twelve. But keeping the church open will be of little use when no one at all attends it. Not all large churches can be used by other denominations or converted to concert halls or galleries or other relatively sympathetic uses that will ensure their survival as local landmarks and to some extent protect their

internal character. What will happen to the others? Indeed, what is happening now? Demolitions have not so far been numerous and more often the unwanted church is adapted to a new purpose. Leaving aside use by other (usually non-anglophone) denominations, this means secular use. Dividing church buildings laterally into apartments and vertically into 'town houses' is popular with building developers and has happened in at least eight cases in Melbourne alone. Conversion of this sort has the advantage that from outside the church will look much as before, give or take a few skylights and a satellite dish. There'll be no neon signs to disfigure the façade and it won't be painted a garish colour and used as a discount warehouse.

Churches have been put to commercial use as (a random sample in Melbourne) an Irish bar, recording studios, community centres and offices. Two large Uniting churches, one with a landmark spire, are used by their own denomination for offices and archive storage. Amateur theatre companies have taken over churches and a former Methodist church is a funeral chapel. In country townships unwanted churches have become art galleries, antiques and craft shops, restaurants and pizza parlours. In such cases the church is stripped and emptied before sale and although the more valuable fittings and glass are generally moved to other churches, much is abandoned to secondhand dealers.

These churches at least remain as shells of what they were. The difficulty is that as the number of closures rises, more and more churches will have to be demolished outright, because there will be too many for the alternative uses available and the value of their sites for redevelopment will be too temptingly high. Church financial managers don't want valuable sites encumbered with under-used 'plant' when the proceeds of their sale can go to building new churches in new residential districts where at least some congregations are expanding and the area is deemed fertile for 'mission'. Besides, just as in England, there is considerable expense in keeping an unused building protected against decay and vandalism – not that any security system is proof against the really determined vandal, as the condition of any church that has been closed for a while depressingly attests.

That many suburban churches in this country would disappear was prophesied more than a decade ago by the National Trust of Australia, which stated in the introduction to its survey Victorian Churches that

> in the final analysis [churches] will only be preserved in proportion either as they are useful, or as money is available to support them. Many churches are inevitably going to be demolished, moved or altered beyond recognition.[1]

So just as the Australian suburb lost its neighbourhood cinema (of which the National Trust at the time was not a notable defender, no matter how fond of Art Deco it has since become) so, in the Trust's view, it is likely to lose more of its churches than it has already lost. And just as the cinema chains concentrated their resources on keeping a reduced number of cinemas open on strategic sites, perhaps the Churches will do the same and retreat from a parish network with a church in every suburb to a few central churches with eclectic congregation from hither and yon. But how far will the analogy go? Cinema audiences began to grow after the novelty of television wore off. Will congregations eventually start attracting back a generation bored with materialism and, if so, will closed churches be bought back and reopened for services? Or is the future to be seen in places like Melbourne's multicultural Moreland, where the Anglican parish demolished its church in favour of a shop in a busy street?

The answer, insofar as it is within human capability to determine it, is with the ecclesial communities themselves. The Christian Church believes itself to be not merely an earthly institution like an empire or a commercial enterprise, destined to a cycle of growth and decline in response to political or market forces, but a divinely-founded body with a divine promise that it will not pass away. If this promise be taken seriously it is surely not unreasonable for Christians to look forward to an eventual revival of church life and practice in places where it is now declining or moribund. (That such a revival seems to be happening, where it is happening, in non-mainstream congregations, need not cause loss of heart in the traditional Churches. Not everyone wants unreflective clap-hands religion, and revivalist Christianity, one suspects, appeals to a particular personality-type rather than to the unchurched in general.) When (rather than if), under the stimulus of, say, a new Oxford Movement or who knows what other concatenation of events, the traditional denominations begin once more to attract members, churches will be needed – churches, not shops, since the time for temporising ground-holding measures will be past.

Since by then it will presumably be too late and too expensive to buy back closed churches and reopen them, it would seem more sensible for the ecclesiastical authorities, at least in those bodies where there is centralised property ownership, to decide now not to divest themselves of any more, and certainly not to dispose permanently of churches in districts where new growth might be expected. This is the answer the traditional Christian churches can give to the spectre of redundancy if only they will believe in their divinely-promised continuity and put it into practice. The problem of how those buildings will be kept open

and maintained until needed again is daunting, but it ought not to be insuperable if confronted by the level of faith and determination a guarantee of existence until the end of time should inspire.

In practical terms – and here we return to the area of expertise of the Ecclesiological Society – churches that are solid, well-built and of architectural importance but at present under-used or unwanted, should be retained in the legal possession of their denominations by any means possible. They can be let on renewable contracts to tenants for other uses – concert halls, bingo halls, gymnasiums – anything that leaves their external and interior structure intact (division of their interiors, unless easily reversible, would thus not be appropriate). Their glass and furniture could be placed in store for the duration, or the best of it kept in another unwanted church set aside as a gallery of church art. Without their pews, some churches would be suitable for use as restaurants or reception centres (this has already been demonstrated in Australia where guests at a fund-raising dinner for the completion of Pearson's St John's Cathedral in Brisbane a few years ago sat at candlelit tables arranged throughout the nave). None of these solutions is claimed to be original, and a number have already been applied, particularly in England, to redundant churches. But those churches are just that: redundant. Most have been sold and are no longer and almost certainly never again will be churches. We are thinking of churches that, by being kept in ecclesiastical ownership, can in time be restored to the use for which they were built.

Churches built before the 1960s usually look like churches, even with nothing more notable than some Gothic detail in their design. It is always slightly disconcerting to see a church at the end of a street and to find on approaching that it is now something else. This is not only when the new use is inappropriate: there is a metaphysical sense in which any new use seems inappropriate: logic and order suggest that a building of such distinctive appearance should be what it appears to be.[2] If that ideal state is out of the question for all church buildings in contemporary society, then the possibility of sympathetic adaptation, in order that a redundant church which merits preservation can pay for its upkeep (as those with endowments do when open), is worth examination whenever a redundancy is contemplated – and where possible deserves courageous implementation. Even if temporarily put to some other purpose, that church will retain the potential to be brought back to parochial use when needed, if its owners and custodians can convince themselves that one day it could be needed. There is, further, the secular and aesthetic benefit that such a church will not, neither now nor later, disappear from

the nation's architectural patrimony – itself in Australia not so replete with excellence that it can afford to lose even one good building.

The author, Christopher Akehurst, can be contacted at coastandcountry@vtown.com.au

Notes

1 *Victorian Churches. Their origins, their story & their architecture*, Miles Lewis (ed.), National Trust of Australia (Victoria), Melbourne, 1991.

2 In Australia this is also true of grand nineteenth-century Classical post offices and government or civic buildings built to express dignity and confidence and now carved up into apartments – always apartments – while the public body for which they were built inhabits a glass box or, like the parish mentioned above, a shop (the Australian Post Office loves shops). Since our nation is teeming with bureaucrats these changes of use have nothing to with declining numbers, and everything to do with the declining sense of the value of anything other than money fostered by economic rationalists.

We will go into the house of the Lord[1]

Philip Corbett

This is the winning essay in the under 25s category.

At the time of writing, Philip Corbett was a post-graduate student at Keble College, Oxford. He is now preparing for ordination at Mirfield. He is a member of our Society and is on the editorial board of the Prayer Book Society Journal.

RECENTLY I WAS SHOWN a picture of a Roman Catholic church in the United States of America. As part of the re-ordering of the sanctuary the celebrant's chair had been moved to the centre with the altar and pulpit either side of it. This seemed to me to place the priest at the centre of the church and not the Eucharist. What this showed was the importance of the ordering of our churches when it comes to educating people in the Christian faith.

For many people the only religious education they receive is within the walls of the church. They are often taught about the Christian message through the sermon or in other church-run education but more often they learn through the day-to-day practices of the church. In this it is not only the liturgy that teaches but also the very ordering of our churches. For example, by placing at the centre of the church the pulpit (say in a Congregational church) the worshipper is alerted to the centrality of the Word in the Congregationalist tradition.[2] We cannot underestimate the ordering of our churches both as a method of teaching and of spreading the Christian message.

The church building as a teacher

In doing this we must be careful not to lose the Christian message in the hope of making our buildings more appealing to the modern world. But as in times past a compromise can be made. Modern churches (and indeed older churches) can both appeal to the modern worshipper and be useful tools in the teaching of the Christian message.

James White suggests that this is indeed the case:

> Architecture then is a means of teaching those who enter the church what it is to be one in Christ. Liturgical architecture provides the space and tools in which the central acts of Christian life are performed in the common worship of God. The building is indeed a most important concern of the Church since it provides all the physical conditions necessary for a crucial part of our work done in God's service, our common worship.[3]

Forty years on I would add the need for Christian education and for our church building to aid in that teaching, especially at a time when so many people are uneducated in the Christian faith. The buildings can be tools in the work of spreading the Christian Gospel.

Robert Runcie reflecting on the Shrine of Our Lady of Walsingham wrote:

> There is a need for renewal and re-dedication. Such Walsingham can become, not by fearful conservation, but courageous development of its own essential nature; a place where men and women come to a living faith in the incarnate Son of God.[4]

This is I think a vision for all churches. If we want our places of worship to be places of evangelism and learning they must appeal to people. They must be courageous and imaginative in dealing with the theology that lies behind the building. The churches must hold onto their theology but not be afraid to develop the ways in which it is embodied in the worship space.

Baptism, Eucharist and Ministry

In the first edition of *The Ecclesiologist* an important question was raised about the practicality of a church:

> The most important requisite in erecting a church is that it be built in such a way as the Rubrics and Canons of the Church of England may be consistently observed, and the Sacraments rubrically and decently administered….[But] how can the Minister 'Baptize publickly at the stone font', such font standing 'in the ancient and usual place', when, if it did stand so, he would be so enclosed by galleries, that most surely he would not be seen or heard?[5]

This sort of practical issue faces the designers both of modern churches and those who have to worship in older churches. In order for the worship to be meaningful it must be seen by all.

In many parishes a small movable font is used at the front of the church whilst the older stone font stands at the back unused. But there seems here to be a problem: whilst placing the font before the altar points to the connection between the sacraments, the font at the back seems out of place. The original font if used would be visible to everyone in church and because of its size, does make a statement about the importance of baptism in the church. The small portable font placed in the corner of the church and brought out for baptisms does not have this impact.

The issues of visibility, practicality, and the need to make a theological statement are not new. William Butterfield (1814–1900), who designed All Saints, Margaret Street, managed them by creating a church with a wide sanctuary and a high altar that could be seen by the congregation. A wide sanctuary is ideal for Anglo-Catholic ceremonial but it also has a theological point, as the sanctuary and the building itself focus the eyes on the high altar and the central act of the Eucharist. This places the Eucharist at the centre of the church, just as it is at the centre of the

Church's theology. Upon entering the church one cannot help but feel that the Eucharist is central to the theology of the people of the church. Simply by worshipping in the space the congregation, subconsciously perhaps, becomes aware of the centrality of the most sacred act of worship – the Mass – in the theology and life of All Saints.

Helpful in discussing these issues is *Baptism, Eucharist and Ministry* (the 'Lima document).[6] This ecumenical document was designed to bring the different practices of the church closer together, that they might share and learn from one another. In the case of Baptism, Lima suggest that 'water should not be minimalized'[7] and that adult baptism (believers baptism) should be considered.[8] This seems to rise out of a concern expressed in many churches to return to the older practice of full immersion baptism. In the American Episcopal Church, for example, adult baptism is now seen as normative and thus fonts need to be suitable for adult baptism.

The Lima document is also keen to stress that baptism should be central to the worship of the church: it is the fundamental initiation rite, and should take place at the main Sunday service to emphasise this. People should where possible be reminded of their baptism every week or every time they enter the church. It is rather difficult to see the importance of this when the font is small and placed to one side of the church. If we want water as a central feature in churches then the font must be designed in order to show this. It may for example be a large pool, with running water. If a congregation wishes to keep a more traditional design of font, it might be decorated or placed in such a way to make it a focal point of the church.

The Lima document also wishes to make the Eucharist central to the life of the church. Lima suggests that the Eucharist be celebrated every Sunday and that people be taught of its significance and centrality.[9] This can be done in some part by the placement of the altar in the church and its design. In some churches the altar might be placed in the centre of the church, making it a focal point. In others the highly decorated high altar might be retained as it shows how important the Eucharist is, by lifting it up. The importance of the sacrament might be shown in the use of candles. In churches where the sermon is the central feature, the bringing forward of a table for communion to the centre of the people might be a way in showings its importance and the reverence with which it should be performed.

So we can see that the design of our churches and the placement of items within them are key to teaching people of the importance and relevance of worship. Not only this: they also go

a long way to building ecumenical bridges (showing that churches are not as different in practice and theology as we might first think).

Entering the twenty-first century

The buildings in which we worship are important tools in communicating the Christian message. They teach about theology and the way in which we want to worship God.

Church buildings have been enlisted in this task for centuries. As we enter the twenty-first century, both new buildings and old ones must be allowed to do that work as well. In designing new churches the Christian message must be in mind. When the buildings fail to do this they are useless. As Betjeman points out:

> In the period between the two wars church architects were too often concerned with style, and they built places of worship that vied with the local Odeon or with by-pass modern factories in trying to be contemporary. They now look dated, and will, I fear, never look beautiful. But the purpose of the church remains the same as it was at the beginning of this book, to be the place where the Faith is taught and the Sacraments administered.[10]

That is not say that all old churches are useful tools in teaching Christianity. We can however, learn from both the mistakes and successes in their design. We can also consider ways in which those that may seem outdated or impractical can be redesigned.

In doing this both theologians and architects must come together to see what is right for the building and the local congregation. This co-operation is important if the Church is to continue to use the worship spaces as tools for education and evangelism. In trying to be contemporary and appealing however we must not lose the Christian message from the design of our buildings: they must reflect the theology of the Church. When the two come together we can indeed enter the courts with thanksgiving and praise.

Notes

1 Psalm 122. v.1.
2 I am thinking here of the Congregationalist churches in New England where the pulpit is raised up and where the Eucharist is celebrated infrequently and the preaching of the Word/Sermon is the central act in the liturgy.
3 James F White, *Protestant Worship and Church Architecture* (Oregon, 1964), 201.
4 Robert Runcie, writing after preaching at the National Festival in Walsingham, Norfolk 1980.
5 *The Ecclesiologist*, Vol. 1., No. 1 (November 1841), 10.
6 *Baptism, Eucharist and Ministry* (The World Council of Churches, 1982).
7 *Baptism, Eucharist and Ministry*, B18.
8 This can be seen in the fact that in the Book of Common Prayer 1979 the service for Adult Baptism takes precedence over the service for infants.
9 *Baptism, Eucharist and Ministry*, E30.
10 John Betjeman, *Collins Guide to Parish Churches in England and Wales* (London, 1980), 76.

Sidney Sussex College Chapel, Cambridge: pastoral challenge and solution in design and liturgy

Megan Daffern

This essay was specially commended in the under 25s category.

At the time of writing, Megan Daffern was studying for the priesthood. Now ordained, she is a curate in Rugby.

SIDNEY SUSSEX COLLEGE CHAPEL in Cambridge strikes the thoughtful visitor as an anomaly in several ways. It lies north-south rather than being orientated. It is 'both architecturally unique and unique among the college chapels of Oxford and Cambridge in so unequivocally insisting on High Church attributes'.[1] Given the Puritan history of the college of which Oliver Cromwell was a member, it is striking that it is such a building which holds the remains of the Lord Protector's head. The history of the college and the present chapel structure seem to be at odds.

Furthermore, it now continues to be a place of worship and prayer for today's very mixed community of Sidney Sussex college. As we look at the developing relationship between chapel and college, let us consider the development of the present chapel building and its worship in the context of Sidney Sussex.

The building of the new chapel

The present geography of the building was inherited from its two predecessors on the site of one of the few surviving buildings of the former Franciscan friary. Its immediate predecessor was deemed inadequate and the possibility of building a new chapel was considered from the late nineteenth century. One proposed plan, by J. L. Pearson, architect of Truro Cathedral, was to build a new chapel on a different site in the college to correct its orientation, but this was too expensive. A correction of the orientation was simply beyond the means of the college. The architect of the present chapel, T. H. Lyon, instead took the building of the existing chapel, and extended it, more than doubling the size but retaining the original site and foundations.

The building of the chapel began in 1912 and aroused considerable interest. A brief article in the *Architectural Review* of March 1924 marks the recent completion of the west end.[2] It declines to give much detail since there is too much of beauty to describe in a short article. The college *Annual* charts the development of the building. In 1912, it was declared that it would be ready for use by the beginning of the Michaelmas term, but that the oak panelling and stalls were yet to be finished and fixed. The momentum continued in 1913, when the *Annual* boasts that 'The chapel has excited much interest in Cambridge, and there have been many visitors to see it'.[3] The First World War

caused some delay in both funding and completing the building, but again in 1918, we are told that 'The design of the Dean's and Reader's stalls is very fine, and has been admired by many visitors'.[4] Clearly, striking beauty was central to the aims of the architect and college, and, whether a motivating factor or not, its power of attraction was valued.

Reformation, Puritanism, and High Church development at Sidney

This power of attraction helps to explain how such a High Church building came to be constructed in a college which had benefited from the Reformation and had a Puritan background. From the University Tests Act of 1871, the university was becoming more secular in government. This Act declared that it was no longer necessary for all Fellows to be unmarried clergy, and all undergraduates Anglican (nominally at least). The Sidney Sussex Statutes of 1882 decreed that the Master no longer had to be in Holy Orders, and the chapel was no longer under the Governing Body but was the responsibility solely of the Dean and Chaplain. Indeed, the first lay Master of the college was in post from 1906 to 1916, in the formative period for the building of the new chapel. This therefore allowed the Dean and Chaplain considerable input into the chapel's redevelopment. Their grandiose conception of the chapel could be put into effect, and not held up by the Protestant and Puritan history of the college.

Moreover, the increasing secularization of the University meant that from 1867 the college no longer issued fines for non-attendance at chapel. The college was one of the first in Cambridge to stop this practice. This, however, forced the college to look for ways in which to make chapel more attractive to its members. The musical tradition of the Cambridge colleges was revived to bring in a congregation, and it seems likely, as Pyke argues, that such architectural shifts as are demonstrated in the design of Sidney Sussex chapel, were a similar reaction to the changing religious needs of both University and college. It was a 'practical and ambitious attempt to meet the challenge of pluralism and ultimately secularism'.[5]

The High Church attributes of Sidney Sussex chapel

The attractive power of the chapel is in its neo-Baroque splendour, its imitation of Italian Roman Catholic churches (Fig. 1). The grand high altar is the focal point, fashioned of marble with bronze decoration. On it stand six Italian candles, and behind it is a painting of the Holy Family by the Venetian artist Pittoni

Fig. 1: Left, view of chapel from liturgical west end.

Fig. 2: Above, high altar, Pittoni painting and carved altarpiece.

(Fig. 2). The wooden surround features the instruments of Christ's Passion, evident also in the Sanctuary windows on the liturgical north, which in addition show signs of the sacrament of the Eucharist (Fig. 3). The oak carvings facing these, over the arches leading to the Lady Chapel, symbolize the altar:[6] the gift of manna to the Israelites, the feeding of the multitude, the striking of the rock by Moses in Horeb, and the piercing of Christ's side (Fig. 4). The chapel is the only one in Cambridge to have a Lady Chapel, with rich symbolism throughout. The windows, showing the imagery of the Litany of Loreto (Fig. 5), were funded by the Sanctae Trinitatis Confratemitas;[7] beside the altar are two panels of decorative lilies, and above it another Italianate painting of the Madonna and Child (Fig. 6). The carvings on the pillars commemorate John Wale Hicks, dean 1887–90 and later Bishop of Bloemfontein. The imagery in the Lady Chapel is echoed throughout the building, with carvings of roses in the Italian style decorating the stalls towards the liturgical west end. Powys also points out Hitch's two wooden statues of St Francis and St George, the former between high altar and sacristy, the latter over the archway from the ante-chapel (Fig. 7).

Fig. 3: Two windows on the north side of the sanctuary, showing the Instruments of the Passion and Eucharistic symbols.

Design and liturgy

This decoration points clearly to a new, High Church, Eucharistic approach to university college worship, and a fresh view of liturgy. This can be seen in the changing Sunday services held in the chapel during full term in this period. In 1911, the Eucharist was celebrated at 8am, the mid-morning service Morning Prayer at 10am, and the only sung service of the day was Evensong at 6pm. A similar pattern was evident in 1912, while in 1913, this changed to incorporate a second, Choral Eucharist at 10.30am. This routine persisted for four years, and although 1917 and 1918 reverted to the former emphasis on Morning and Evening Prayer, again in 1919 the Sung Eucharist was resumed, to become the established pattern.[8] The services to be held on Holy Days give a similar picture.

The general trend of the college's interest in liturgy is further evident in the description of an ordination service held in the chapel in 1914. The procession is detailed at length, with particular interest given to the vestment of the Bishops; the Merbecke setting of the Mass is specified. 'The beauty and solemnity of the service will long be remembered by those who were present', we are told in the college *Annual*.[9] It is striking that the year of the introduction of the second Sunday celebration of the Eucharist also saw this celebration of the sacrament of Ordination in the new chapel. The attractive beauty of the new structure with its High Church style was being paralleled in contemporary liturgy. It is also notable that in 1918, an announcement in the *Annual* tells how the George Williams Prize for Liturgiology was awarded to a Sidney Sussex member for the third time in the last few years.[10] Such details suggest that the relationship between the new, grand High Church structure, in such contrast to the rather small and dingy previous chapel, went hand in hand with this interest in attractive liturgy.

The chapel and the college community

The liturgical development we see in the early years of the new chapel may be understood largely as a pastoral move. At a time when it was felt necessary to attract undergraduates to the chapel, the grandeur of the design and liturgy was considered the best way to do so. It was a pastoral, not a theological statement. Pyke writes:

> Although in the 1840s and 1850s the adoption of the aesthetic of the pre-Reformation Church had been a matter of ecclesiological controversy in that ecclesiologists such as Neale encouraged a return of 'sacramentality' in church architecture which seemed to have Roman Catholic overtones, by the 1890s ecclesiology was more an indicator of aesthetic values than of a particular theological position within the Church of England.[11]

A place of beauty, in design and movement, could be an attractive place where undergraduates could come and feel at ease in their worship and prayer. Aesthetic quality was therefore a pastoral concern.

Yet the balance between aesthetics and theology remains a difficult one to maintain. While the High Church attributes may simply be at the service of the aesthetics of the building, they may nevertheless today cause a Christian undergraduate of a different tradition to feel uneasy. The pastoral challenge of the 1900s was primarily that of attracting undergraduates to chapel; today, the greatest pastoral challenge is perhaps enabling all to feel welcome and at ease in the building and in the worship. In considering how this might be achieved, I shall look at three areas where this is played out: the chapel as a Eucharistic space, the chapel as a space for prayer, and the chapel as a collegiate space.

Fig. 4: The fourth sanctuary carving, showing Christ being pierced in the side.

Fig. 5: Detail of one of the windows in the Lady Chapel. The central panel is of the Annunciation.

A Eucharistic space

Despite the centrality of the high altar, celebration of the Eucharist there is now only an occasional occurrence. Its design allows only comfortably for east-facing celebration, at a distance from the congregation. With this in mind, Eucharists on Holy Days during the week are celebrated in the Lady Chapel, and the regular Sunday morning Eucharist at a movable table at the East end of the choir stalls. The high altar is used for communion only on Ash Wednesday, and occasionally by groups outside the college who value the space for concelebrated masses. The use of a movable table is clearly a challenge to the original design of the building: it was introduced for pastoral purposes, so that the small congregation do not feel overwhelmed and distanced, but personally involved and gathered together in a more intimate and familiar space.

Just as Pyke suggests that aesthetics came before theology in the development of the chapel at the turn of the twentieth century, so now the liturgical use of the chapel challenges its very design. This is a move in line with the rest of the Church, of which Richard Giles writes critically, 'for the first time in history, we have a Church which is content to operate out of places of liturgical assembly which contradict, in their layout and design, the Church's own message and theological self-understanding. We are the first Christian generation which has attempted to separate liturgical design from theology'.[12]

Yet this is perhaps a natural development of the position indicated by Pyke in the 1890s. Both situations, although a century apart, have pastoral concern at their heart, becoming central in the life of a Cambridge chapel in particular, under the supervision of the Dean whose title has since become *'Pastoral* Dean'.

A prayer space

The chapel is set aside at particular points in the day for silence and prayer. The Lady Chapel is always available for private prayer. The reserved sacrament is present in the elegant tabernacle on the altar (see Fig. 6), and the rich symbolism throughout this side chapel offers much stimulus for meditation. Yet while the sacramental imagery may be used as a focus for the personal prayer life of the undergraduate, it does not have to. One who wishes could pray simply in the most unadorned 'room' of the chapel, the stalls at the liturgical west end. The flexibility allowed by the structure and fittings of the chapel again may be viewed as a pastoral concern, offering a variety of options for the individual.

Fig. 6: Sanctuary of the Lady Chapel.

Fig. 7: The entrance to the chapel, from the interior, looking to the liturgical west. Above the doorway is a statue of St George.

The Lady Chapel also happens to be the part of the chapel with the most modern fittings. With carpet and individual chairs, it also allows a certain freedom of movement, and has an open and contemporary atmosphere. This enables undergraduates to escape the kind of institutional religion that wooden pews and stone floors might suggest to them. Once again, variety and flexibility are a key pastoral concern in both the individual and communal use of the chapel.

Collegiate space

The chapel at Keble College, Oxford, is one of the few college chapels where the pews face the altar. Most college chapels have the pews arranged facing each other ('collegiate' style). At Sidney, the pews are positioned in this way (Fig. 1). What are the strengths and weaknesses of this, and how suitable is this order for college chapel life today?

Like the quires of many cathedrals and large parish churches, this seating arrangement allows the choir stalls to be as an extension of the congregational seating, so that the sung word is intrinsically part of the worship of the whole body of

worshippers. Thus the congregation participation in the sung parts of a service is clearly expressed in the relationship of seating of choir and rest of the congregation. It allows for a closer bond between the two. This is particularly powerful in services of Evensong, for example, which forms an integral part of the worship at Sidney as at many university college chapels. Similarly, the Dean's and Reader's stalls are situated collegiately, and again this enables the leader of non-Eucharistic services to appear as representative of the whole priesthood of the laity in worship. The facing arrangement of seating also encourages a shared participation simply among the worshippers of the congregation. The layout is thus expressive of a communal body of worshippers united in their prayers, relating to each other as well as to God, in corporate as well as individual relationship with God.

While we might have expected the altar to be expressed as the visual focus in the seating arrangement, given the Eucharistic theology we have already seen communicated throughout the building, the collegiate seating order can again be seen as a pastoral strength. It allows for worship that is more relational, more corporate, more familiar, more intimate. This is fitting for a congregation that is drawn largely from an institution of which the chapel is a part, both physically as well as spiritually and emotionally.

At the same time, however, the ordering poses the problem that not all the seats have a good view of both Dean and Preacher at Evensong from their stalls. This could be overcome by placing a lectern towards the liturgical west end of the chapel from where readings and sermons could be delivered, to form a focal point to balance the great high altar. This too could soften the catholic overtones of the building as a whole, so that there is also a centrally positioned focus on the Word, to be more accessible to the more Protestant of undergraduates. This would further justify the collegiate seating, as all then would stand a good chance of stronger communication and relationship with the preacher and reader. Other weaknesses of the current arrangement, such as the potential for greater intrusion into an individual's prayer life by being in the public gaze from the seats opposite, would be balanced by the strengths brought by such a change.

Pastoral solutions in design and liturgy

Sidney chapel thus offers a variety of worship styles, in both architectural design and fittings, and in liturgical expression. Such variety and flexibility enables the chapel to be as open as possible to all undergraduates, of any Christian tradition, or none whatsoever. This continues the early development of the new chapel as a place which was to be attractive to as many as possible,

in architectural and liturgical aesthetics. This awareness of both the existing congregation and of others who could be drawn into the chapel is essentially a pastoral concern. The liturgical use of the design of the chapel can offer great pastoral support to the members of the college as a whole at particular times of need, at times of particular tragedy or celebration for the college as a body. Small changes, such as the provision of a lectern as outlined above, or better lighting to improve both the aesthetics and practicality of the building, could enhance the worship and all that the chapel offers to the college.

The future of the college chapel seems to lie in its pastoral expression; all changes should be checked by the criterion of pastoral concern for the institution of the college and its members. This seems to have been the case from the inception of today's chapel, and should continue to be, so that it can offer a Christian response to both the college body and individuals in today's secular academic context.

The author would like to express her thanks to the photographer, Andrew Mumby.

Notes

1 Pyke, 'New chapel', p. 235
2 Powys, 'Sidney Sussex College', p. 27
3 *Sidney Sussex College Annual*, 1913, p. 27
4 *Sidney Sussex College Annual*, 1918, p. 26
5 Pyke, op. cit., p. 246
6 *Sidney Sussex College Chapel: A Guide for Visitors*
7 Pyke op.cit., p. 243
8 For this paragraph, see *Sidney Sussex College Annual*, 1911, p. 17; 1912, p. 17; 1913, p. 17; 1914, p. 17; 1915, p. 18; 1916, p. 18; 1917, p. 18; 1918, p. 19; 1919, p. 20
9 Ibid, 1914, pp. 28–9
10 Ibid, 1918, p. 26
11 Pyke, op. cit., p. 236
12 Giles, *Re-pitching the Tent*, p. 8; quoted by Daffern, 'Cathedral Liturgy', p. 58

Bibliography

Royal Commission on the Historical Monuments of England: An Inventory of the Historical Monuments in the City of Cambridge (1959), p. 208

Sidney Sussex College Annual (Cambridge, 1911–1921)

Sidney Sussex College Chapel. Guide for Visitors

Daffern, A., 'Cathedral Liturgy: Changes in Emphasis', (unpublished thesis, University of Durham, 2004)

Giles, Richard, *Re-Pitching the Tent: Re-ordering the Church Building for Worship and Mission in the New Millennium* (Canterbury Press, 1996)

Powys, L. A., 'Sidney Sussex College Cambridge: designed by T. H. Lyon', in *The Architectural Review,* vol. LV, No. 328 (March 1924), pp.100–104.

Pyke, C. S. B., 'The new chapel of Sidney Sussex college', in eds. D. E. D. Beales and H. B. Nisbet, *Sidney Sussex College Cambridge: Historical Essays* (Boydell Press, Woodbridge, 1996), pp. 235–47

All Souls, Bolton

Gabriella Misuriello

Gabriella Misuriello is Conservation Manager for the North West and West Midlands Region of the Churches Conservation Trust.

THE CHURCHES CONSERVATION TRUST (CCT) is developing the redundant church of All Souls, Bolton into the All Souls Crompton Community Centre.

Bolton is the birthplace of both Crompton and Arkwright, whose inventions in the late eighteenth century made possible the development of the cotton industry. In particular, Samuel Crompton's Spinning Mule (1779) revolutionised the cotton industry and set the town on course to become a world centre of cotton spinning. It was in order to cater for the moral and spiritual welfare of those working in the cotton mills in the expanding town that the mill-owning brothers Nathaniel and Thomas Greenhalgh built the church of All Souls.

They were men of evangelical conviction, concerned to ensure that the moral and spiritual needs of the cotton workers were not overlooked. Nathaniel died in 1877, leaving his fortune to Thomas, who used it to establish All Souls church, built to the designs of Paley and Austin, architects of Lancaster, who were to become the finest and most prolific ecclesiastical practice in the north of England. Through its various incarnations, the practice was to span the whole Victorian period and the twentieth century up to the Second World War.

All Souls church dates from what has been described as the 'golden age' of Paley and Austin's practice. In the introduction to the South Lancashire *Buildings of England*, Pevsner singles out ten Paley and Austin churches, including All Souls, which, in his opinion 'are of the highest European standard of their years'. All Souls is the surviving one of two churches built by the Greenhalgh brothers. Sadly, the brothers' other church, The Saviour, Deane Road (1882), which was also designed by Paley and Austin and had many characteristics in common with All Souls, was demolished in 1975.

Greenhalgh's remit to his architects was for a church without obstructions, where everyone could see and hear and in which there would be no uncomfortable draughts. The result is a large aisleless nave, spanning 52 ft (16m) with a west tower, 117ft (36m) high, faced externally in red brick with Longridge stone dressings, and internally with Stourton stone (Figs. 1 & 2). The style is late medieval, the plan form and internal space somewhat early nineteenth century in character.

All Souls displays the characteristic Paley and Austin features of the wide aisleless nave (Fig. 3), towering proportions, richly

Fig.1: Bolton All Souls, from the south.

Fig.2: Bolton All Souls, the west door.

articulated wall surfaces, fine timber roofs and majestic west tower with an externally expressed stair turret. The articulation of wall surfaces, quality of materials and detailing and the scale and volume of the building are predominant.

Paley and Austin's design survives more or less intact. There have been no structural additions or demolitions, and changes have been limited to the introduction of monuments and memorials, and minor reconfiguration of the chancel aisles, involving some loss of pews. While the quality of the fittings is high (particularly in the chancel (Fig. 4), where the oak furnishings are a successful blend of gothic and arts and crafts detail), they are surpassed by the quality and sheer scale of the volume that encloses them. The nave is dominated by the pews, which are pitch pine and perhaps notable above all for their sheer number. There are churchwardenss seats at the west end on the southern side. Most noteworthy are Paley and Austin's oak furnishings in or near the chancel – altar, communion rails, choir stalls, credence table, pulpit and lectern, organ case (Figs. 5 & 6); the Clayton and Bell glass in the east windows, depicting scenes from the New Testament (Figs. 7, 8, 9); and the Burlison and Gryll glass in the east windows of the chancel aisles, depicting personifications of Faith, Hope and Charity, an offering of thanks

Fig.3: Bolton All Souls, interior.

from the parish for the generosity of the Greenhalgh brothers (Fig. 10). The tower contains 8 bells by Taylor of Loughborough (1880) and the organ is a fine instrument by Isaac Abbott of Leeds (1880).

The second half of the twentieth century witnessed the decline of cotton manufacturing in Bolton, and demographic changes brought about by large-scale immigration from the Indian sub-continent. By 1986 it was estimated that 80% of the local population was Asian and Muslim, and the numbers attending worship at All Souls had declined significantly. The diminishing congregation found it increasingly difficult to worship in a building designed for the accommodation of 800 mill workers, and to meet the growing repair and maintenance bills. It was therefore decided that the church should close for regular worship. All Souls was vested in the Churches Conservation Trust (then Redundant Churches Fund) in 1987.

Despite the fact that the small congregation had for over fifty years maintained the church in an exemplary fashion, the fabric progressively required more than just ordinary maintenance. Damp and water penetration from the roof led to a serious infestation of dry rot. In 1987 when All Souls church was vested in the Trust, a programme was prepared to deal with the most

Fig.4: Above, Bolton All Souls, the chancel looking west.

Fig.5: Right, Bolton All Souls, view into the chancel from the south-west.

urgent problems, followed by another two phases of repairs in 1997 and 2001.

Over the years, however, a vast part of the Trust's effort went towards the repairs of damage caused by vandals. In fact, All Souls church has been the object of continuous attacks, with the empty church becoming a focus for anti-social behaviour by young people, including graffiti and attempted arson. The down pipes are continually blocked, smashed or stolen, and the drains are frequently obstructed with all sorts of materials, or destroyed. In the last six months alone it has suffered four lead thefts, with associated damage from water penetration. It is also a location for substance abuse. The vicinity of the building is similarly afflicted by vandalism and a number of homes adjacent to the empty church are burnt out. All Souls Church stands unused and empty; the local community has rarely had access during the last 20 years. The building is now in urgent need of repair, particularly to the roof.

CCT has learned from experience that a building that is unused deteriorates faster, wastes a valuable historic asset,

encourages vandalism and lacks a feeling of life. The Trust is therefore encouraging access and promoting greater use of its churches by and for the community, thereby increasing their cultural significance for the local people.

The project for All Souls started when local residents approached CCT with a view to developing new uses for the building to meet the education, leisure and welfare needs of their neighbourhood. A steering committee was formed by local residents, among them people who had attended the church in its time as a place of Christian worship. From the outset, the vision was to serve people of all faiths and backgrounds.

With the support of many partners, including various departments of the local council, the All Souls Crompton Community Centre Trust – now a registered charity – was formed with the aim of establishing All Souls as a community, heritage, culture, and education centre in partnership with the CCT.

All Souls Crompton Community Centre will have a heritage and culture programme for and with local people including exhibitions and events that build up social cohesion, mutual support and understanding. There will be a permanent display

Fig.6: Bolton All Souls, the altar and sanctuary.

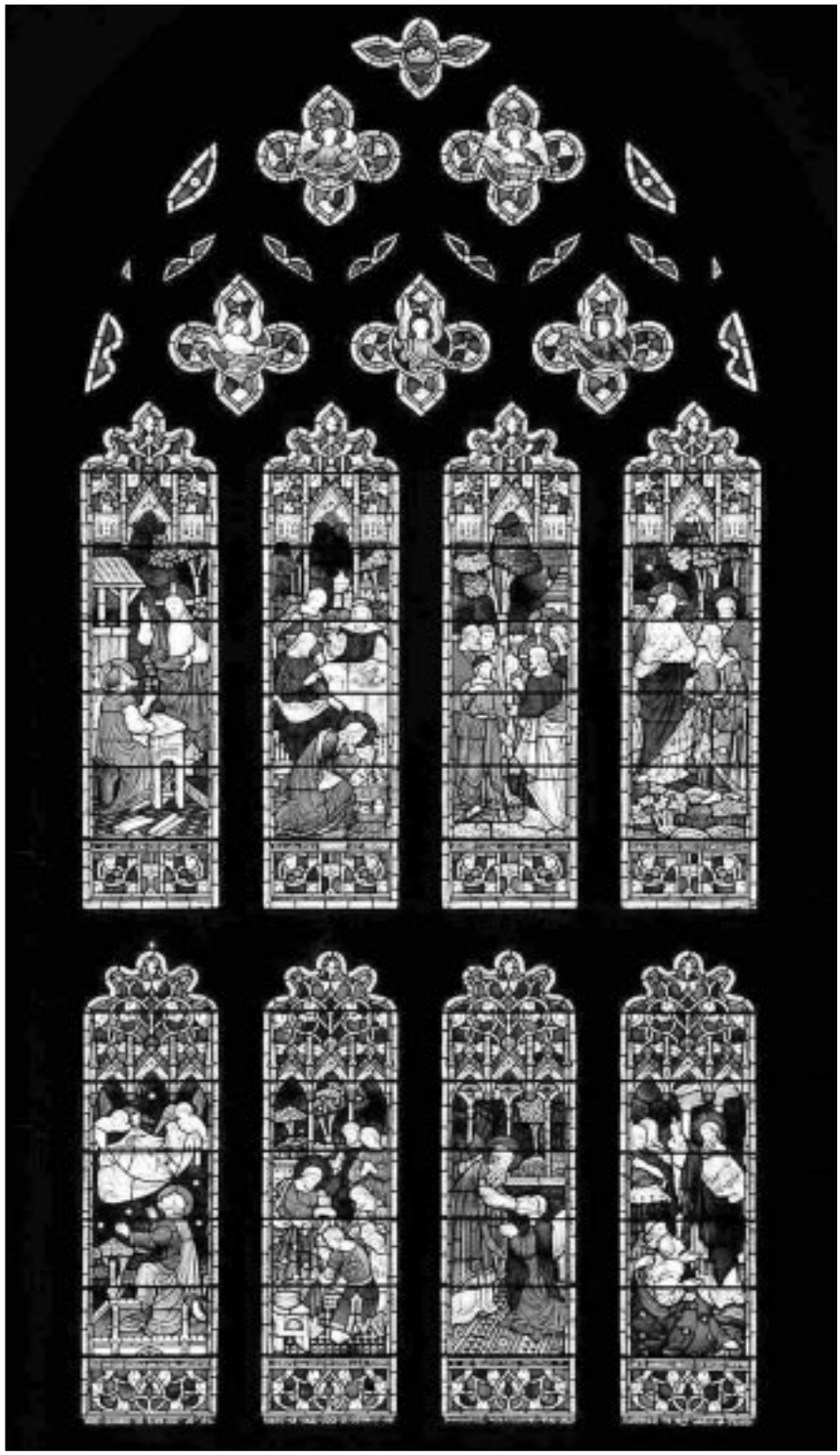


Fig. 7: Bolton All Souls, the east window by Clayton and Bell.

about the history and changing story of All Souls, its neighbourhood and people, both those who have lived here their entire lives and those who are immigrants from different parts of the world. The project will give everyday access to a fine heritage building.

The adaptation of the Church will not only preserve the original fabric, detailing and character of the interior space, but will create useable space within it in a way that is much more than removing the pews and providing folding chairs.

A fragmented pod structure (Fig. 11) will be inserted rising organically through three storeys within the central nave of the church. The contrast between the twenty-first century insertion and the nineteenth-century original will be exciting in itself. The project thus has not only community and heritage benefits but is an exiting architectural scheme that will show how a series of spaces for a variety of new uses can be successfully housed in the single, large, magnificent nave space.

The activities planned will include education and training for unemployed young people, for women returning to work or preparing for college, and after school and weekend programmes for children and young people; it will provide opportunities for

Fig. 8: Bolton All Souls, detail of the east window.

Fig.9: Bolton All Souls, detail of the chancel north-west window, by Clayton and Bell.

letting spaces for cultural, community and family events, and for social and welfare programmes for the elderly. Ancillary facilities such as a community café and leased spaces for health providers and community businesses and organisations are also included.

In order to fund the project to repair and adapt the building for its new use the CCT has applied for a Main Grant from the Heritage Lottery Fund and from other sources. The CCT has already won a HLF project development grant that has enabled preparatory work to be done. A decision on the main HLF bid is expected in early 2008.

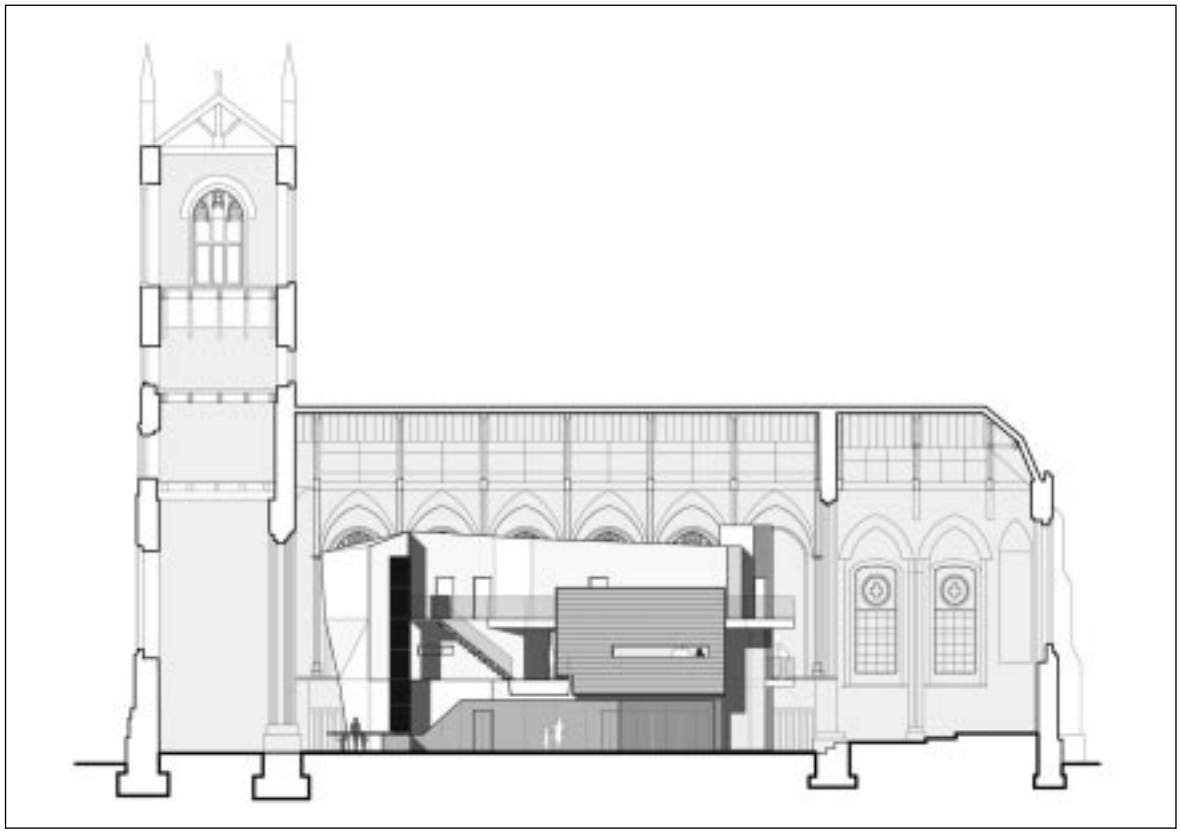
Fig. 10: Bolton All Souls, the east window of the south aisle, by Burlison and Gryll.

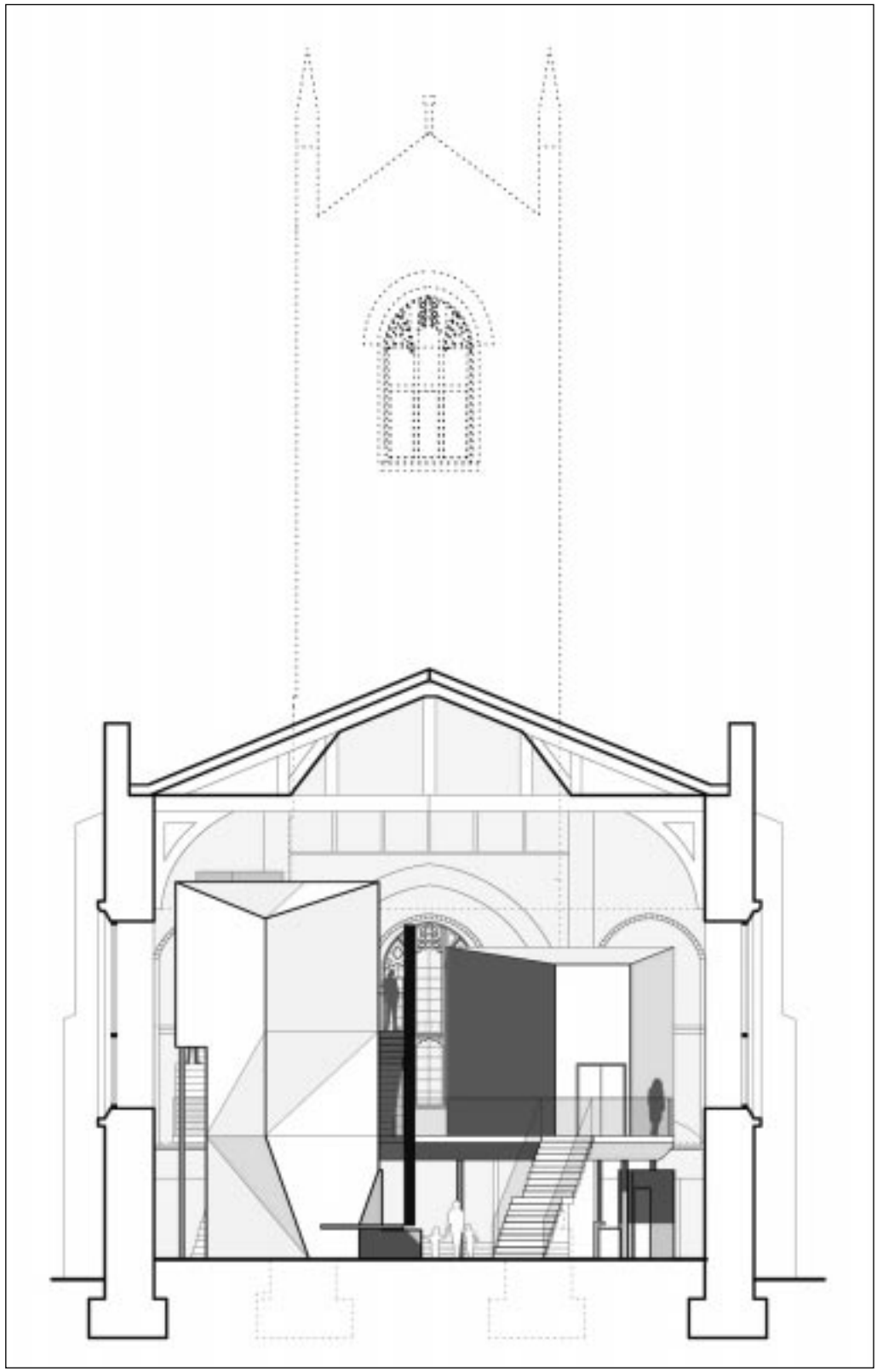
Fig. 11: Right, Bolton All Souls, a model of the proposed pod, seen from the south-west, showing its relationship to the plan of the church.

Below, elevation from the south.

Opposite, elevation from the west.

[Illustrations courtesy of OMI architects, omiarchitects.co.uk]





The CCT's main role is to guarantee the preservation of All Souls church, ensuring that this Victorian masterpiece will never meet the same fate as its less fortunate sister church; but without this project, repairs would be impossible to fund, the fabric would deteriorate, vandalism would get worse and ultimately the building's future would be in question.

The development of All Souls Crompton Community Centre would also be a significant opportunity for a deprived community. The Crompton ward, the area around All Souls, is the poorest ward in Bolton and in the poorest 2% of the country. The area has high levels of unemployment, low educational achievement and few programmes available locally for developing work skills. Transport and access are poor and the area is lacking facilities for community activity, a meeting place and support services.

The empty building coming back to life will be a positive force. Getting the building into regular use will turn around the current situation of anti-social behaviour. The community, by investing their own time and effort into the project, will want to cherish and protect their asset.

All Souls will continue to be a local landmark giving a sense of place to a wide area and a symbol of its neighbourhood, but the benefits of the project for All Souls Crompton Community Centre will be far-reaching.

The photographs are reproduced by kind permission of the Churches Conservation Trust. All except Fig. 3 are by Ian Hamilton; Fig. 3 is by Paul Heyes.

The Churches Conservation Trust is based at 1 West Smithfield, London, EC1A 9EE Website: visitchurches.org.uk

Redundant churches revived: the Friends of Friendless Churches fifty years on

Caroline Carr

2007 WAS THE FIFTIETH ANNIVERSARY of the Friends of Friendless Churches. We were founded in 1957 by proud Welshman Ivor Bulmer Thomas to support truly friendless places of worship; historic churches which had either already closed, and were deteriorating through vandal attack, lack of maintenance or funds for major repair, or which simply faced closure and as such, were ineligible for grant aid. In particular it was the decision taken (no doubt with regret, and with their resources already stretched following decades of neglect during two World Wars) by the Historic Churches Preservation Trust, to limit grant aid only to churches in use, that spurred Ivor to action.

An energetic Renaissance man – former spy, athlete and leader writer for *The Times*, Labour MP for Keighley and devout Christian – Ivor Bulmer-Thomas (1905–93) was determined to make a difference and gathered together his closest allies and influential friends to form this new charity, inaugurated on 3 July 1957 in Committee Room 13 of the House of Commons. The architect Harry Goodhart-Rendel, the philanthropist Samuel Gurney, the politician Roy Jenkins, Lady Mander, the artist John Piper, the banker and politician John Smith, and the architectural historian John Summerson were all members of the first Executive Committee. John Betjeman was elected Honorary Editor, Lawrence Jones Honorary Secretary, and the architect Sir Albert Richardson a Vice President. Membership of the Friends was by subscription at one guinea per annum, or £10 for life membership.

The Friends' Constitution was sufficiently broad to enable them to pursue their objects by a number of means – campaigning, grant-aiding and later – where there was no other option – the direct acquisition of historic churches facing imminent ruin, demolition or what they felt was unsympathetic conversion. Crucially Ivor also set about running high profile press campaigns to elicit funds; bringing the problem into the public eye and, as the hundreds of files show, never taking no for an answer. The bulging file on Wolfhamcote St Peter, Warwickshire (Fig. 1) – which contains letters which continue over a period of 30 years – demonstrate Ivor's absolute determination to save the church against the advice of the Diocese, the rector (who wrote four times to that effect in one

After eight enjoyable years at the Ancient Monuments Society and the Friends of Friendless Churches (where she was Assistant Director), Caroline Carr has recently joined the Conservation & Urban Design team at the London Borough of Camden.

The author would like to dedicate this article to Christopher Dalton, the Friends' Field Officer for over thirty years, who died whilst this article was at the press. Christopher was also photographer for the Friends, and took many of the evocative photographs which illustrate this article and capture the work of the Friends so well. We will miss him sorely.

Fig. 1: Wolfhamcote St Peter, Warwickshire. The campaign to save this church from dereliction was spearheaded by the Friends in the 1960s and the church was eventually vested with the Redundant Churches Fund (now Churches Conservation Trust) in 1972. [Photo: Christopher Dalton.]

year), local people and even a member of the Friends' own Executive Committee who after a visit to the church regarded it as 'an almost impossible problem to solve'. The draft appeal leaflet for Wolfhamcote records evocatively:

> [this] church has long been disused and stands in a graveyard which contains several charming and elaborately carved rococo tombstones; but most of these have sunk deep into the grass and cows now graze among them. Mr John Betjeman records the strange experience he had when he visited the church with Mr John Piper. They noticed a dark tunnel opening underneath the altar and, on walking through it; found themselves in a vault, surrounded by rows of brass studded coffins. They had wandered accidentally into the mausoleum of the Tibbits family, a crumbling Strawberry Hill Gothic extension to the east end of the church. It may be added that the tunnel has since been roughly blocked up, the only repair the building has known for many years.
>
> Wolfhamcote church is now deserted and given up to the use of birds and bats, who fly in through its glassless windows. The roof and floor are also in a sad state of decay; but it is none the less a beautiful building, which certainly merits restoration…in a parish which has never grown rich enough to restore or 'improve' it and in surroundings almost as rural as when it was built.

The press campaign established support for the church, the 'Friends of Wolfhamcote Church' was formed under the chairmanship of John Betjeman and the future of the church was secured, finally, in 1972 by conveyance to the newly established Redundant Churches Fund. The Fund (now the Churches Conservation Trust), whose establishment was occasioned by the Pastoral Measure (1968) was 100% grant-aided, partly by the

Church of England and partly by the State, to take important but disused churches into care and its foundation might, it seemed, have negated the need for the Friends. Ivor was the first Chairman of the Fund and as such no doubt had a vested interest in its success; however his experience of its operation led him to declare, not two years after its formation, that:

> …the Friends of Friendless Churches has now moved into a new phase of existence in which its continued existence as a permanent part of the machinery for the preservation of churches of architectural or historic interest is accepted. We have not sought this position, and with the passage of the Pastoral Measure would have preferred to say Nunc Dimittis and quietly to have dissolved ourselves. But as the Pastoral Measure is being operated, the continued existence of the Society is now more necessary than ever.

The Friends felt strongly that churches which were good enough to be vested with the Redundant Churches Fund were

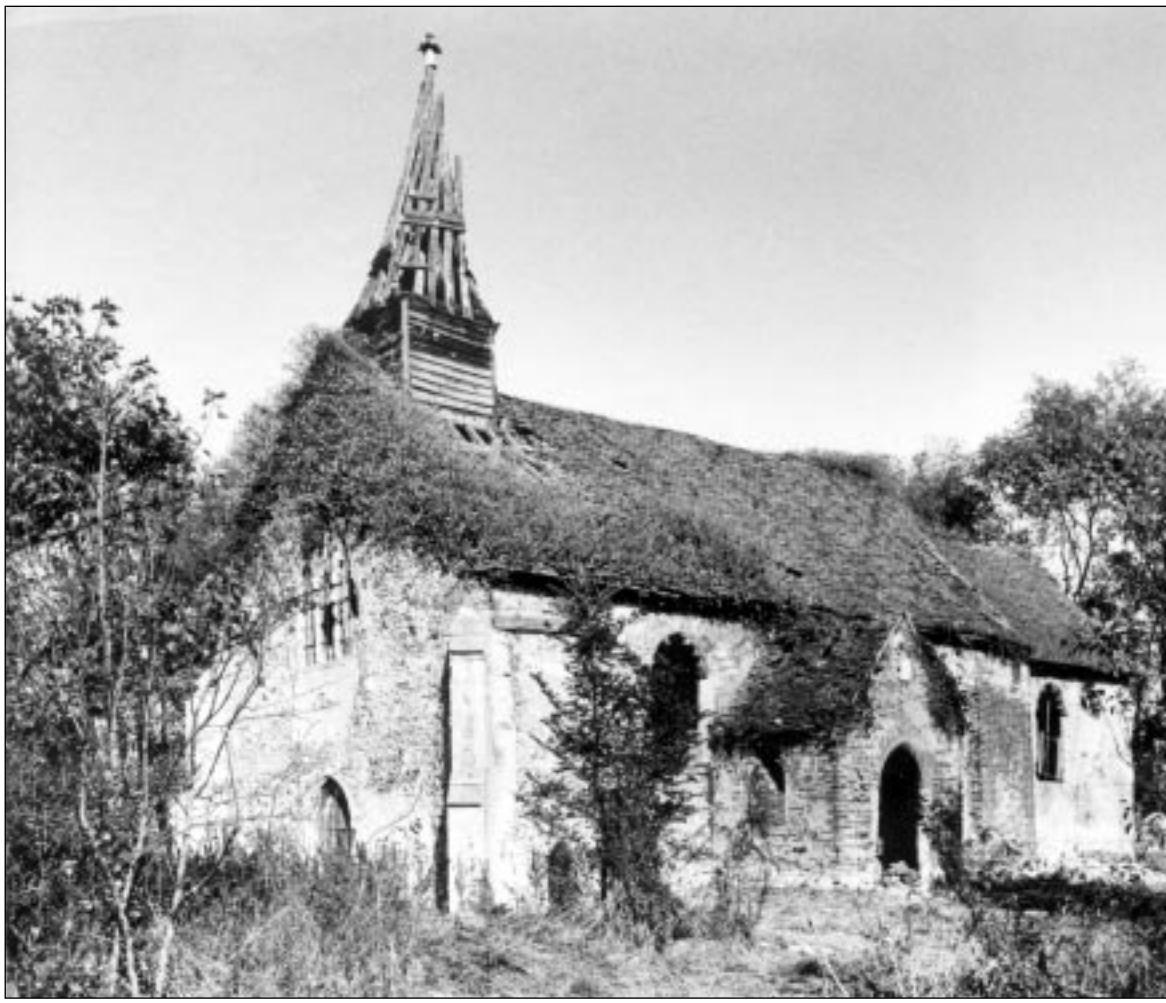


Fig. 2: The medieval church of Wickham Bishops St Peter, Essex photographed by Christopher Dalton in 1972 before the Friends took it into care. Early thirteenth-century wall paintings have recently been discovered on the chancel walls at Wickham Bishops.

Fig. 3: Wickham Bishops St Peter, photographed by David Stanford in 2007. The church is now used as a stained glass workshop by the artist Ben Finn (b.1964), whose work 'The Virgin of the Sign', 2000, forms part of the new Library extension at Southwark Cathedral.

being turned down by the Church Commissioners, and indeed that the Measure still left unsatisfactory options open to Dioceses and the Church Commissioners. At Wickham Bishops St Peter (Figs. 2 & 3) a member's offer 'to accept the appropriation [of the church] as a place of prayer and pilgrimage' was rejected, and at Mundon St Mary, Essex (Fig. 4), although an initial application to the local planning authority for conversion to a house had been refused, 'the county council would be prepared to consider a new

Fig. 4: Mundon St Mary, Essex, photographed by David Stanford in 2007. The church is renowned for the naïve mural on the east wall. It shows tassels and bunched curtains being drawn aside from the window in a rare rural attempt at trompe-l'oeil. Local people are keen to form a group of Friends when the church emerges from a repair campaign to stabilize chronic movement in 2008.

application if certain objections were overcome'. As a result, in 1972 the Friends amended their Constitution and established a company, the Friendless Churches Trust Ltd, enabling them to take direct ownership of buildings under the Pastoral Measure, by freehold or by lease, which they felt were too important to be demolished. Lightcliffe St Matthew, near Halifax – the body of the church demolished at the expense of the Diocese following a declaration of redundancy in 1969, and the tower kept at Ivor's insistence – was the first building conveyed to the Friends.

The Friends of Friendless Churches today

In 2007, 50 years on, the Friends of Friendless Churches own 39 churches, half in England and half in Wales, which we have saved, repaired, and kept wind and weather-tight with extraordinarily limited funds. Some churches were stripped of their fittings before we took them into care, such as Spernall St Leonards, Warwickshire, and Wickham Bishops St Peter, which are now both in use as artists' workshops. Others retain important monuments, carving, pews, organs, ancient fabric and significant stained glass, and have been taken into our care because they were turned down for conveyance to the Churches Conservation Trust, and because we simply felt they were too important, too beautiful, to be lost.

Fig. 5: Llanfaglan St Baglan, near Caernarfon, Gwynedd. The church sits alone in a large field, across from Caernarfon bay and with the mountains behind it, but it is regularly visited by walkers and has inspired support from a committed band of local people who hold occasional services (including one in Welsh and Breton in 2007) and concerts in the candlelit church.

Fig. 6: Matlock Bath St John the Baptist, Derbyshire. An important Art & Crafts survival of 1897. It was brought to our attention by the Revd John Drackley who fought tirelessly to secure its future, holds the key and often accompanies visitors to the building.
[The photograph, which shows the glass by Louis Davis, is by Peter Cormack.]

We preserve our churches as peaceful spaces for the local community to enjoy; occasional services, meetings, concerts, lectures, and quiet meditation are all welcomed, indeed the visitors books show just how much these so-called 'friendless' buildings are really appreciated. Many of our churches are of course geographically isolated – the marker of a medieval settlement now vanished, and sometimes the only sign of an ancient, pre-Conquest, place of worship (for example, Llanfaglan St Baglan, Fig. 5). As such they are a refuge for walkers (and occasionally sheep, bats, and owls) and sought out by lovers of ancient churches, ledger stones and monuments.

It is the incredible diversity of our vestings, as much as our determination against all odds, that marks the Friends out as special. Though all of our churches (bar a Strict and Particular Baptist Chapel of 1792) are Anglican, they include reused Roman and Saxon fabric, early medieval stone carving and timber-frames, complete Georgian interiors, and the high flowering of Arts & Crafts. Furthermore as a registered charity, established independently of Church and State, we are able to play an important role in taking former private chapels into care, and currently own three such buildings – one a part-ruined Castle chapel, one medieval, and the other, that of St John, at Matlock Bath in Derbyshire, built in 1897 by Sir Guy Dawber, co-founder of the Council for the Preservation of Rural England.

Matlock Bath St John, pictured at Figure 6, was built by the redoubtable Mrs Harris who, despairing at the low churchmanship of her parish church. erected her own treasure-house, complete with holy well, on a steep road high above Matlock Bath. Her architect assembled some of the best talent available including John Cooke for the altarpiece, Louis Davis for the glass and George Bankart for the delicate plasterwork, with little birds flying among bands of pink roses and purple vines on the barrel vault. Due to recent, albeit minor, vandal attack, St John's is kept locked and guarded by local stalwart the Revd John Drackley, and we have recently put up fresh window guards to protect the glass.

Crucial to our continued success is our ability to inspire local support, and we rely significantly both in England and Wales on volunteers – 'local friends' – such as the Revd Drackley, and John Chance, at Woodwalton St Andrew, who clean and tidy, organise events and even fundraise for repairs. Some of our volunteers have organised themselves into groups, and one of the most active of these in England is the Friends of Papworth St Agnes, St John the Baptist, near Huntingdon in Cambridgeshire (Figs. 7, 8).

Papworth is distinguished by its striking chequerboard exterior of knapped flint and clunch, conceived by the noted ecclesiologist, J H Sperling in 1852–4, who lived in the nearby Rectory. Our attention was drawn to the church in 1979, when it was earmarked for demolition: interior fittings had been stripped out, windows removed and half of the roof tiles lay in the churchyard. Yet as with so many seemingly 'hopeless' cases our founder was undeterred and raised £30,000 for repairs, including a grant from the local authority.

Perhaps, however, the real reason for the church's present excellent condition is the group of local people, led by David Noble, who approached us and asked to use the church as a community centre. Stripped of its pews, Papworth is capable of taking a wide variety of uses that would not be appropriate in so many of our intact holdings. In 2006 it was used for a number of receptions, dinners, and exhibitions, including one on wood turning; a musical rehearsal space; and a village barbeque. The event of the season is the candlelit Harvest Supper. The locals have repatriated the medieval font (found in the churchyard) and the only remaining window of a set by William Wailes, previously stored in the Stained Glass Museum at Ely (the rest have been lost to the salvage market).

Fig. 7: Above, Papworth St Agnes, St John the Baptist. Photographed in 1979 by Christopher Dalton just before it was taken into care by the Friends of Friendless Churches.

Fig. 8: Below, Papworth St Agnes, St John the Baptist, Cambridgeshire; photographed in 2007 by David Stanford. This church is fortunate to be situated in the centre of a small village, and is now the centre of local community life.

Fig. 9: Llanfair Kilgeddin St Mary, near Usk, Monmouthshire. Over 150 local people and Friends' supporters attended a service here in April 2007 to mark the beginning of our fiftieth year of celebrations. The church was rebuilt by J D Sedding in the late nineteenth century.

Friendless Churches in Wales

However it is the Friends' status in Wales which brings an annual round of vestings of national if not international importance. From the outset Ivor Bulmer Thomas and his close friend the Marquess of Anglesey (former Chairman of the Historic Buildings Council for Wales) were concerned with the plight of friendless Welsh churches, and had campaigned for their preservation. And although it was initially envisaged that, as in England, a new body would be established to manage what became known as the 'Mechanism' in Wales, in fact because the Friends' Constitution was sufficiently broad it was already able to take conveyances directly from the Church in Wales.

The statutory basis for the grant aid caused decades of delay but finally on 10 October 1993 (just three days after his death), the Friends received a letter from Cadw confirming their agreement to fund 70% of the costs of repairing what their Historic Buildings Advisory Council deemed to be 'outstanding' redundant churches in Wales. The Friends had already taken ownership of four churches in Wales: Llantrisant on Anglesey (vested 1978), Bayvil St Andrew, Pembs (vested 1983), Llanfair Kilgeddin St Mary (Figs. 9 & 10), near Usk (vested 1989) and Llanfaglan St Baglan, near Caernarfon (vested 1991) (Fig. 5).

Fig. 10: Llanfair Kilgeddin St Mary. The church retains an important scheme of scraffiti paneling by Heywood Sumner. [Photo: Ray Edgar.]

Once established, the so-called New Mechanism met all the costs associated with running the future work of the Friends in Wales. The budget for the first year of operation was £100,000, 70% met by Cadw and 30% by the Representative Body of the Church in Wales and after a delay of six years since the initial agreement with Cadw in 1999 there was a rush of four new vestings in 1999: Llanelieu St Ellyw, in Powys, Llangeview St David, Monmouthshire, Penmorfa St Beuno, Gwynedd and Tal-y-Llyn St Mary on Anglesey (Fig. 11).

More recent vestings in Wales (bringing our total holding there to 20) include the medieval church of Llanbeulan (Fig. 12), on Anglesey, where the font (Fig. 13) dates from the first half of the eleventh century and which, it has been suggested by Peter Lord, began life as an altar and 'as an altar of the pre-Norman period it is a unique survivor in Wales, and, indeed, in Britain' (*Medieval Vision: The Visual Culture of Wales*, University of Wales Press, 2003) and Brithdir St Marks, Grade I listed, by Henry Wilson (Figs. 14 & 15).

However, our most recent acquisition *yn Cymru* is a church with which we have long been concerned; an apt marking indeed of our fiftieth birthday. In February 2007 the Friends took ownership of the medieval church of St Figel (Fig. 16) at

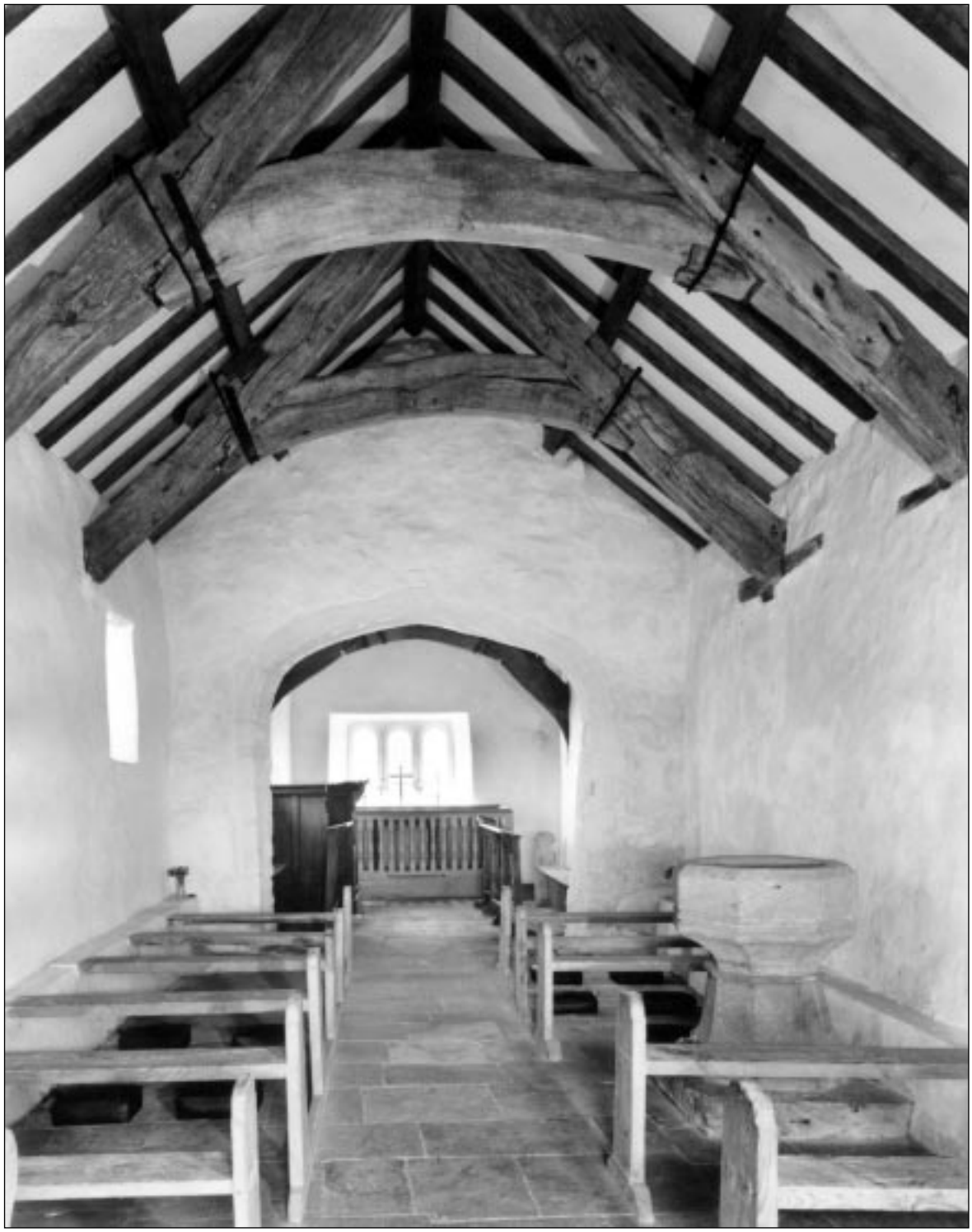


Fig. 11: Tal-y-Llyn St Mary on Anglesey. A simple but important medieval interior which retains all of its charm and most of its fittings; one of the first vestings under the 'New Mechanism' whereby churches in Wales are conveyed to the Friends with 100% funding for repairs from the Church in Wales and Cadw. [Photo: Christopher Dalton.]

Fig. 12: Llanbeulan, St Peulan, Anglesey. Less than a mile away from Tal-y-Llyn (Fig. 11) is Llanbeulan, situated at the end of its ancient grassy causeway, guarded by a friendly horse. [Photo: Ray Edgar.]

Fig. 13: Llanbeulan retains this striking early font suggested by Peter Lord to be a reused altar of the pre-Norman period. Llanbeulan and Tal-y-Llyn are cared for locally by Captain Trevor Salmon. [Photo: Ray Edgar.]

Fig. 14: Brithdir St Mark's, near Dolgellau in Gwynedd. Built 1895–8 to the designs of Henry Wilson; one of the few Arts & Crafts churches in Wales and consequently listed Grade I. The church was paid for in memory of the Revd Charles Tooth, chaplain and founder of St Mark's English Church in Florence, and is particularly important for the boldness of its architecture and the wonderfully naturalistic detail of its fittings. Shown here is one of the carvings on the choir stalls, in Spanish chestnut. [Photo: Martin Crampin.]

Fig. 15: The striking exterior of Brithdir, photographed by Martin Crampin. We hope to set up a group of local friends there in 2008, and to plan the reinstatement of the original colour scheme.

Fig. 16: Llanfigael, St Migel, on Anglesey – saved by the bell in 2007 when the Historic Buildings Council finally agreed that the building, which retains a complete eighteenth century interior, was 'outstanding' and thus eligible for grant aid. We have recently completed a full programme of repairs to the roof and exterior, and hope to repair the windows, reinstating their original lattice glazing bars, in 2008. [Photo: Ray Edgar.]

Llanfigael, on Anglesey, a simple 18th century box, retaining all its fittings, including a two-decker pulpit, box pews and a lime-ash floor – an interior which could all too easily have been converted to a house. Llanfigael's champion and most ardent supporter the Revd Edgar Jones, 74, who battled almost single-handedly for many years to conserve this simple but evocative building, recalls:

> When, 14 years ago, the Church in Wales compiled a list of redundant churches I knew that the future for Llanfigael looked bleak – despite the fact that it is almost unique in Anglesey as time has stood still here since the eighteenth century. I had heard about the Friends of Friendless Churches because the charity's founder, Ivor Bulmer-Thomas, had married the daughter of a local man so I wrote to London. From then onwards the Friends took a keen interest in Llanfigael and its adoption. It's hard to believe that a charity in London has done so much for Wales! Without the help of the Friends the church would be a ruin. I know the Celtic church refused to help St Augustine, but obviously you have forgiven us. Now there will be a warm Welsh welcome for everyone at Llanfigael.

The Friends in future

Today, although the Friends have over 2,000 members and support for our work is growing, we still – remarkably – operate with no full time staff in England, and a single, part-time Field

Officer in Wales. The tiny office in London is shared with our sister charity, the Ancient Monuments Society and the charity has been ably run for over 30 years by Ivor's successor, Matthew Saunders and an energetic body of Trustees. However with the increasing decline of regular worship and the freeze in Government grant aid to the Churches Conservation Trust, the call on our resources is stronger than ever. We do not claim sophistication for visitors at any of our buildings – most of them have no toilets, no electricity, and some no nearby parking – but this is their very charm and we believe fervently in the right of these buildings, worshipped in for hundreds of years, to endure. Our 'friendless churches' are preserved for their history and their beauty, as places of sanctity and of peace, and we will continue to fight their cause, with the support of our members, for another fifty years, and more.

For more information about the work of the Friends, or how to join or support them, contact:

Friends of Friendless Churches, St Ann's Vestry Hall, 2 Church Entry, London EC4V 5HB.
Tel: 020 7236 3934.
Email: office@ancientmonumentssociety.org.uk
Website: www.friendsoffriendlesschurches.org.uk

Recording English country churches

A talk given to the Society's annual conference, 6 October 2007

C B Newham

C B Newham is a photographer and author.

NEXT JANUARY (2008) it will be eleven years since I started visiting churches and other buildings on a regular basis with the aim of recording them photographically. Affordable digital cameras had only just come on to the market in 1996 when I decided to purchase one and attempt the ambitious task of visiting and photographing every building built prior to 1900 listed in Pevsner's *Buildings of England*. My initial aim was to take a maximum of three digital pictures of each building and then place them in a database along with information from the books.

Within a month of starting several things had happened to change the project into a form not vastly different from its current one. For a start, I found that owners of private houses did not share my enthusiasm and usually didn't reply to the letters I sent requesting permission to photograph their properties. Secondly I found out that a digitised version of the information from the *Buildings of England* books already existed. Thirdly, I realised that if I included London and other major cities I would probably never complete the task within a reasonable period of time. Lastly I perceived that there was a distinct lack of photographic documentation of rural parish churches.

With these factors in mind, I changed my objectives to the following:

- Record as many buildings that I could gain access to.
- Record the parish churches in as much detail as possible.
- Create a database linking the pictures with information derived from all of the standard works.

All three of these objectives are currently being met (Fig. 1). At the present time I am roughly half way towards completing the whole of England for the first two objectives. The third objective, creating the database, has already been started and will follow on in a natural progression once the remaining fieldwork has been carried out.

Over the course of ten years I have come to realise just how important making a photographic record of churches is. Photographic collections such as those held by the National Monuments Record or the Conway Library are not systematic or complete surveys and are comprised of images taken by different photographers with different objectives in mind. Unfortunately the Royal Commission on Historic Monuments in England is no longer in existence and there will be no more of their excellent

Fig. 1: Progress of the survey, showing the extent to which counties have been completed. More than half of England's rural churches have now been recorded.

county volumes. The Victoria County History is more of a written record and will not be completed for many decades. NADFAS, while they do a splendid job of church recording, have recorded less than 1500 churches in 35 years and the number recorded each year has been dropping.

I fear we just don't have the time to wait. Things which I have photographed no longer exist. The woodwork at Old Warden, Bedfordshire serves as a good example – compare the communion rail in 1998 and again on a second visit in 2003 (Fig. 2).

Fig. 2: St Leonard's, Old Warden, Bedfordshire. The communion rails in 1998 and 2003.

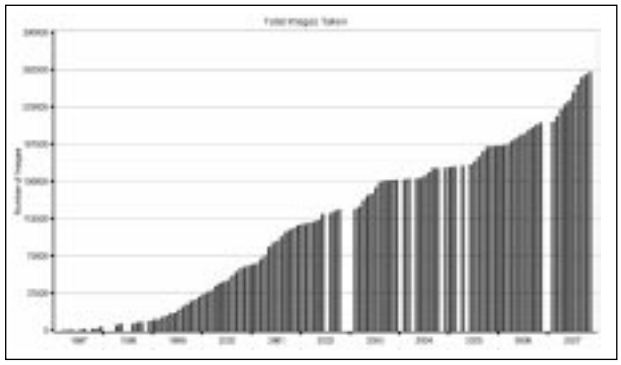


Fig. 3: Graph showing cumulative number of photographs taken since work started ten years ago. The number of images now stands at more than 250,000.

Thefts, vandalism, and redundancy will result in many losses in the near future. The last of these will probably take the biggest toll and is only now being seen as a real threat. Unfortunately I think this realisation has come far too late and I will not be surprised if we lose over one third of all parish churches within the next 20 years.

Here are some brief facts and figures for the past decade (Fig. 3).

- I estimate I have traveled over 200,000 miles by car and over 1000 miles on foot.
- I have taken just over a quarter of a million pictures.
- I have visited nearly 5500 Anglican churches plus another 5000 buildings.
- I have visited half of the rural towns and villages in England.
- I estimate I've met over 2000 churchwardens and keyholders.
- I have spent somewhere in the region of 50,000 pounds on equipment and fuel.

I should point out that I have funded the entire project from the start. While grant aid was sought at the beginning, none was forthcoming; perhaps not entirely surprising given the depth and scale of the enterprise. This has, however, meant that I have been free to carry out the project in my own way and I have not been forced into deadlines or other constraints that might possibly degrade the final result.

The only downside has been that I have not been able to carry out the field-work full-time. If the work could have been done five days a week I would be standing here now telling you about the successful completion of the entire country rather than just half of it. If all goes well the bulk of England will be finished by 2016. If there are any wealthy benefactors in the audience it will be finished even sooner.

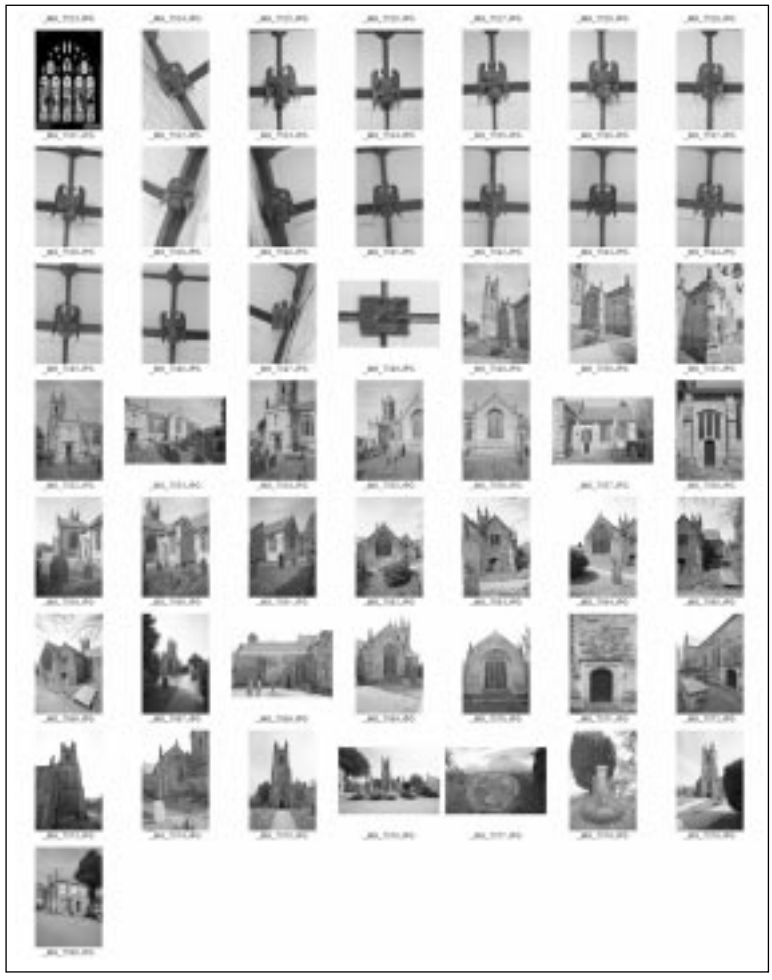
So what is being recorded? When it comes to churches I have tried to record as much as possible. Figure 4 shows a selection of images from one church, Buckland Monachorum in Devon.

Fig. 4a: (right) and 4b: (facing page). The collection of photographs for Buckland Monachorum, Devon, indicative of the extent of recording being undertaken.

Categories include the following: complete general exterior and interior imaging of the church. All wall monuments prior to 1900. All memorial brasses prior to 1800. All standing and hanging monuments. All stained glass prior to 1800. Nineteenth-century glass listed in Pevsner. All hatchments, Royal Arms, and armorial boards. All fonts prior to 1800 plus later examples listed in Pevsner. All pre-Victorian pulpits plus later ones listed in Pevsner. Most figurative mediaeval roof bosses. All figurative and many foliated mediaeval bench-ends. All mediaeval screens. All pre-Victorian wall paintings.

In most cases multiple images are taken; both general views and details. For example, with effigies a profile and a 'mug-shot' are taken (Figs. 5 & 6). If a font has different decorations on each face, then all of the faces are taken. In all cases the objective is to create a detailed record of each object.

In the beginning I started with a small point-and-shoot camera and much of what I did then will have to be done again at some



point. The vast majority of the photographic archive is, however, of high standard (Fig. 7). Only the best 35mm digital SLR cameras and lenses are now used. The photographs displayed in the exhibition in the foyer were not selected as the best pictures from the archive – they are typical of the results that are currently being achieved across the board.

I'll now turn briefly to the database aspect of the project. The objective is to eventually make the entire archive available to the public, albeit with reduced size pictures. The entire collection will be documented, the information being obtained from the standard sources such as the Victoria County History, the Royal Commission volumes, etc. The pictures and information will be able to be searched via various criteria such as date, geographic location, type, etc. One should, for example, be able to compare, side by side, all of the Norman fonts in a county, or all of the monuments dating from between 1620 and 1630, or all of the churches restored by E. H. Sedding.

Fig. 5: The monument to Denys Rolle (d. 1638) and his wife, in the mausoleum at Bicton House, Devon.

Nigel Llewellyn in his book *Funeral Monuments in Post-Reformation England* expresses the wish for a 'national inventory of monuments'. This is already in hand. Others have expressed a desire for complete catalogues of fonts, wall paintings, stained glass, etc. Again, the picture database will go a long way towards fulfilling these wishes.

Parts of the archive are already available to the public today. The on-line View Buildings website (www.viewbuildings.com) and the series of Panorama CD-ROMs cover part of East Anglia and demonstrate the power of the picture database concept.

The archive itself, with the original high resolution images, will be available to researchers. It has already been used to great effect for a forthcoming book on wall paintings. The author was able to see wall paintings and evaluate them prior to making personal visits. In addition, several examples were found that were not listed in the standard reference works on the subject. I have no doubt that many discoveries will be made once the pictures become available in a complete and searchable form.

Now for some words about visiting the buildings. I come from a computer science background, but in the last 10 years I've learned to become an architectural historian, ecclesiologist, photographer, map-reader, driver and navigator on twisty country roads, key finder, and negotiator.

The buildings have been a pleasure to visit but almost none of it has been easy. I have become an expert at carrying out a complete photographic survey of a church while simultaneously carrying on a discussion with a churchwarden or custodian who may very well be rather on edge about the number of photographs being taken.

Fig. 6: As Fig. 5, a face-on view ('mug-shot') of the female effigy.

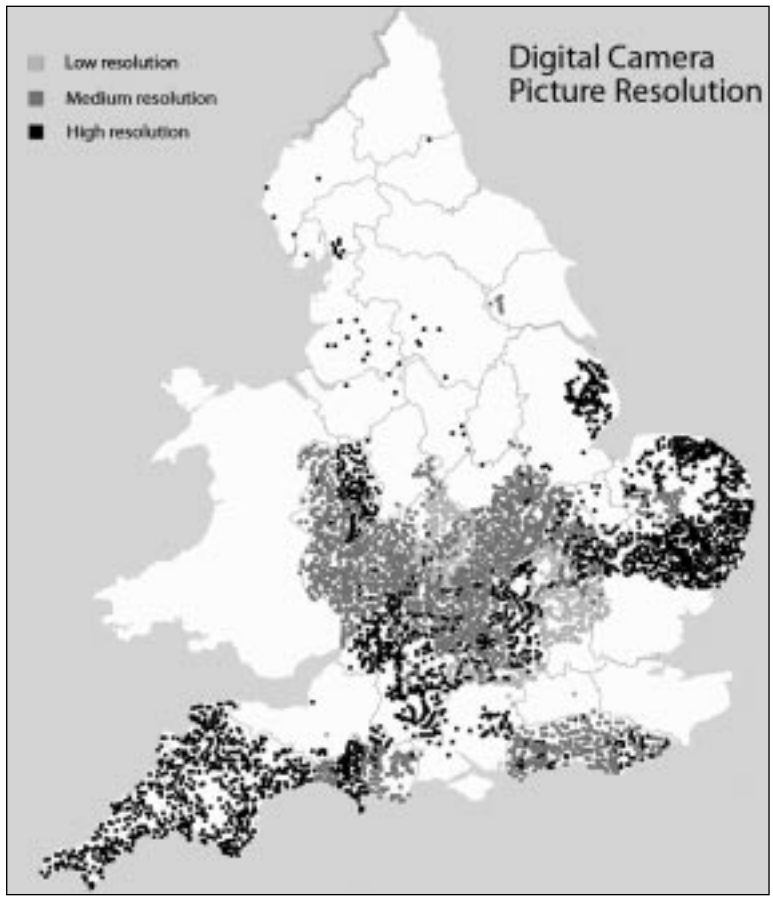


Fig. 7: Current coverage of the photographic archive, each dot indicating a place where a church has been recorded. The shade of the dots indicates the digital resolution of the relevant image, which has increased over time as equipment becomes more sophisticated.

While I have never been refused permission to take photographs, I have had to occasionally employ various means of persuasion – everything from sweet-talking my way in to extreme arm-twisting. Fortunately the vast majority of people have been friendly and helpful. I almost never ring ahead – mainly because of the cost of doing so and because so many churches are open.

It is fortunate that so many people at the locked churches are kind enough to drop what they are doing at a moments notice in order to open their buildings. However, I wish some areas (such as north Warwickshire) would take more of an interest in having churches open. The average across the country is about 60% open and in some counties it is over 80%. Church locking is a subject in itself and unfortunately I do not have the time to expand upon it. For those interested in seeing what's open and what's not, I have a series of maps on my web site (www.digiatlas.org).

Visiting churches can be a risky business. Not all of the natives have been friendly. At one place in Suffolk I had a door slammed in my face by the man with the key. I have on two occasions been verbally abused to the point where I felt in physical danger.

Fig. 8: St Matthew, Lee, Devon (1833, restored 1860). Front of pew.

Fig. 9: As Fig. 8, pulpit and panelling.

And talking about danger, churches and churchyards can be very dangerous places. In my travels I've fallen off pews, slipped on wet rocks, almost fallen off a four-metre high wall, and tripped over hidden headstones. In addition, whilst visiting a holy well, I nearly drowned in quick-sand-like mud.

The fauna has been out to get me too. I've been bitten by a dog and thumped in the head by a large white owl that flew out of a ruined church window (both of these, as I recall, on the same day!)

Last but not least I've been locked in churches – twice.

I'll end this talk with two observations. First, while the *Buildings of England* volumes have got bigger and thicker, in many cases they haven't become more useful to the church visitor. Never judge a church by its Pevsner entry. For example at Lee in Devon the Pevsner volume referred to St Matthew's as 'A chapel of ease of 1833, restored in 1860 by Hayward. Nave, chancel, W. Bellcote; plate-tracery window (glass by Hardman)'. It was a complete surprise to find it full of Jacobean woodwork (Figs. 8 & 9).

And, despite the huge amount written about churches in England, there are still many little-known churches that will surprise and delight. No-one has yet written a book on *The Thousand Best Atmospheric Churches*.

The author, C B Newham, can be contacted at photos@digiatlas.org

Keeping our rural churches

A talk given to the Society's annual conference, 6 October 2007

Trevor Cooper

Introduction

TODAY'S CONFERENCE is largely historical. But I would like to take fifteen minutes to look at the situation of rural church buildings today. Some of the pressures they are facing arise from their history, including the decisions about location which we are hearing about during this conference.

I will be looking only at Church of England churches, which form the overwhelming majority of listed church buildings. And I want to emphasise that it is the rural *buildings* I am focusing on, not the worshipping communities, nor the crucial role that the Church plays in the countryside. Finally the views expressed are my own, not those of the Ecclesiological Society.

Trevor Cooper makes his living in business. He is Chairman of Council of the Society, and has an especial interest in the future of church buildings.

Number of people paying for churches

In the year 1100 the population of England was between one and a half and two and a half million people, and there were between six and seven thousand local church buildings. This means that on average there were between 200 and 400 people directly or indirectly supporting each church building.[1]

And today? In English villages, there are on average about 700 people per church building, except in sparse areas such as the Lake District or Exmoor, where the average falls to 500.[2] That is, there are rather more village people available to support each church building than nine hundred years ago.

If twelfth-century peasants between them had enough surplus income to look after one church building, what can there be problem today, given that there are more of us per church, and we live in one of the richest countries of the world? How can we possibly be worried about the future of our rural churches? After all if the cost of repairs to our rural churches were spread evenly over the whole population (urban and rural), it would be less than £1.50 per person per year.[3]

There are many answers to this, of course. One of them is that in the twelfth century the costs were not spread evenly. They were largely met by the conspicuous spending of a small number of wealthy individuals – a pattern, incidentally, which survived well into the twentieth century.[4]

The pattern today is different – it is ordinary worshippers who take financial responsibility for church buildings. Over England as a whole, fewer than 4% of the adult population have signed up for this, by joining the parish Electoral Roll, and the number is

drifting down. The proportion is rather higher in country parishes, but is also falling.[5]

And despite being an established church, and despite demonstrable public desire that historic churches should be cared for, public funds for rural church buildings pay only about 50 pence per person per year. This seems to be the lowest level of support in Europe.[6] And it is unpredictable – the major public grant scheme is underfunded, and half of all applicants get nothing.[7]

Number of church buildings over the last two hundred years

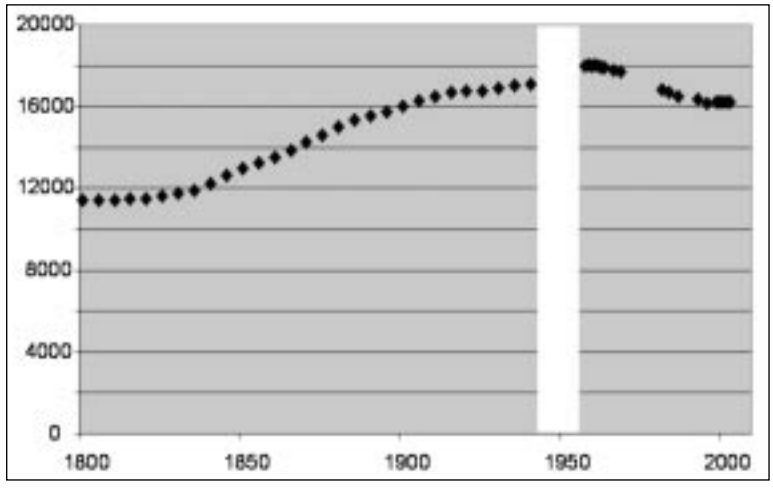
Before we look any further at current pressures, let me set the context with some basic facts and figures.

There are about 16,000 Anglican parish church buildings in England. Overall, about 12,000 of them are listed, roughly 4,000 in each of Grade I, II*, and II. About 9,000 of these are in rural locations.[8]

The first graph (Fig. 1) shows how the number of churches has changed over the last two hundred years. I have found problems getting the figures, and you'll see they don't line up properly in the 1950s, but I believe the general shape is correct.[9]

The graph starts at the year 1800 with about eleven and a half thousand churches. The number grew very fast throughout the nineteenth century, responding to population growth and urbanisation. There were some 7,000 *new* buildings – about the same number as were built in the period up to the year 1100. This growth was very noticeable in the nineteenth century, and no doubt in the eleventh century as well.

Fig. 1: Number of Church of England church buildings in England, 1800 to the present.



But the Victorians overdid it, and some churches were becoming empty by the beginning of the twentieth century. Since the mid twentieth century there have been some five hundred new buildings opened, but, as Figure 1 shows, the overall network has shrunk. Today's loss of church buildings is to some extent a correction to overbuilding in the nineteenth century.[10]

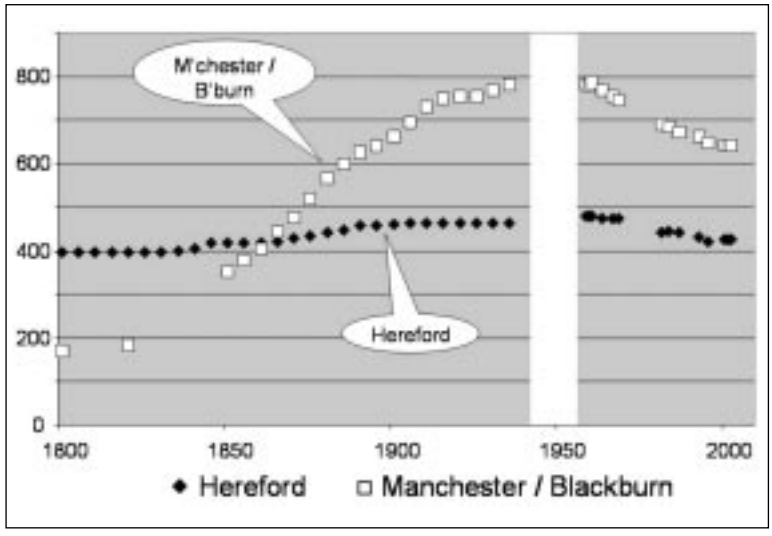
The rate of closure at the moment is about a church per fortnight, some thirty per year. Most of these buildings survive, being put to other, non-public, uses.

But the first graph could be misleading, because it hides the difference between town and countryside. The second graph (Fig. 2) shows the same period, 1800 to the present, for one rural diocese, Hereford – chosen because it is one of the few rural dioceses not to have had bits chopped out of it – and one urban one, Manchester, which later budded off Blackburn as a separate diocese.[11] The contrast is stark, Manchester quadrupling its numbers, Hereford adding less than a quarter to its initial number.

This emphasises that most of the new Victorian churches were in urban areas. In the countryside the basic pattern of provision – and the location of the buildings – stayed very much as established many hundreds of years previously.

It is clear from Figure 2 that Manchester has since lost many more buildings than Hereford. I have done no formal analysis, but am pretty sure that more than half of church closures in the past forty years have been of churches in towns, rather than in the countryside.

Fig. 2: Number of Church of England church buildings in the dioceses of Hereford, and Manchester (with Blackburn), 1800 to the present.



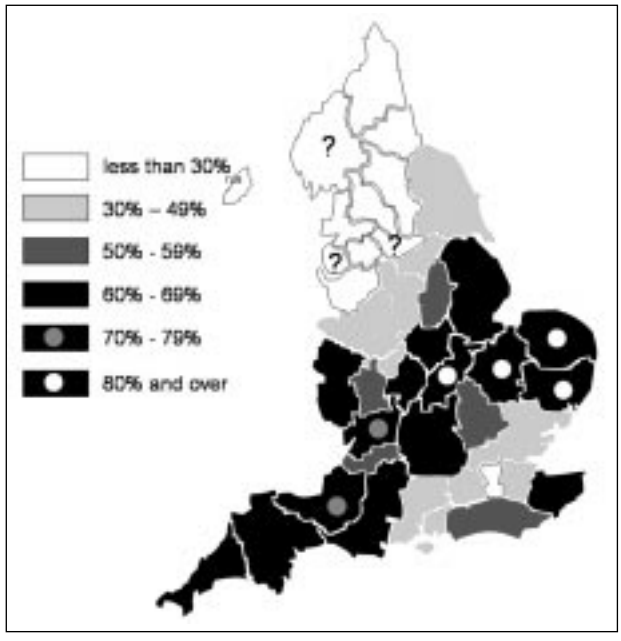


Fig. 3: Proportion of Church of England church buildings which are Grade I or II listed, by diocese. Note: No data available for the dioceses of Carlisle, Liverpool, Sodor & Man, Wakefield.*

Many rural churches retain medieval fabric, and thus many are listed. The map (Fig. 3) shows the percentage of churches which are listed in each diocese.[12] Dark means more, and blobs means even more. The map shows that the more rural dioceses tend to have the highest proportion of listed buildings. There are 570 Grade I and II* listed churches in the diocese of Norwich, 500 in the diocese of Oxford, and some 400 in each of Lincoln, Salisbury, Bath & Wells, and St Edmundsbury & Ipswich.

Thus, when you lose a church in the countryside, you are often losing a building which is on its original site, containing medieval fabric. So if we *were* ever to see a surge in the number of rural church closures, it would not only be new, it would be serious.

Pressures on rural churches

Why might such a surge happen? I'd like to discuss two pressures on rural churches, and one alleviating factor.

One pressure is the continuing fall in the number of full-time clergy. Figure 4 shows the diocese of Hereford. On the left is the diocese in 1956. Each dot is a full-time clergyman. There are about 210 of them. Now look at the position fifty years later, last year, on the right of the diagram. The number has dropped by more than a half.

The number of full-time clergy in England has dropped by about 40% over the past forty years, and – quite rightly – they are

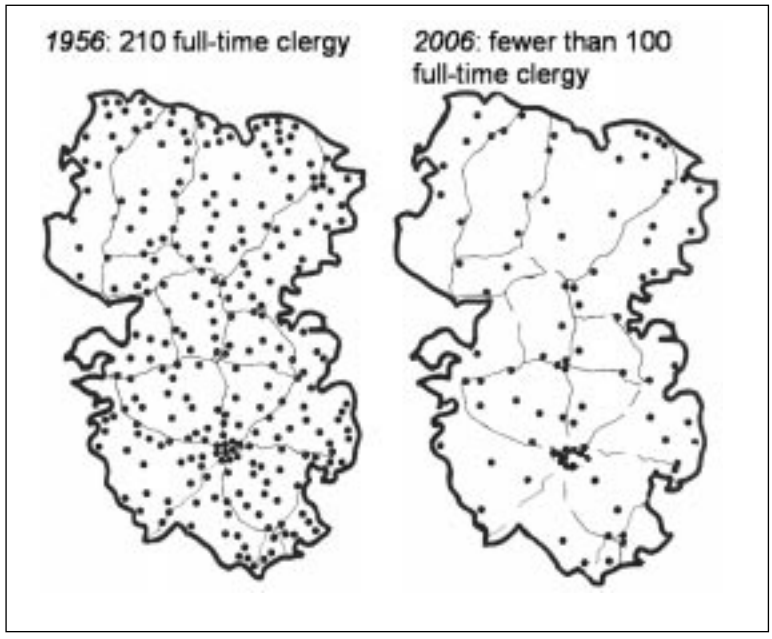


Fig. 4: Distribution of stipendiary Church of England clergy in the diocese of Hereford, 1956 and 2006.

now concentrated on urban areas, where most people live.[13] These days rural clergy usually have responsibility for many parishes: half a dozen is common in some areas, and a dozen not unknown.

The Church of England is responding sensibly, recruiting increasing numbers of unpaid clergy. It is not yet clear whether the preservation of old buildings will be high on their list of priorities.

A second pressure is the downward drift in routine commitment, such as is shown in the number of worshippers in church. How to measure congregational size is a subject in itself. But it turns out that more or less the same pattern is seen whichever measure you use.

For example, the graph (Fig. 5.) looks at eight rural dioceses, showing how many worshippers on Sunday there are (on average) per one thousand head of population.[14] In 1970, there were 51 worshippers per thousand people in rural churches on a given Sunday – five percent of the population; but today this has now halved, to 24 per thousand, two and half percent of the rural population.

Taken overall, this drop swamps the effect of rural immigration – though rural immigration is patchy, and a good many individual villages have seen housing developments leading to an increase in the size of church congregations. But taken as a whole, the picture is not comforting.[15]

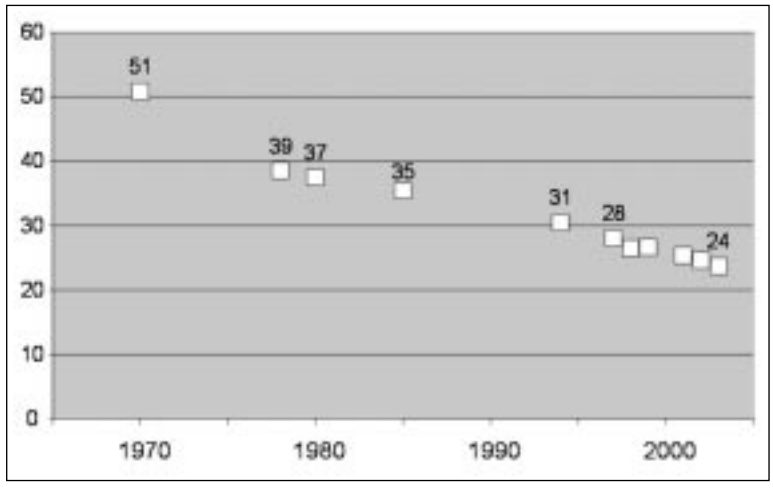


Fig. 5: Rate of rural church attendance: 'Usual Sunday attendance', 1965 to present, showing number attending per 1,000 population (average of eight rural dioceses)

There is a further worrying development. Just thirty years ago the church of England had nearly the same proportion of people over the age of 65 as the population as a whole. Today, in common with many other denominations, it has double its share.[16] It is not that there are too many old people in church, but that there are too few young adults. The church is actively engaged in trying to resolve this problem, which otherwise will have serious implications in the longer term.

I believe that the pressures are much more acute in very small congregations, as youngsters tend to leave to seek out more lively churches. On average, in a congregation of ten people, more than half of its congregation will be over the age of 65. There are 800 Church of England churches in England with this number worshipping on Sunday. Everything else being equal – which it rarely is, of course – the death of older members will mean that many of these tiny congregations will halve in size over the next ten or fifteen years.[17]

Alleviating factors

Let me now look at a more positive aspect, local support from non churchgoers. Village communities still rally round a church building in need, and I know of no firm evidence that suggests this is changing.

On a more routine basis, there is also a growing willingness on the ground, and encouragement from central church bodies, to use churches for social purposes – meetings, concerts, playgroups, farmers' markets, sub-post offices – a lot of this goes on already, and more is happening all the time. Winforton church in

Fig. 6: Winforton church, Herefordshire, where the nave has been converted for use as a village hall. [Photo kindly provided by the diocese.]

Herefordshire (Fig. 6.) is an example where the nave has been *completely* turned over for village use.

To support the use of church buildings for social purposes, we need to improve the facilities they offer – particularly toilets and kitchenettes. In 1994, the most recent year for which detailed information is yet available, only a quarter of rural churches had toilets, and more than half had no facility for making hot drinks. Progress then was very slow.[18]

The most remarkable indicator of continued local support is the recent mushrooming of Friends groups. There are already between 500 and 1000 such groups registered as independent charities, and many hundreds of others operating under the umbrella of the PCC. They are becoming an important part of the landscape.[19]

But all this will only be useful if there is an effective Parochial Church Council. This is the weakness of the current set up. It doesn't handle the main problem, which is probably *not* an overall lack of money but a growing shortage of people in tiny churches.

Possible actions

I have dealt quickly with a number of factors affecting the future of rural church buildings. Even such a quick overview shows both stresses and opportunities.

A lot, an awful lot, is being done to help churches: by the central bodies of the Church of England, with the *Building Faith in our Future* rolling campaign; by English Heritage, which has put its head above the parapet with its *Inspired!* campaign; and by many others, not least the National Churches Trust and the County Trusts. I have not time to deal with all this activity properly, and it would be unfair to do so in a hurry.

I would like, if I may, to offer some additional proposals, based on what I have said.

First, we need to support Friends groups – currently there is no national support programme. Grant giving bodies need to recognise the stability that these groups can bring, and adapt their policies accordingly – at the moment, money saved up by Friends groups counts directly against the size of public grant offered.

Secondly, we need to find public money to help put toilets and kitchens in church buildings – at the moment there is no central funding programme. What public money there is often seems to find its way to the village hall rather than the church.

Third, we need to find alternative modes of ownership, which allow communities to take responsibility for church buildings when PCCs wish to hand them over, perhaps with an arrangement for continued worship in the building. Currently this is quite close to impossible. I wonder if this sort of arrangement might not be welcome to many members of the Church of England, allowing them to focus on their core mission, rather than look after medieval buildings.

Fourth, we need to explore new ways to disburse public money, to ensure we get the most bangs for the taxpayer's buck, and encourage appropriate long-term thinking and action from Parochial Church Councils.

Finally, we need to persuade government that some church buildings which are no longer needed for worship *cannot* be used for other purposes, either because it would ruin their heritage value or because there is no practical alternative – and for these buildings, it must take the long view and fund the Churches Conservation Trust properly to look after them. Intergenerational fairness demands nothing less.

If people in the eleventh-century could look after their buildings, then I would hope we can.

This talk represents Trevor Cooper's own views, and not necessarily those of the Society.

Notes

1 Richard Morris, *Churches in the Landscape* (1989), pp. 288–9.
2 Detailed figures are presented in my talk 'Rural churches: the wider picture', given in York 10 November 2005. Sources: *State of the Countryside*, 2005; CofE, Archbishops' Council.
3 Based on figures I prepared for York, op. cit.
4 In fact, the talk previous to this, given by David Stocker and Paul Everson, suggested that groups of wealthy sokemen may have paid for some early church buildings in some parts of Lincolnshire.
5 Based on figures in Trevor Cooper, *How do we keep our parish churches?* (2004), *passim*. For the falling electoral rolls in rural dioceses, see the article by Lankshear in *Rural Theology*, 2004, Volume 2, Part 2 (Issue 63).
6 This is an approximate and generous estimate, based on the published figures for the RGPOW scheme, and those for the government's VAT refund scheme (the Listed Places of Worship Scheme), pro-rated for the number of rural churches.
7 The failure rate for applicants to the RGPOW grant scheme is roughly one half (personal communication, English Heritage). The size of the English Heritage Grant for places of worship fell in real terms by about a half between 1995 and 2005 (Cooper, *Parish Churches*, Appendix C, and personal communication, English Heritage).
8 Cooper, *Parish churches,* Appendix F. For number of churches in rural locations, see the talk I gave at York, op. cit.
9 The left hand part of this graph and the following one is built around Horace Mann's 1851 church census, taken backwards from that date by using the number of church consecrations in the fifty years before then, and forwards with the published number of additional churches for each period. From 1958 onwards, the actual number of buildings is used. These two data sets do not quite line up where they meet in the 1950s. I am not yet able to explain the discrepancy, but it may simply be that Mann undercounted the number of church buildings, so that all those for the period up to the 1940s are too low. Sources: 1851: Mann, *Religious Census*; 1800–1876: add or subtract to Mann's figure the number of 'additional churches' (first removing Welsh diocesan consecrations) from Lower house of Convocation of Canterbury, *Report of the Committee of Deficiencies of Spiritual Ministration*, 1876; 1876 to 1937: add 'new churches' from *Church of England Yearbook* (various editions); 1958–64: *Facts and Figures*, 1958, 1962, 1965, 1967; 1969: *Church Yearbook*; 1982 on: *Church Statistics* (various editions).
10 For competitive overbuilding in the nineteenth century, see Robin Gill, *The 'Empty' Church Revisited* (Aldershot, 2003), *passim*.
11 Sources: Hereford 1851: Mann, *Religious Census;* 1800–1876: add or subtract consecrations from Lower house of Convocation of Canterbury, *Report of the Committee of Deficiencies of Spiritual Ministration*, 1876; 1876 to 1937: add 'new churches' from *Church of England Yearbook* (various editions); 1958–64: *Facts and Figures*, 1958, 1962, 1965, 1967; 1969: *Church Yearbook*; 1982 on: *Church Statistics* (various editions). Manchester as Hereford, except 1801, 1821: Church of England Yearbook, 1889, page 15 (showing Manchester historic figures); after 1927, add in Blackburn.
12 Based on figures in Cooper, *Parish churches*, Appendix F.
13 For an analysis of the number of Church of England clergy over the past forty years, see the talk I gave to the HCC conference in Liverpool, 11 May 2006, called 'Facing the future with facts'. The figures are based on G. Kuhrt, *Ministry Issues for the Church of England: Mapping the Trends* (2001), and various editions of *Church Statistics*.
14 The data are for the dioceses of Exeter, Gloucester, Hereford, Lincoln, Norwich, Peterborough, Salisbury, and St Edmundsbury & Ipswich. Sources: *Church Statistics* and *Church of England Yearbook*, various years.

15 For a further examination of rural immigration, see my talk given in York, op. cit.
16 Peter Brierley (ed.), *UK Christian Handbook Religious Trends No. 6* (Christian Research, London, 2006), Table 6/5.6.2.
17 For age profile, *Religious Trends 6*, Table 6/2.7.1 For number of small churches, Cooper, *Parish Churches*, p. 70.
18 Cooper, *Parish Churches*, p. 38. The Church of England has recently carried out a survey of the provision of these facilities, but the results have not yet been published at diocesan level, and are only available for all churches, rural and urban.
19 An earlier estimate was published in Cooper, *Parish Churches,* 2004, pp. 52–3. The more up to date estimate quoted here was based on a sampling of Friends groups on the Charity Commission website in June 2006. As there are too many for them all to be displayed, I counted the number of Friends groups for four sample church dedications, and uplifted the results to all church buildings, using the frequency of church dedications from Frances Arnold-Forster, *Studies in Church Dedications* (1899, three vols).

Ecclesiological Society Focus Day: the churches of Whittlewood

THE SECOND of the Society's Focus Days, run by Council member Sarah Brown to provide an opportunity to look at a subject in some depth, was held on Saturday 27th October 2007. It consisted of a minibus tour of five of the medieval churches located in the royal forest of Whittlewood in south Northamptonshire and north Buckinghamshire. Sixteen members of the Society were met at Milton Keynes railway station by Sarah and expert guide and bus driver, Paul Barnwell, where they were given substantial notes on the churches to be visited.

The churches were chosen to reflect the development of church building in the area during the middle ages. All are quite plain – unexceptional rural parish churches – but each was revealed to reflect the particular story of the community it served. Almost all expanded in the twelfth and thirteenth centuries in response to rising population and prosperity and to increased liturgical and devotional sophistication; and all apart from St Nicholas', Potterspury, suffered from a lack of investment in fabric during the later middle ages as population contracted and settlement was reorganised following (but not necessarily directly

St Mary the Virgin, Lillingstone Lovell, Buckinghamshire.

consequent upon) the Black Death in the middle of the fourteenth century. All, however, continued to attract smaller investment in devotional fixtures and fittings, though, following the destruction of the Reformation and the seventeenth century, this is now difficult to trace in detail

St Nicholas', Potterspury, began as a small late eleventh or twelfth-century church. Situated on Watling Street, and in a community which drew income from industry as well as agriculture, it expanded more than the other churches in the immediate vicinity, and continued to do so until the Reformation. At the opposite extreme, the neighbouring St Bartholomew, Furtho, served a tiny parish deliberately depopulated in the later middle ages to create a sheep ranch. The two-cell church of twelfth-century origin had never attracted much investment, and was practically frozen from the fourteenth century to the early seventeenth when it was done up partly as an eye catcher on the way to the manor. A similar fate befell the settlement at Lillingstone Darrell, but there the two-cell eleventh-century church of St Nicholas had, in the thirteenth and early fourteenth century, attracted aisles, a tower and an enlarged chancel, serving an expanding nucleated village. At Lillingstone Lovell, a parish with several manors within a nucleated settlement, a late Anglo-Saxon church (Blessed Virgin Mary) with a porticus, briefly achieved modest sophistication in the thirteenth century when a new and short-lived manor complex was built over the road, but ceased to attract significant investment thereafter. At Passenham, documentary evidence and the dedication to St Guthlac suggest an origin much earlier than the thirteenth-century origin of the present structure, which again saw little late medieval investment; but in the 1630s the building was adorned with remarkable choir stalls and wall paintings by Sir Richard Banastre, Court Victualler to James I, who bought the manor in 1624.

The churches also reveal a variety of present-day conditions. The most depressing case is that of Passenham, still in use, but in a secluded position on a narrow by-passed road where it attracts regular attack by vandals. Lillingstone Darrell, almost as secluded, also in use despite the lack of neighbouring community, is even more off the beaten track and seems less troubled. Furtho is unsurprisingly redundant but is well cared for by the Churches Conservation Trust. Lillingstone Lovell is in the middle of a surviving village and is used for community events (including an autumn craft fair with which the Society competed) as well as for worship. Potterspury is in a larger and more affluent community, and gives the impression of being well used by groups able to finance continuing development of the building.

Questionnaire on *Ecclesiology Today*

A report from the Council of the Society

IN EARLY 2007 a questionnaire was sent to a sample of members asking for their views on our journal, *Ecclesiology Today*. This is a brief report on the results, which are being used by your Council in thinking about future developments.

The sample

The questionnaire was sent to 100 members of the Society. Those selected formed a random sample, stratified to take account both of the balance between subscribing and life members, and the proportion of existing members who had joined in each year. The sample deliberately omitted members who had joined recently and thus had little experience of the journal.

The questionnaire was mailed two days after Issue number 37. A month was given to reply. We were gratified that 62 members responded, which is a very high response rate (62%).

There was no evidence that any one group of people had responded in greater proportion than another – for example, there was no evidence that long-standing members had responded, or abstained, out of proportion to their numbers.

Given the above, the results are likely to be valid. However, because of the small sample size, they will not be precise: the percentages should be regarded as indicative.

The respondents

About three-quarters of the respondents were male (Fig. 1). This figure is in line with an analysis of titles in our address list which we carried out some years ago. In recent years a higher proportion of lady members have joined, and their overall proportion is likely to rise over time.

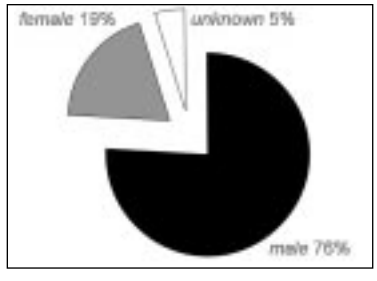


Fig. 1: Gender of respondents.

About one half of the respondents were between the ages of 56 and 70 (Fig. 2), about one quarter between 40 and 55, and one quarter over the age of 70. No respondents laid claim to being less than forty years old. This is more or less as expected from other evidence. It does not, incidentally, imply that the Society is ageing, rather that people seem to join us in the second half of their lives.

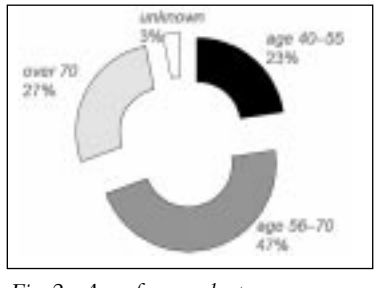


Fig. 2: Age of respondents.

More than half of the respondents lived in London, or within one hundred miles of the capital (Fig. 3). This largely corresponds with an analysis of postcodes we carried out some years ago.

One third of respondents had been members for between 3 and 5 years, one third between 6 and 10 years, one third for more than ten years. Again, this broadly reflects the pattern of membership as a whole – the steady growth of the Society has

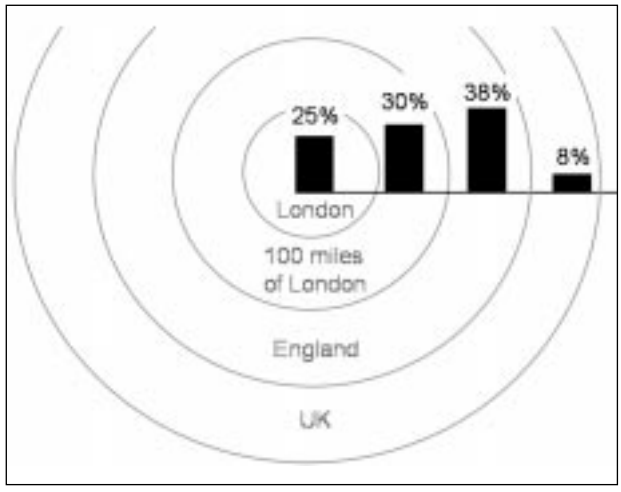


Fig. 3: Where do respondents live? The figure shows there are 25% of members living in London, 30% not living in London but within 100 miles of it, 38% living in England but not within one hundred miles of London, and the remainder living elsewhere in the UK

meant that a significant number of members have joined relatively recently. Whilst longer-standing members will appreciate the advances in *Ecclesiology Today* over the past decade and more, newer members will take this as a matter of course – it is why they joined.

Communicating with members

Of the respondents, just over one half had not attended a Society meeting in the previous two years – for them, *Ecclesiology Today* will be their main means of contact with the Society.

We provided a list of nearly twenty other related societies, and asked members to indicate which they belonged to. (This list did not include professional groups, such as the RIBA, and overlooked one or two other groups.) Somewhat to our surprise, just over half belonged to no other related society, or just one other. This has implications for the role of our journal. On the other hand, one fifth of respondents belonged to four or more other societies.

Three-quarters of respondents said they have internet access. This is higher than the national average, as might be expected. However, of those with internet access, about one third never look at the Society's website. Again, this emphasises the role of the journal and our routine mailings.

What subjects are of interest?

The questionnaire provided a list of five subject areas, and invited respondents to say which of these interested them, choosing as few or as many as they liked. The proportion of respondents indicating an interest was more than three-quarters in all subject areas, as can be seen in Table 1.

Table 1: Percentage of respondents indicating an interest in five subject areas
(respondents allowed to indicate as many as they wished)

	percent
Architecture / building	98
Fittings and furnishings	90
Monuments	85
Glass / painting / sculpture	84
Liturgy / use / development of plan	79

We asked a similar question about chronology, and about buildings other than those of the Church of England. Here the results were more mixed, as can be seen in Figure 4.

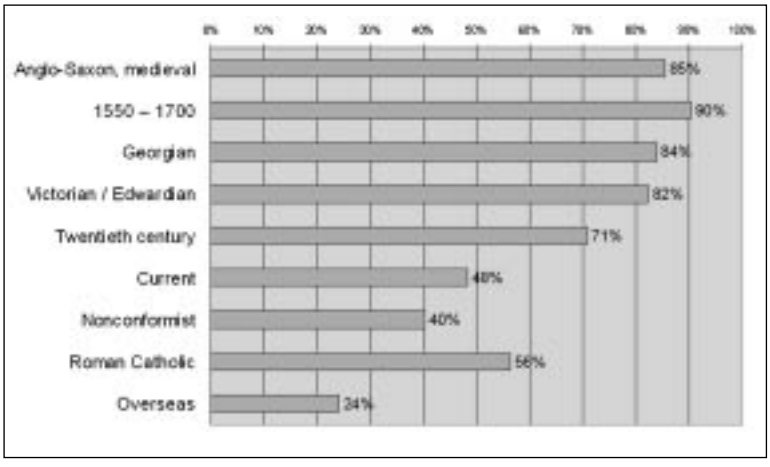
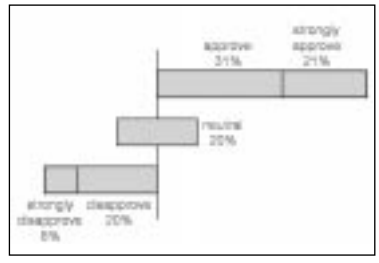


Fig. 4: Percentage of respondents indicating interest in various chronological periods, and in non Church of England buildings.

We also asked whether respondents would 'approve or disapprove of *Ecclesiology Today* carrying occasional articles about the places of worship of religions other than Christianity, such as mosques and synagogues?' With hindsight, we could perhaps have phrased the question a little more carefully, as the two examples given ('mosques and synagogues') are both Abramic religions, whereas the wording of the rest of the question was much wider than that, and would potentially encompass all religions. Nor, unfortunately, did we define the term 'Christianity' – would this be limited to some definition of orthodoxy, or to any group that described itself in this way. So the results need to be interpreted with caution. Nevertheless, they are of interest – more than half (52%) approved or strongly approved; just over one quarter (28%) disapproved, or strongly disapproved (Fig. 5).

Fig. 5: Occasional articles about places of worship of other faiths.



Views on Ecclesiology Today

We asked a number of questions about the current contents of *Ecclesiology Today*. It is gratifying that 89% of respondents agreed or strongly agreed with the statement that 'Usually there is at least one article on a topic of interest to me'. (Some 7% were neutral, and 5% disagreed.)

We asked about the length of articles. It turned out that most people were either happy with the current length (40%) or didn't mind (31%). About one in seven people (16%) wanted more short articles, and a similar proportion (14%) wanted a greater mix of length.

Nearly three-quarters (72%) agreed that specialist articles were easy to understand (with just 3% disagreeing), and four-fifths (80%) thought that articles were generally well written (again, 3% disagreed).

We were particularly interested to know whether people are actually reading the journal, or merely shelving it politely. So we asked how many of the longer articles people were reading. The results are shown in Table 2, and show that just over half of the respondents read most or all the longer articles. Conversely, nearly a third are merely browsing and dipping.

Table 2: How respondents use the longer articles

	percent
I usually read most or all of the longer articles	54
I usually read one of the longer articles	16
I usually browse and dip the longer articles, but often do not read them	30
I usually do not look at the longer articles	0
Total	100

We asked about the various shorter pieces in the journal – 'Church Crawler' and the Reviews section for example. The responses showed that these are well read, with between 80% and 90% reading such items. So the general picture seems to be one of most people looking routinely at the shorter items, and about two thirds reading one or more of the longer articles.

The future

Finally we asked various questions about the future development of the journal.

When asked about their ideal model for *Ecclesiology Today*, just one in seven (16%) selected 'a learned journal', a lower percentage (11%) wanted it to be 'more like a magazine - fewer learned articles and more news, updates, and informal short articles' and the great majority (72%) wanted it to stay 'much as at present'.

When asked how space should be allocated to various types of content, there were a good many neutral responses. For example, almost three-quarters of respondents were neutral whether there should be more or less space devoted to longer articles (and the remainder were split both ways). However, three areas where there was a noticeable request for more space were updates & news, Church Crawler, and book reviews. In each of these cases the balance was firmly in favour of more space – more than 40% of respondents wanted more space for these, and the very great majority of the remainder were neutral.

We also tried to assess what 'flavour' the articles in the journal should be, by asking people to agree or disagree with the statement that it should contain more of a particular type of article. There was a lot of neutrality here as well; but many agreed that there should be more specialist and introductory articles, and articles on current issues; and the journal should try and break new ground (Fig. 6). There was a notable level of disagreement to the suggestion that there should be 'more informal articles, like a colour supplement'.

Finally there was space for people to make their own suggestions as to the contents of the journal, and the changes and developments they would like to see. There was a terrific range of suggestions, too many to repeat here, which will be very useful going forward. The tone of the suggestions was almost entirely positive, and there were also many kind remarks about the journal in its current form.

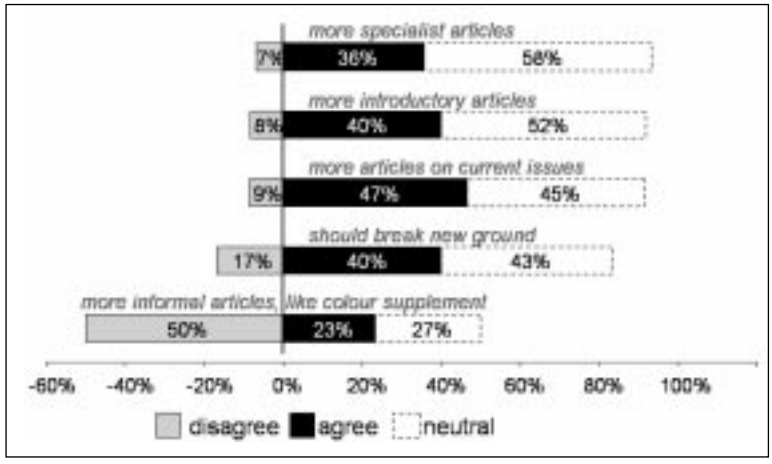


Fig. 6: Ecclesiology should contain. . .

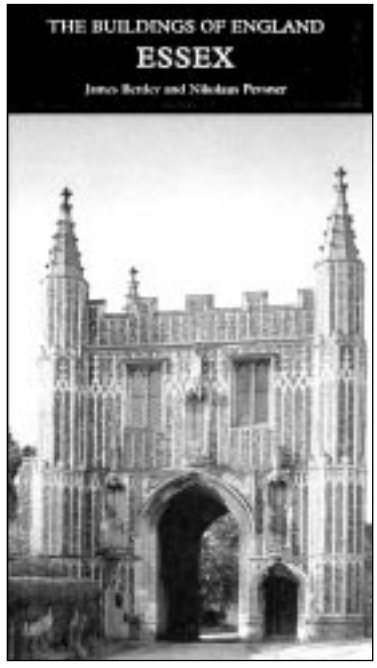
So what . . .

As the Council takes steps towards the appointment of a new editor, we are actively considering how our journal might be taken forward in future. This questionnaire has been most helpful in understanding what a random sample of members thinks about it, and how it might develop.

The Council is very grateful to those members who returned their questionnaires so promptly, and to Society member Anne Willis who saw the project through.

Book Reviews

James Bettley and Nikolaus Pevsner, ***The Buildings of England: Essex.*** Yale, 2007, 939 pp., 123 col. pls, £29.95 hdbk, ISBN 978 0 300 11614 4.



As preparation for the first Essex volume in 1954, Sir Nikolaus Pevsner travelled around the county for 6–8 weeks, living in a caravan borrowed from H de C Hastings, his colleague at the *Architectural Review*. The new volume took James Bettley five years, and is twice the size of the original, despite the southwest corner of the county having been colonised by Greater London.

In his introduction to the first edition Pevsner wrote:

> Essex is not as popular a touring and sight-seeing county as it deserves to be. People say that it is due to the squalor of Liverpool Street Station. Looking around the suicidal waiting room on platform 9 and the cavernous left luggage counters behind platforms 9 and 10, I am inclined to agree.

Since then of course Liverpool Street has been refurbished and redeveloped in some style, although as a frequent traveller to East Anglia, I'm sorry to report there is no longer a waiting room on platform 9, suicidal or otherwise.

Essex has recovered from the post-war drabness that Pevsner witnessed, and the greatest threat to the county now results from its prosperity and proximity to London. Witness John Prescott's dream of half a million houses in the flood plain of the Thames, or BAA's dream (nightmare?) of a further runway engulfing the villages and countryside around Stansted.

There are about 14,000 listed buildings in Essex, 40% more than in Norfolk. A high percentage of these are timber framed, and Bettley is able to take advantage of the great advances in knowledge about these since the earlier editions (revised by Enid Radcliffe in 1965). Here he is helped by Dr David Andrews of the County Council's historic buildings section, which has done so much to advance understanding and protection (not least in the rescue of the medieval barns at Cressing Temple and Coggeshall). Bettley also benefits from the revelations of dendrochronology – thus my 1979 edition of Pevsner/Radcliffe states with some confidence that the split log walls of the church at Greensted date from c1013 or possibly c850 – whereas Bettley is able to report that more recent tree-ring dating has confirmed a felling date of after 1063 (disappointing maybe, but still the oldest standing wooden building in the country).

Ecclesiologists will be well served by this volume. Dr Bettley is Chairman of the Chelmsford Diocesan Advisory Committee, and is careful to include major reorderings and extensions in his church descriptions. His Courtauld thesis was on the Essex architect, artist and priest Ernest Geldart, whose work appears all over the county, but most notably at Little Braxted. Unlike his predecessor, Bettley is not

necessarily in thrall to modernism, nor is he hostile to new traditional architecture – just as well in the adopted county of Raymond Erith, Marshall Sisson and Quinlan Terry. Of the county's two cathedrals, he enthuses most about Terry's Brentwood: 'a success on many levels, creating a truly cathedral-like space… something that Chelmsford Cathedral has never managed to achieve, in spite of major re-ordering'.

We should be grateful to Dr Bettley and Yale for continuing and expanding Pevsner's outstanding legacy. And this time the photographs are all in colour.

Andrew Derrick, The Architectural History Practice

Richard Kieckhefer, ***Theology in Stone: Church Architecture from Byzantium to Berkeley.*** Oxford U. P., 2004, ix + 372pp., 25 b&w pls, £30 hdbk, ISBN 0 19 515466 5.

Richard Kieckefer's *Theology in Stone* sets out to explore 'what churches have meant and can mean for communities that build and use them' (p. vii). Its purpose is to stimulate thought about churches, particularly concerning the relationship of architectural form to the activities the buildings were designed to house, and concerning architectural expressions of the sacred and the holy.

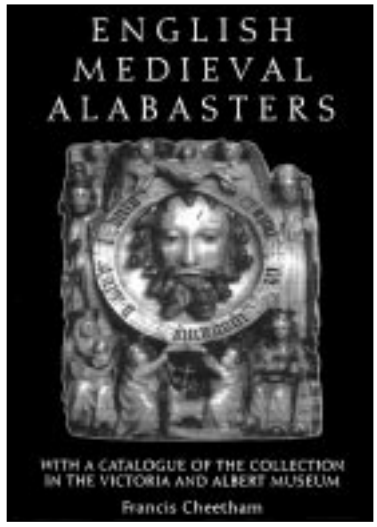
Churches are divided into three basic types: the 'sacramental', or a traditional longitudinal plan derived from the Roman basilica; the evangelical, or auditorium-style; and the modern or communal. They are explored first in four chapters which discuss each in relation to the physical movement of clergy and worshippers, to the centre of attention (primarily the altar or pulpit), to aesthetic impact, and to the importance of symbolism both religious and social. These chapters consist of theoretical discussions interspersed with 'case studies' of particular buildings drawn mostly from the western world from late antiquity to the present. Three further chapters contain extended discussions of groups of churches of each type: the sacramental form is treated through the churches of medieval Beverley, the sacramental and evangelical through 19th and 20th-century Chicago, and the communal largely through the *œuvre* of the mid 20th-century German architect Rudolf Schwarz. A concluding chapter, 'Issues in Church Architecture' discusses present-day attitudes to the three types, and assesses their strengths and weaknesses.

A good idea lies behind the book, but for much of the time it is obscured by an insufficiently clear line of argument or narrative. This is particularly apparent in the chapters on Beverley and Chicago, which jerk the focus from individual buildings to the evolution of church provision in the towns within the periods chosen without any transitional explanation or even proper pulling together in the conclusion. The most successful parts of the book relate to the recent past, for which it is possible to ally architectural theory and debate with known liturgical preferences; discussion of the middle ages, for which comparable sources do not exist, fails to get under the skin of medieval religion (whether official/liturgical or private/devotional), how its practitioners would have experienced their churches, and how their experience differed from that of today's worshipers in the same buildings.

The usefulness of the book is severely reduced by the lack of adequate illustration: there are some two dozen photographs, some muddy, and line drawings, none keyed to the text, with perfunctory captions and no figure list. Black and white illustration is not so expensive that this is excusable. A fig-leaf of a note at the end of the Preface directs the reader who wants more images to a commercial on-line picture library: I doubt if one has to be entirely Luddite to hope that this is not an omen.

P S Barnwell, Kellogg College, University of Oxford

Francis Cheetham, ***English Medieval Alabasters.*** Boydell, 2005, 360 pp., 301 b&w pls, £90.00 hdbk, ISBN 1 184383 0094.



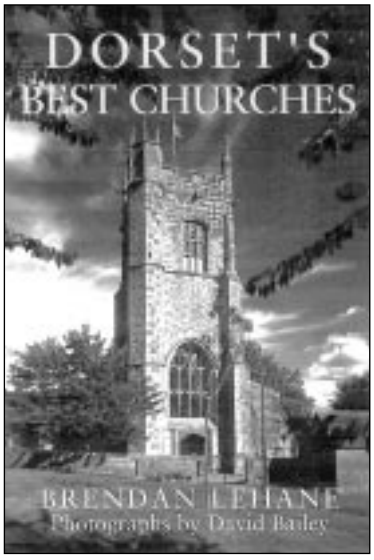
Boydell and Brewer's reissue of Francis Cheetham's *English Medieval Alabasters* first published in 1984 was occasioned by the publication of its companion work, *Alabaster Images of Medieval England,* in 2003. They are complementary volumes in as much as the earlier one catalogues the Victoria and Albert Museum's collection of over two hundred and fifty alabaster panels dating from the late fourteenth to the early sixteenth century and the second covers other similar panels, running into thousands and surviving throughout Europe and America, which Cheetham discovered and studied in a long research career devoted to this subject. The two books represent the largest list existing of these remarkable records of late medieval life and devotion, though Cheetham was the first to recognize that a definitive list might never be possible given the number of panels in circulation.

The book is only updated by a new preface which, though short, is very useful in succinctly listing the main publications and exhibitions devoted to or significantly including English alabasters since1984. For what remains there is an exhaustive visual and bibliographical record of the V&A collection, each one with a full page entry, and a substantial introduction which covers subjects such as technique, place of manufacture, stylistic development, and the export of the alabasters throughout Europe. There are also appendices which include the frequency of subjects depicted according to the records Cheetham had built up by 1984 both from the V&A collection and beyond, an analysis of materials used to colour and decorate the panels, and a distribution list of surviving complete altar pieces.

Many of these panels would originally have been part of such altar pieces, though some were clearly produced as individual devotional panels in wooden housings and others to embellish tomb chests such as those which can still be seen *in situ* in Wells Cathedral and at Harewood in West Yorkshire. The sheer quantity which survive and their wide distribution testify to a hugely successful late medieval industry, though their number and the commercial nature of their production led to their being undervalued as 'works of art' by earlier generations of art historians. Cheetham stands in single file with a line of experts including St John Hope, Philip Nelson and W L Hildburgh who have kept interest alive and passed their findings on to a new and very much more numerous present generation of experts and enthusiasts. Whilst Nelson

and especially Hildburgh were collectors and scholars, Cheetham devoted his time to systematically and thoroughly listing and cataloguing his findings and as such made an invaluable and unique contribution to this field of scholarship. Although the paper and photographic quality of the reissue is not quite up to the original, nevertheless the V&A collection is so representative of English medieval alabasters as a whole that this book covers all the main aspects of the genre and may be seen still as the definitive work on the subject.

Catherine Oakes, Kellogg College, University of Oxford



Brendan Lehane with photographs by David Bailey, ***Dorset's Best Churches.*** The Dovecote Press, Stanbridge, 2006, 175 pp., 169 col. pls, £15.00 pbk, ISBN 1 904349 41 2.

Dorset has churches to suit all tastes: medieval structures of various styles, ranging in size from imposing Sherborne Abbey and Christchurch Priory to tiny and remote Gussage St Andrew and Toller Fratrum; distinctive local Jacobean at Folke and Leweston; Georgian at Blandford and St George Reforne, Portland; the unrestored interiors of Chalbury and Winterborne Tomson; major churches by Street and Pearson at Bournemouth, leading on to the divergent streams of E S Prior's Arts and Crafts at Bothenhampton and Comper's 'Beauty by Inclusion' interior of Wimborne St Giles.

All these, and some fifty more, are described in Brendan Lehane's *Dorset's Best Churches*. His selection is not limited to Anglican buildings: the Roman Catholic chapels of East Lulworth and Chideock are included, as is Prior's Byzantine St Osmund's, Parkstone, which is now the Orthodox Christian Church of Poole. As the title suggests, the formula is similar to that used by Simon Jenkins for his *England's Thousand Best Churches*: the setting, a description of the church and its main features, together with some linked story relating to its history or persons associated with it. Lehane is generous in the amount of space he devotes to each church and, with a good eye for detail, proves himself an informed and entertaining guide. His writing is lively, vivid and infectiously enthusiastic, leaving readers with a clear picture of each church and an urge to go and see it for themselves.

The book is written with the needs of the increasing number of potential visitors who Lehane recognizes in his introduction have no instinctive feeling of affinity with or understanding of churches in mind. Accordingly, he interprets basic iconography, explains the purpose of such features as piscinas and Easter sepulchres, and provides a useful glossary. A particular merit of the book is the way in which it conveys an understanding of the accretive nature of most churches as they are today and of the successive alterations to furnishings and their arrangement to meet changing liturgical requirements. At appropriate points Lehane explains the disappearance of rood screens and chantries, the post-Reformation disputes over the placing of the communion table, the dominance of pulpit and pews in the auditory church and the drastic changes consequent upon the nineteenth-century revival of a sacramental liturgy, so that the present-day conversion of the nave of

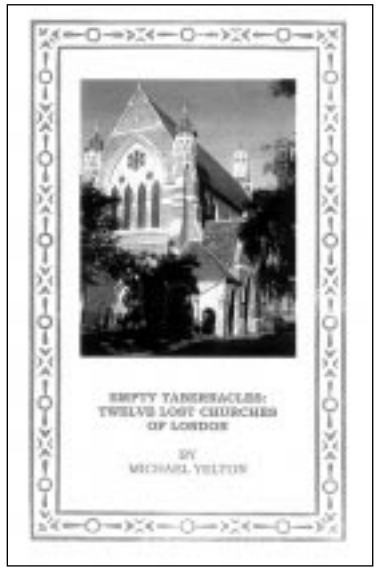
Ferrey's neo-Norman Melplash into a revenue-generating badminton court can be seen as the latest manifestation of continuous adaptation to meet the needs of the time.

The text is complemented with colour photographs by David Bailey, generally two or three for each church. Most are excellent, but it is a pity that the interiors of Norman Studland and Street's Kingston are shown suffused in a golden glow which belies the gloom of the one and the austerity of the other.

Superb scenery and the rarity of finding churches locked have always made Dorset a particularly enjoyable county for church-crawling. The congenial company of this book will add to the pleasure for seasoned ecclesiologists and tyros alike.

John Sims, formerly at the British Library

Michael Yelton, ***Empty Tabernacles: Twelve Lost Churches of London.*** Anglo-Catholic History Society, London, 2006, 68 pp., 28 b&w pls, £5.00 pbk, ISBN 0 9550714 2 9.



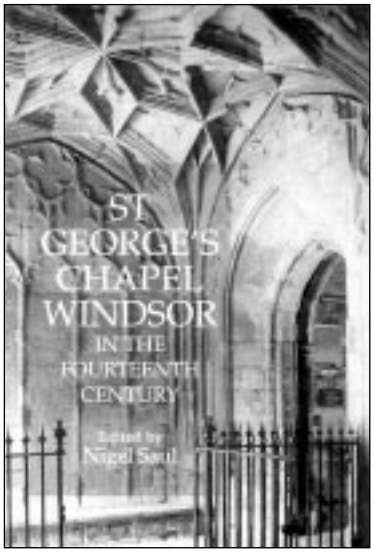
Anyone who has read a parish history, and certainly everyone who has tried to write one, will know how difficult it is to make out a strong and coherent theme. The problem lies in the unevenness of the sources. Given that this short monograph provides snapshots of twelve parish histories, the problem is even more acute than usual. This is further accentuated by its distinctly in-house feel. The churches chosen generally belong to a particular portion of the wider catholic movement in the Church of England, and although the author has clearly gone to great pains to unearth his facts, much of the information will not be of great interest to the general reader.

The author is strongest on the career and personal details of the clergy who once served these twelve disappeared or redundant churches, and it is interesting to note the inter-connections. To that extent, the details he gives will prove useful to anyone whose work touches upon this particular aspect of English religious life between 1880 and 1960. Certainly, as an habitual cassock wearer, I took careful note of the cause of the accidental death of one of the Leytonstone clergy, who tripped in his whilst coming downstairs. In the one case where I have local knowledge beyond the author's own (the case of Carshalton Saint Andrew), I found his information accurate but his judgement too cautious. He does not pretend to be an architectural historian, so constructional and aesthetic details tend to be general and few, though here perhaps a touch more consistency of treatment would have been welcome. The photographs are very helpful.

It is obvious that a good deal of effort has gone into the research. There is no drawing together of threads, however, and the pamphlet has no conclusion. This is a weakness, as the way in which many of these churches came into being, often in a hostile ecclesiastical environment, would repay examination. One completely forgotten church in South Bermondsey was, we are told, constructed by a man who virtually made himself its curate in charge and subsequently lived in its tower. That this was still possible in 1904 takes one by surprise. But in fact how common

was it? What permissions were necessary? And what is it that makes some churches survive and others go to the wall? Clearly it is not simply a question of the personal commitment of the clergy or the fervour of the faithful. What part do population density, sociology and geography play? Is the key to sustained ministry to be found in centralised planning, or in local and personal initiative? The author provides an opportunity for asking these questions; they are relevant not only to our understanding of the past but to our planning for the present and the future.

Dr John Thewlis, Rector of Carshalton



Nigel Saul (ed.), ***St George's Chapel Windsor in the Fourteenth Century.*** Boydell, 2005, 241 pp., 35 b&w pls, £45.00 hdbk, ISBN 1 84383 117 1.

This is the second volume to result from a multi-disciplinary conference organised at St George's Chapel, Windsor. The first, *St George's Chapel, Windsor, in the Late Middle Ages* (edited by Colin Richmond and Eileen Scarff, 2001) concerned the fifteenth-century history and buildings of the collegiate foundation, the period to which the greater part of the surviving structure belongs. The present volume focuses on the foundation period and with a relatively smaller proportion of upstanding fabric, there is a greater emphasis on the cultural and intellectual climate in which the Order of the Garter was conceived and established in 1348.

A significant proportion of the volume concerns the milieu of the court of Edward III and the circumstances in which the chivalric order of the Garter could come into being. Articles by W M Ormrod and Juliet Vale shed fascinating light on the competitive, playful, role-playing mentality of the King and his closest companions, and underlines the importance of the tournament culture in 'aristocratic team-building' around the monarchy, damaged by the turbulence and regicide of the previous reign. The jousting and hastiludes organised in the 1330s were of particular importance in providing an outlet for the energies of the Prince of Wales and his young contemporaries, and one of the distinctive characteristics of the Order of the Garter is the prominence that it affords to the heir to the throne. Ormrod's thesis is that 'Edward III's foundation of the Garter and of the royal collegiate chapel of St George was less part of some master plan for the political management of the elite ... and much more the product of his own profound enthusiasm for chivalric culture and his strong desire to honour and dignify the castle of his birth.' The public pomp and circumstance that we associate with the Order today was a creation of the fifteenth century, and in particular with the campaigns of Edward IV and Henry VII. The Arthurian preludes to the creation of the Order of the Garter are particularly interesting, played out in a fourteenth-century version of sword and sorcery fantasy. Julian Munby's examination of the documentary evidence for the creation of the 1344 Round Table building has now, of course, been made flesh in the form of recent archaeological discoveries at Windsor. What emerges is that in the fourteenth century the greatest chivalric Order in the world was an essentially private confederation, familiar to a small circle centred on the King.

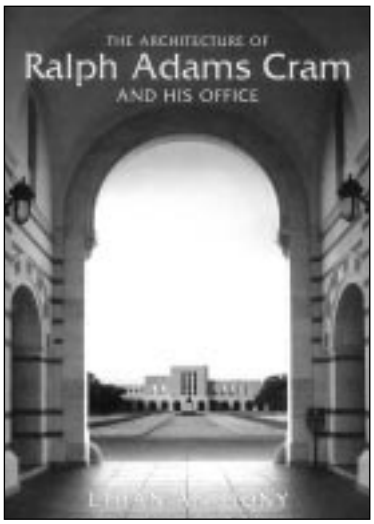
The book also reminds us that the Order of the Garter and the foundation of its collegiate foundation had a serious liturgical and devotional intent, for the Canons of the chapel observed a daily cycle of worship designed to bring down God's grace on the founders and the Nation, soon to be embroiled in war in France. This was a role also fulfilled in the daily worship of the chapel of St Stephen at Westminster, established on the same day, and with important liturgical and iconographical parallels shared with St George's. Indeed, the articles by D A L Morgan and Clive Burgess on the history of the emergent devotion to St George and the context of collegiate foundations in the fourteenth century respectively, place the Order of the Garter and the college of Canons of St George's in a fascinating wider national and international perspective.

This is not to suggest that the book has nothing to say about the prosaic daily conduct of life in the chapel in the fourteenth century. Articles by Nigel Saul, A K B Evans and Helen Marsh Jeffries examine aspects of the lives of the Canons, who emerge as a community of practical men, who in the fourteenth century at least, had not yet developed a strong sense of corporate identity and loyalty. Testamentary bequests and patterns of burial suggest that these men maintained strong loyalties for the world outside the college; only in the fifteenth century did burial in the chapel become almost universal.

Of considerable interest to readers of *Ecclesiology Today* will be the articles by John A A Goodall, Stephen Brindle, Stephen Priestly and Julian Munby, concerned with the surviving medieval chapel and college structures of fourteenth-century date. Brindle and Priestly offer a useful documentary summary of masons active in the period 1346–77, while Munby provides an overview of carpenters' work. The most outstanding article on the fabric is undoubtedly John Goodall's masterful account of the Aerary Porch, once the principal entrance to Edward III's new college, a two-stroey vaulted structure of immense sophistication and extraordinary influence. Attributed to the mason John Sponlee, Goodall explains the importance of this relatively small structure which achieves 'complete coherence of decoration within the Perpendicular idiom'. Its tentacles of influence in the fourteenth century extended not only to Canterbury (the Prior's porch) and to the collegiate church at Edington (Wilts) but continued to be felt well into the fifteenth century, as 'the ideas behind it entered the bloodstream of architectural design', in buildings such as the episcopal chantries at Winchester (late 1440s onwards), St Stephen's, Bristol, Bishop Alcock's chantry at Ely (1480s) and even to Henry VII's Lady Chapel at Westminster Abbey. This article can also be recommended for its splendid introduction to the English Perpendicular style.

All in all, this is a volume to be warmly recommended to those with an interest in the art, architecture and culture of the fourteenth century. Its individual chapters are complemented by an excellent editorial introduction from the pen of Nigel Saul, a model of its kind. Only in the more generous provision of illustration could it be improved upon.

Sarah Brown, English Heritage



Ethan Anthony,, ***The Architecture of Ralph Adams Cram and his Office.*** Norton, 2007, 255 pp., 478 b&w pls, £35.00 hdbk, ISBN 0 393 73104 9.

For far too long Ralph Adams Cram (1863–1942) has remained in the shadows, eclipsed by contemporaries including Frank Lloyd Wright, Cass Gilbert and Greene & Greene. This is somewhat surprising and unjustified given the quality and range of his output, his staunch advocacy of Gothic as an architectural language with contemporary resonance at a time when the tide of modernism was swelling, the conspectus of his publications and the fact that he served as Professor of Architectural Philosophy and Head of the Architecture School at Massachusetts Institute of Technology.

Although Cram's career included partnerships with Bertram Grosvenor Goodhue and other leading American exponents of Gothic, he extended his stylistic range to espouse with assurance Romanesque, Tudor, Byzantine, Classical, English Renaissance, Georgian, Arts and Crafts and even Modernism. He was responsible for some of America's most impressive buildings: the Post Headquarters at the U S Military Headquarters at Westpoint, NY (1903–10); the Cathedral of St John the Divine, New York (1915–41); and campus buildings at Princeton, Rice University and Phillips Exeter Academy.

Fortunately, for those seeking a more balanced account of the evolution of American architectural development of the period, Cram has been rescued from obscurity by two authors, both laying claim, justifiably, to privileged insight. Douglass Shand-Tucci's *Ralph Adams Cram: an Architect's Four Quests – Medieval, Modernist, American, Ecumenical,* (2 volumes, 1995 and 2005), resulted from John T Doran, a partner in the successor firm, having sought assistance in preserving the Cram archives.

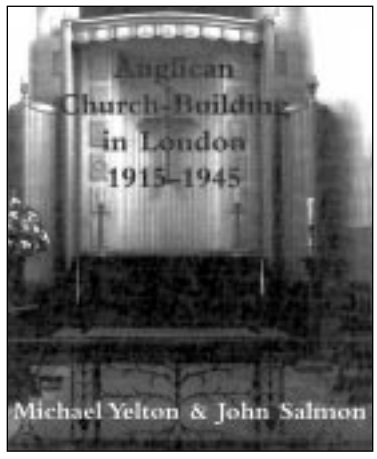
Ethan Anthony's book is the culmination of ten years of research and is written from the perspective of a practising architect and president of HDB/Cram Fergusson Inc., successor firm to that founded by Cram in 1889. Anthony, by his own admission, was educated in the tradition of Le Corbusier and the modernists at Boston Architectural College, an offshoot of the Boston Architectural Club founded by Cram in 1889, but in seeking to rescue the firm from decline, recalls how he grew to admire Cram's work and sought to design in similar 'modes and styles'.

Handsomely illustrated, the book is organised into five sections; a concise biographical account locates Cram within contemporary American architectural practice while further sections cover selected religious, academic, residential, institutional and commercial commissions.

Anthony's unparalleled access to the firm's records and archives accounts in part for the insightful quality of the writing, but it is the fact that he characterises and evaluates the work with the sympathy of a practitioner, without lapsing into the proselytising zeal of the convert, that renders the text all the more impressive.

Hilary Grainger, London College of Fashion

Michael Yelton and John Salmon, ***Anglican Church-Building in London 1915–45.*** Spire Books, 2007, 164 pp., 241 b&w pls, £24.95 hdbk, ISBN 978 1 904965 13 8.



Between the years covered by this study the Dioceses of London, Southwark, Cheltenham, Rochester and St Albans built many new churches for rapidly expanding suburbs in Essex, Hertfordshire, Kent, Middlesex, and Surrey. All, in different ways, embody the aims of the official policies and different parties that constitute the Church of England and informed the social aspirations of the period. The response to the needs of newly dispersed populations had an element of crisis, created as much by the necessity of increased church provision, the loss of faith following the Great War, the failing economy of the time and its effects on the architectural profession and building industry. Working within these limitations the form and scale of these churches reflect the confusion and provincialism that existed in English church architecture operating within severe financial constraints.

London launched the Forty-Five Churches Fund and Southwark the Twenty-Five Churches scheme, followed by lesser projects in Chelmsford, Rochester and St Albans. With rare exceptions money was short and architectural opportunities restricted. The best churches were designed by established architects whose roots lay before the Great War: Sir Charles Nicholson, H P Burke Downing, Harold Gibbons, Sir Albert Richardson, Robert Atkinson, Sir Giles Gilbert Scott and E C Shearman. They designed solid traditional buildings on settled plans reflecting the refinement of their masters. The Modernistic was introduced by Sir Edward Maufe and his followers who followed Scandinavia while Modernism in the form of the Expressionist works of N F Cachemaille-Day followed Germany and the Netherlands. Within this mêlée an attenuated Arts and Crafts tradition, summed up by Greenaway and Newbury, was combined with jazz modern and a taste for the Early Christian basilica. They were predominantly conservative buildings for a conservative Church.

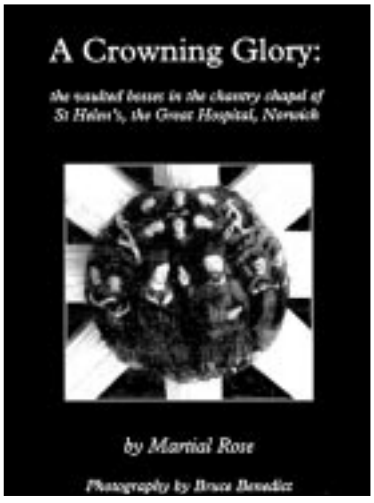
Michael Yelton and John Salmon have collaborated on a book composed of an introduction, an illustrated gazetteer of descriptive, sometimes opinionated, notes, divided into metropolitan boroughs rather than dioceses, and a list of architects and their Greater London works. Leaps across the Thames occur in every section and this, as much as its awkward size, almost make this book unusable as a work of reference to accompany visits. The monochrome photographs consist of diagonal exterior shots and interior studies unvaryingly taken centrally from the west end, thus diminishing any understanding of architectural subtlety. This is essentially a pocket book inflated to a coffee table size with few visual enticements.

Although a pioneer work, based on secondary sources, there is little architectural analysis or judgment and a bias towards Anglo-Catholicism. For a more balanced and informed introduction to this neglected period Gavin Stamp's essay, 'Sacred Architecture in a Secular Century', in *The Twentieth Century Church*, c20 Society, 1998, Kenneth Richardson's *The 'Twenty-Five' Churches of the Southwark Diocese*, Ecclesiological Society,

2002, and Rex Walford's and Jeremy Morris's *The Growth of 'New London' in suburban Middlesex (1918–45) and the Response of the Church of England*, Edward Mellen Press, 2007, put flesh on pedestrian bones.

However this conscientious survey should be welcomed and it will provide a useful source of reference for years to come.

Anthony Symondson SJ

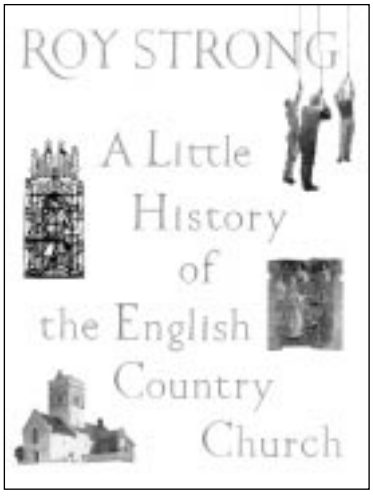


Martial Rose, ***A Crowning Glory: the Vaulted Bosses in the Chantry Chapel of St Helen's, the Great Hospital, Norwich.*** Larks Press, Guist Bottom, Dereham, illustrated, £6.50 pbk, ISBN 1 904006 32 9. Copies available from Norwich Cathedral Shop.

The magnificent late fifteenth-century roof bosses in the chantry chapel of the Great Hospital in Norwich have until now been too little known. For security the chapel is typically locked, and only a serious-minded church visitor can manage entry. This remarkable small book by Martial Rose at last makes the 'Crowning Glory' available to all. Bruce Benedict, Rose's son-in-law, who photographed all the bosses, provides a spectacular visual record, especially appreciated by all who have tried to view the bosses either with glasses or though the magnifying mirror (darkly). Until now the intense colouring done in 1949 (apparently based on remains of the original paint) has tended to impress the viewer more than the fine carving. With the photographs one can appreciate such detail, for example, the inventive Annunciation with the traditional voice scroll wound about the stalk of the central lily, the carefully observed detail of feminine headdress, and the complexity of the Nativity and Coronation provided by varying views of the same boss.

The book opens with a chart identifying the forty-one bosses, the central Assumption surrounded by an inner ring of eight bosses (the other four Joys of Our Lady alternating with Saints Edward, Margaret, Edmund, and Catherine) and an outer of sixteen (the twelve apostles and foliage). Thereafter, each colour photograph is accompanied by a lucid description, including identifications of the historical figures in the terminal bosses, kings, queens, and even two physicians. Rose also connects the iconography of the chapel with other Norfolk work, in particular at the Cathedral, whose woodcarvings and bosses he has described elsewhere. There are few illustrated books of this quality available at such a moderate price.

Ann E Nichols, Independent Researcher



Roy Strong, ***A Little History of the English Country Church.*** Jonathan Cape, 2007, 264pp, 8 colour ills., about 90 b& w ills. in the text, £16.99 hdbk, ISBN 978 0 224 07522 0

In his preface, Sir Roy explains that he wrote this book 'for an audience who had forgotten, or perhaps never known, what had taken place in parish churches over the centuries.' He tells the story of the rural parish church from earliest times to the present, bringing it to life as an institution, and focusing on the different ways it has been used and

decorated. There are a couple of chapters on the medieval period, but it is the Reformation and subsequent centuries which occupy the bulk of the book: and whether it is early modern controversies over the position of the altar, the nature of eighteenth-century psalmody and Prayer Book services, or the revolution brought about by nineteenth-century medievalism, the story is told with verve and energy. Although earlier church life is rather romanticised and the historical context is sometimes oversimplified ('the Reformation had no popular roots'), the book successfully conveys much of the flavour of the appearance and use of the parish church over the years.

The final chapter is rather different. It presents the author's personal views on the future of the village church, about which he (like others) is much concerned. Sir Roy argues here that in order to survive, church buildings need to adapt their interiors to a meet a wider range of uses. Although the author does not say so, this is broadly in line with the Church of England's own strategic approach, described in 2004 in *Building Faith in our Future*; and it has considerable resonance with the principles espoused by English Heritage the previous year in its *New Work in Historic Places of Worship*, which says it 'wishes to secure the future of this country's historic places of worship as living buildings at the heart of their communities'. Sir Roy also suggests that local communities could take over the ownership of churches. Perhaps this is an idea whose time has come: it was first floated at least twenty years ago, and in 2005 was supported both by English Heritage and the Bishop of London (in his role as Chairman of the Church Heritage Forum) who proposed where appropriate 'a different model of ownership, involving the wider local community'. Given this, Sir Roy's characterisation of the Council for the Care of Churches and English Heritage as organisations which 'try to stop the clock' may indicate a lack of appreciation of what they are in fact aiming to achieve.

The illustrations are well chosen, especially so for the post-Reformation period, though for the most part they are not keyed to the text. The eight colour plates are a joy. Sadly a number of the black and white illustrations are muddy and lack contrast, rather spoiling some fine images, and making it difficult to see the details to which the captions refer.

A major disappointment is the number of errors, too many to mention in full. Some of these are probably down to loose editing – to take some examples, the cruciform plan does not apply to 'virtually every country church' (p. 22); churchyard crosses usually stood on the south side, not the north (p. 52); clerics faced south, not north, at communion (p. 185); the ornaments rubric required that it was the *chancels* (not the *interiors*) of churches which were to be as they were in Edward's reign (p. 213); contrary to what is implied, in the eighteenth century it was not common for Dissenters and Catholics to be 'interred at night' (p.191). The bold statement that after the Civil War 'ceremonial and images were put aside in the Church of England until the nineteenth century' (p. 75) is of course not true; and the author himself puts this right fifty pages later by describing some post-Restoration practices (p. 131). The author's claim that 'there were far fewer Dissenters at the close of the eighteenth

century than at the beginning' (p. 172) will surprise the reader given the rise of Methodism during that century, and the author corrects this later (p. 202).

There are other inaccuracies and unnecessary simplifications. For example, the appendage attached to the tower of St Peter, Barton upon Humber is not an east-end chancel, but the very important west-end Anglo-Saxon baptistery (caption p. 22). The well-known doom painting at Chaldon is several hundred years older than stated (caption p. 41). The Easter sepulchre at Patrington is famously from the fourteenth century, not the fifteenth (caption p. 54). The Parliamentary Order of 1641 did not appoint Commissioners to deal with images in churches (p. 148), and the supposed quotation on that page is not from that Order. Burial without an individual coffin was for many centuries the norm, and was not a special feature of the Interregnum (caption p. 161). The sharply political inscription over the chapel door at Staunton Harold was not placed there by Sir Robert Shirley during the Interregnum (p. 146); but was put up after the Restoration when such sentiments were rather more mainstream (and Sir Robert was already dead). The author asserts that church attendance and thus the demand for seating were in 'radical decline' during the mid-Victorian period (p. 209); all the evidence of which this reviewer is aware indicates that church attendance was in fact rising, due to population growth – and this appears to be supported by mention on the previous page that attendance at Easter communion roughly doubled in the eighty years from 1831. The proportion of churches in 1900 where incense was used or there were statues of saints with votive candles was far fewer than the ten percent quoted in the text, a figure which gives a misleading impression of the balance of church practice at the turn of the century (p. 216).

The individual importance of these and other inaccuracies may not be large, but cumulatively their considerable number leads to a loss of confidence. Although the book is to be recommended for its narrative flow and willingness to ask difficult questions about the future, it is let down by errors and poor editing.

Trevor Cooper

❖ ❖ ❖

Other Publications Received

Tim Pestell, ***Landscapes of Monastic Foundation.*** Boydell, 2004, 279 pp., 10 b&w plates, 48 figs, £50.00, hdbk, ISBN 1 84383 062 0.

Monastic Studies usually focus upon the post-Conquest period; here, in valuable contrast, the focus is on pre-Conquest monastic foundations, in the present day counties of Norfolk and Suffolk.

Tim Prestel considers the place of the monastery in wider landscapes – topographical, social, economic and political. He observes that by 1215 the Diocese of Norwich contained about a tenth of all English monasteries, a remarkable richness of patronage which was no sudden flush of enthusiasm, but a manifestation of religious devotion that had been evolving in East Anglia since the seventh-century Conversion.

By integrating archaeological and historical sources, Dr Pestell presents an in-depth examination of where and how communal religious life developed in the region over half a millennium. In so doing, he demonstrates how more visible and better-evidenced post-Conquest monastic landscape was typically structured by its Anglo-Saxon past.

Michael J Fisher, ***Staffordshire and the Gothic Revival.*** Landmark Publishing, 2006, 157 pp., 9 col. pls, 80 b&w pls, £16.95 pbk, ISBN 1 84306 221 6.

Staffordshire was the last county covered by Pevsner; reputedly it was a project he postponed repeatedly to work on more congenial ones. Yet as Michael Fisher has revealed in a series of books on aspects of the Gothic Revival in the county, there is much to celebrate. This latest volume from Father Fisher moves beyond his familiar territory of the Pugins' circle and examines the whole of the nineteenth century. Here, he claims, is to be found the best ecclesiastical work of Bodley, Pugin, Scott, Shaw and Street. The case is compelling. An introductory chapter, covering both pre- and post-Victorian examples, is followed by others, each of which is devoted to a single church. Here we encounter Bodley's stunning Holy Angels at Hoar Cross, Scott's restoration of St Mary, Stafford, Street's All Saints, Denston and Shaw's All Saints, Leek. And, taking its rightful place both chronologically and qualitatively is Pugin's St Giles, Cheadle.

This is another example of Fisher's diligent and meticulous research, and represents a valuable contribution to the study of the wider Gothic Revival. He presents a cogent narrative of architectural developments in Victoria's reign as well as providing valuable, detailed case studies.

Stephen Savage, ***Mother Agnes of Leeds.*** Anglo-Catholic History Society, 2006, 32 pp., 12 b&w plates, £5.00 pbk, no ISBN. For copies telephone 020 7833 1555.

This book rescues from an undeserved obscurity one of the characteristic figures of the Tractarian Revival in the nineteenth century: the affluent middle class spinster who devoted her life and wealth to work amongst the poorest sections of the population. It also highlights the important role women played in the Movement.

Mother Agnes, the daughter of a Leeds merchant, was inspired by Dr Pusey and met many leading Tractarians. Her life's work, associated with St Hilda's church in Leeds led to her legendary status among the poor as 'Mother Agnes', although she was never a member of a religious order.

D P Mortlock and C V Roberts, ***The Guide to Norfolk Churches.*** Lutterworth Press, 2007, 392pp, £25.00 pbk, ISBN 0 7188 3064 4

This is a new edition of a popular and useful guide to the churches of Norfolk. 'Mortlock' (as the books are familiarly referred to) were previously available in a three volume set of pocket books produced 1981–85, bound tightly with stiff paper pages, and annoying when your church crawl straddled the artificial boundaries between each volume.

This new edition combines all three volumes into a single book, larger in page size 234 x 156mm but the same thickness as the originals. The authors have completely revised the text to reflect changes to the churches since the first edition. Most of the 392 pages are dedicated to an alphabetical listing of churches, accompanied by black and white illustrations but there is also a useful glossary of terms which includes brief biographies of significant architects and artists etc. An appendix of saints is particularly helpful in identification of the painted panels found on Norfolk church screens. A minor criticism is that the reproduction of some of the smaller photographs lacks contrast and sharpness, making them difficult to appreciate.

❖ ❖ ❖

… and some general guides

Richard Hayman, ***A Concise Guide to the Parish Church.*** Tempus, 2007, 192 pp., 25 col. pls and 125 b&w pls, £14.95, pbk, ISBN 978 7524 4095 8.

This guide to Britain's churches brings out the richness and diversity of over 1500 years of Christian heritage; it also places the parish church at the core of our social and cultural history. The book seeks to explain why churches look the way they do. The author explains the importance of place in the siting of a church, the various architectural styles, the layout of the interior in relation to religious practice, the purpose and meaning of stained glass and wall paintings. This is a sound companion for the church visitor.

Mark Child, ***Discovering Churches and Churchyards.*** Shire, 2007, 264 pp., 320 col. pls, £12.99, ISBN 978 0 7478 0659 2.

A sound chronological survey of Britain's churches in which the chosen examples are set in the context of their political, liturgical and stylistic eras. Generously illustrated in colour throughout with Shire's usual high production standards, this represents a good, reasonably priced introduction to the subject.

Geoffrey N West, ***Discovering Abbeys and Priories.*** Shire, 2004, 128 pp., 91 col. and 17 b&w pls, £7.99, pbk, ISBN 0 7478 0589 X.

The book traces the history of monastic houses in Britain from the Anglo-Saxon period to the Dissolution. It describes the different monastic orders, the management and daily life of the houses, their layouts and affect on the landscape. There is a gazetteer of the principal buildings and sites.

David Pepin, ***Discovering Cathedrals.*** Shire, 2005, 168 pp., 135 col. and 49 b&w pls, £8.99 pbk, ISBN 0 7478 0597 0.

11 introductory chapter – covering such topics as 'What is a Cathedral' and chronological surveys of the major stylistic groupings – are followed by a gazetteer of all 48 English and Welsh cathedrals. There is some coverage of Roman Catholic cathedrals. A good, richly illustrated basic account of the subject.

Simon Watney, ***20 Sussex Churches.*** Snake River Press, 2007, 96 pp., many b&w plates, £8.99 hdbk, ISBN 978 1 906022 00 6. For copies telephone 01273 403988.

An exceptionally attractive and delightfully illustrated little book discussing some of Sussex's best churches. An exemplary piece of book production as well as a sound guide for the visitor.

❖ ❖ ❖

… and a number of books on individual churches

Susan Hoyle, ***The Church of St Levan*** **[in West Cornwall].** Hypatia Publications, Penzance, 2007, 130 pp., many b&w plates, no price available, pbk, ISBN 978 1 872229 55 3.

Bernard A Harrison, ***St Luke's Catholic Church, Pinner: The Story of a Parish.*** Mark/Lucy Enterprises, 2 Ash Gardens, Pinner, HA5 1DU, 2007, 140 pp., 50 col. and b&w plates, £10.00 (suggested contribution), pbk, ISBN 020 8866 7719. Available from the publisher.

Robert Beaken, ***Reverence My Sanctuary: A History of the Parish Church of St Katherine and the Brotherhood of St Paul, Little Bardfield***
Tavener Publications, East Harling, Norfolk, 2007, 50 pp., many col. and b&w plates, £6.50, pbk, ISBN 1 901470 11 3. For copies, telephone the author: 01371 810267.

Margaret Lawrence, ***For All the Saints: St Michael's Church East Peckham Parish and People.*** The author, 2004, 128 pp., 86 col. and b&w plates, £15.00 pbk, ISBN 0 906746 60 4. For copies, telephone 01622 871945.

David J Critchley, ***Addington Church*** **[in Buckinghamshire].**
Buckinghamshire Papers, no. 4, 2004, 54 pp., 9 b&w figs, £5.00 pbk, no ISBN. Copies from Bucks Archaeological Soc., County Museum, Church Street, Aylesbury, HP20 2QP.

Massive rise in metal theft from churches

Since the last edition of *ChurchCrawler*, there cannot be any Society member that has failed to hear about the biggest story of the year so far, although it rarely makes more than local headlines. The theft of metal, principally lead from roofs, has happened all around the country, with some unfortunate churches such as St Andrew at **Chew Magna** near Bristol being targeted five or six times already.

If damage was restricted to the metal removal and its replacement, it would perhaps not be such a concern, but it is the exposure of the roof to rain and water ingress which has raised the bill for churches and *Ecclesiatical*, the principle insurer of UK churches, from a few hundred pounds to tens of thousands. Organs and medieval timbers have been seriously damaged by exposure to the weather. The damp causes masonry to crumble and gets into electrical appliances and wiring with the associated risk of fire. Perversely the scrap metal itself provides relatively little financial reward for the thieves, despite scrap prices being kept high by heavy demand from China.

Speaking at the end of August, *Ecclesiastical* spokesman Chris Pitt said that while thieves were mostly targeting lead on roofs, copper lightning rods were also being taken, leading to further problems as rain pours through holes in roofs. 'There's no doubt that it's an epidemic. We have had claims for damaged hymn books and organs as well as for replacing lead. We have had more than 800 claims nationwide worth more than £2 million. There has been a dramatic increase recently as the demand for these materials has gone up.' Thieves have even been using scaffolding put up to replace lead to steal even more. Mr Pitt said: 'We have also had claims for gates, statues, and even bells being stolen from churches. These are organised gangs taking vast amounts of materials. We don't want to make churches into fortresses. They are a community facility. But members of the public need to keep their eyes and ears open.' The highest-profile recent theft believed to be linked to scrap metal was that of a two-tonne Henry Moore sculpture stolen in December 2005. It has never been found. In another remarkable theft, a bell was taken from a church in **Eastfield**, Northamptonshire. Damage to **Grace-Dieu Abbey** ruins in Leicestershire could run into at least £100.000 where specially formed stainless steel sections supporting sections of the ruins were stolen.

By November *Ecclesiastical* said the total number of claims for 2007 had risen to 1800, at a cost of £5.8m. They have teamed up with experts in forensic security *SmartWater* and issued every church they insure with a free sample of the product which contains a DNA-style forensic code unique to that church. *Ecclesiastical's* managing director for UK and Ireland, Steve Wood, said: 'The theft of metals from churches has gone on long enough. We're planning to put a stop to it once and for all with a high-tech security measure proven to get results. Churches are important community buildings and beautiful

heritage buildings. We simply can't stand by while they're attacked in this way. But with SmartWater in use, any thief considering stealing metals from a church in the near future should think twice.' CEO of *SmartWater*, Phil Cleary, said: 'We are pleased that Ecclesiastical has decided to deploy SmartWater as a deterrent to further metal thefts. SmartWater is currently used, in a variety of forms, by 95% of UK police forces and has to date resulted in over 400 convictions and in many of these instances the cases have not even gone to trial owing to the indisputable nature of the evidence.'

SmartWater shows up under UV light but is undetectable in normal conditions. Sgt Richard Jewell from Northamptonshire Police, said: 'We are fully equipped to scan for SmartWater and are actively checking detainees for traces of the solution when they pass through police custody areas. If an offender comes into contact with SmartWater we will find them and we will arrest them.'

Ecclesiastical is also working closely with police forces to target scrap dealers in particular. Police will be raising the profile of SmartWater among scrap dealers to ensure they refuse to accept lead stolen from church roofs.

One notable success was the finding in a Manchester scrap yard of three bells belonging to **Merton** church in Devon. This had not been stolen from the church itself but from a workshop in Tavistock where they were being restored.

❖ ❖ ❖

We've had some weather…and the earth moved!

In May 2007 Kent was rocked by an earthquake measuring 4.3 on the Richter scale which damaged five churches in the county. Worst hit was St Peter in **Folkestone**, 1862 by R C Hussey, enlarged 1870, where part of the south transept collapsed. Father Stephen Bould at St Peter's said the quake shocked the small congregation celebrating early morning Eucharist at the time. He said: 'It sounded like the largest freight train you've ever heard approaching at 150 mph through a tunnel. The church itself did quite visibly move while dust and small pieces of rubble descended on the congregation.' One of the congregation, said: 'It reminded me of a wartime bomb going off.' After a short interruption to carry out a quick visual check of the church building in case the spire was about to fall, and to remove the dust and plaster from each other, the service continued in the relative safety of the vicarage study.

July 2007 saw some of the worst flooding for many years. Among the first churches affected was **Culmington** in Shropshire where the village's 900-year-old All Saints church was closed until it had been professionally cleaned. It also had to be decontaminated because the water flowed off farmers' fields. The damage was caused when the Corve burst its banks north of Ludlow on 13th July. Another church came to symbolise the devastating floods in Gloucestershire when aerial photos in the national press showed **Tirley** church completely

surrounded by the floodwaters of the River Severn. Floodwater also got inside

Tewkesbury abbey for the first time in many years and St Nicholas at nearby **Ashchurch** was also flooded.

December brought strong winds to several parts of the country but it seems that our churches survived largely unscathed. However in **Brighton** St Michael's, as Father Robert Fayers delivered his sermon on the Apocalypse, with warnings about the end of

the world filling the Grade 1 listed building, a lead drain pipe smashed through the roof. The almighty bang sent shudders through the congregation as roof panels tumbled off the church into the road amid heavy winds. The piping left a gaping hole in the roof and Victoria Road had to be cordoned off. A panel had tumbled off the bell tower, dislodging the guttering and down pipe which crashed through the roof of the Lady Chapel, which includes some of the most important pre-Raphaelite stained glass in the country. Father Fayers said: 'The theme for Advent Sunday was the last things, the Apocalypse and the end. With the whooshing of the wind around the church it sounded as if the world was about to end. I did assure the congregation that I hadn't arranged for the sound effects. The Lady Chapel has been described as a Fabergé Egg and we are very relieved there has not been significant damage.' Repair work on the roof is estimated to run into thousands of pounds. The church, high up in the Montpelier and Clifton Hill area, consists of two places of worship, both built by renowned Victorian architects. The first was designed by Bodley in the 1860s and now forms the south aisle of the church. In 1893, work began on an extension by William Burges to the north which dwarfs the original structure.

❖ ❖ ❖

The old enemy . . .

It seems that no edition of Church Crawler is complete without sad news of the loss of churches to fire. Towards the end of May, St Saviour's church in **Poplar**, in London's east end was completely gutted and

the roof collapsed. The church, built in 1873–4 to the designs of F & H Francis, closed in 1976 but was used for many years by other Christian denominations until 2000, since when the building was used as a store. It was listed Grade II. The blaze raged for several hours and people had to be evacuated from their homes. The church is unlikely to be rebuilt.

On the morning of 4th October St Barnabas church at **Erdington**, Birmingham was gutted by fire. Like St Saviour the roof collapsed and the Bishop of Birmingham described the building as totally lost apart from the outer walls. Over 75 firefighters

tackled the fire which could be seen from miles away, including from the M6 motorway. Andrew Brown, of the *Ecclesiastical* Insurance Group, said: 'All being well this is going to take roughly two years to restore and to have them back in there worshiping. I've no doubt that it will be restored, absolutely none.' The church was originally designed by Thomas Rickman and built 1822–3, enlarged by J A Chatwin by transepts and a new chancel in 1883.

❖ ❖ ❖

The National Churches Trust

The **National Churches Trust** was created at Lambeth Palace on 28 June, as the only national independent body to champion the protection and welfare of churches throughout Britain, regardless of their denomination. It will retain and build on the work previously carried out by the Historic Churches Preservation Trust and the Incorporated Church Building Society. A major priority for the new charity is to raise substantial capital at a national level to provide significant non-government funding for the repair and modernisation of church buildings throughout the country. With perhaps 28,000 churches in England alone (some say more), of which nearly half are listed buildings, repair needs far outstrip income. English Heritage estimates that the total cost to bring these to an acceptable standard is £925 million.

The Nantional Churches Trust is also keen to support churches in keeping them as a focal point for their community. It hopes to use public figures to act as ambassadors to promote the work of the Trust and community role of churches. Dr Richard Chartres, Bishop of London and Chairman of the Church Buildings Division of the Church of England, says: 'Too often the question of historic churches is simply seen as a heritage issue. It is, of course, that but so much more than that. Churches were originally built for the whole community and the Church regards this wider role as more crucial than ever before in 21st century Britain. There are churches running crèches for young mothers, operating drop-in centres for the homeless, providing facilities for local schools, attracting income from tourism - some are even running rural post offices.' Ian Hislop, writer and broadcaster, says: 'In the old days the churches used to worry about saving us. Now we have to worry about saving them. You can argue whether that is progress or not, but I am delighted that the new National Churches Trust will be taking on the task for the future. In taking the new charity forward, Andrew Edwards, Chief Executive of the National Churches Trust says: 'We need to urgently attract broader support from government, business and the philanthropic community. The task of simply giving modest grants to churches in need is no longer sufficient, if indeed it ever was. We are challenging the view that churches are irrelevant and out of touch. They are and always will be a vital centre of community life and it is our duty to ensure they remain so.'

❖ ❖ ❖

Rededication

A redundant Sussex church, at **North Stoke** in West Sussex, has had its dedication

rediscovered after being forgotten since the Reformation. So on 8th December 2007 there was a special ceremony of rededication, attended by representatives of the various bodies that had been connected with the church during the centuries.

Somewhat unusually, the dedication was not rediscovered from a late medieval will, but from a rather earlier document. The discovery was made by Tony and Lesley Voce who were taking part in a church archaeology course at the University of Sussex. Tony Voce found a scrap of a vellum letter dated 1275 from the Bishop of Chichester to King Edward I, and this showed that the church was dedicated to St Mary. It is pleasing that the surviving fragments of medieval stained glass in the church show the Annunciation.

The research also helped explain the unexpectedly high quality of the church's ornamentation, including carved heads of Augustinian monks. For it turns out that the benefactor of the church was William FitzAlan of Arundel, a local aristocrat, who was also patron of an important Augustinian abbey in Shropshire. When a new abbot was to be installed, rather than travel to Shropshire, it seems that FitzAlan would have the services held at his Sussex church, St Mary's. Pehaps this also explains the church's cruciform plan, often an indicator of a high status building. You can find out more at the University of Sussex website, http://tinyurl.com/yovqxb. Our picture is from http://www.geograph.org.uk/.

Outcry across the Channel

It is usually assumed that pre-1905 church buildings in France are in safe hands, as the State has responsibility for them. The municipality has to pay for the upkeep of their churches under secularisation laws passed in 1905. But conservationists and historians are warning they are now under threat as mayors are increasingly considering demolishing their churches, in particular those dating from the nineteenth centuary.

For example, at **Saint-Georges-des-Gardes**, population 1,500, a wall with rusty metal spikes is all that remains of the parish

Picture of St George from 40000clochers.com.

church, built in 1870, a recent victim of what mayors are calling 'deconstruction'. The mayor said a full restoration would have cost more than a million euros. It was far cheaper to build a new church. His move has emboldened several other neighboring mayors in the Anjou to consider following suit. In nearby **Gesté** (see overleaf), a pretty neo-gothic church stands majestically atop the hillside; however the mayor, Michel Baron, has announced his intention to 'deconstruct'.

L'Observatoire du Patrimoine Religieux, a religious heritage watchdog, has announced that of the 15000 protected rural religious buildings, it considers 2800 are 'in peril'. The

Picture of Gesté taken from several available at http://www.eglise-geste.a3w.fr/

alarm was first raised by Alain Guinberteau, who runs a website, 40000clochers.com celebrating France's churches. 'Without its church, the landscape of Gesté will be disfigured,' he said. 'It will be cut off from its past. A part of our heritage and history is wiped away with one bulldozer. France's churches represent the very soul of French villages.' Gesté's mayor Mr Baron said a renovation would cost three million euros, while 'deconstruction' will cost less than half that amount. 'We tried to have the church listed to receive public funds, to no avail. In its place we will put a modern hall of 500 seats, easy to heat. Villagers have taken it well,' he claimed. However, Jean Leclerc. 62, a villager, said the decision was shocking. 'Lots of people are unhappy about it,' he said. 'We are not against modernity but the village will lose a lot of its charm and history.'

The local priest, Pierre Pouplart, refused to take sides. 'These are matters for the local authorities,' he said.

In Valanjou, 45km away, where another church faces its last rites, locals have formed a defence association. 'There is a great deal of resistance,' said René Cottenceau, 67, its president. 'About 80 per cent of the villagers are against the move. The safeguard of our heritage is being overlooked. Just at a time when we are coming to appreciate the value of such buildings, ours is to be knocked down.'

The churches' plight has attracted the attention of the art historian Didier Rykner, who runs the art review, *La Tribune de l'Art*. 'Not since the Second World War have we seen churches reduced to rubble,' he said. 'These mayors are the new enemy. They are in the process of destroying the very soul of their own villages. Churches don't just have historic and artistic value, they have intimate personal histories attached to them – christenings, weddings, funerals.'

❖ ❖ ❖

Other news in brief

A proposed high speed rail tunnel through **Barcelona** will run within a few feet of one of the most visited churches in the world, one which looks like it could collapse at any time, and now a scenario which the architect in charge of the Gaudi church believes could become a reality. 'The project could cause irreparable damage to the Sagrada Familia,' said the architect Jordi Bonet, 81, who leads a group of 20 architects. 'The slightest shift could cause ceramics to fall from the vaults. It could provoke cracks. What would possess someone to build a tunnel like this next to the heaviest building in Barcelona, the most visited monument in Spain?' he asked. Home owners too are campaigning to have the route changed.

In August it was reported that St Werburgh's church in the centre of **Derby** is undergoing a £1m refurbishment to turn it into a restaurant. The church, a Grade II listed building in Cheapside, has stood empty for more than a decade and will be turned into Chinese buffet restaurant Wokmania. The church tower dates back to 1610, the Baroque chancel to 1699 and the remainder was built in the 1890s by Sir Arthur Blomfield. It closed in 1989 and was turned into a shopping arcade in a £0.5m scheme but this venture closed in 1995. Also in August

planning permission was granted to convert Holy Trinity church in **Bolton** into twenty-two apartments, adding a glazed walkway and

demolishing a vestry. The building by Thomas Hardwick 1823–6 has been empty since 1993. (See the article earlier in this issue.)

An earthquake in Peru on 15 August damaged and destroyed many churches with the diocese of **Ica** especially hard hit. The bishop of the diocese, Guido Breña López said that the cathedral has been completely destroyed. In addition twelve other churches were totally destroyed and the diocesan seminary badly damaged. The church of San Clemente at **Pisco** collapsed during mass

with much loss of life. The two towers, which were once placed at either side of a broad façade, are left standing in a strange isolation now the ruins and rubble have been removed.

Part of a ceiling collapsed at the Ukranian Cathedral of the Holy Family in Exile, **Mayfair**, London in August and repairs are expected to take almost a year to complete. Formerly The King's Weigh House Church, it was built 1889–91 to the designs of Alfred Waterhouse for the Congregationalists. Services have transferred to the Immaculate Conception in Farm St whilst repairs are carried out.

In September it was announced that a historic **Glasgow** church (below) owned by

Pico before the earthquake

Glasgow City Council is set for a £1.85million restoration. A blend of Egyptian, Greek and Roman architecture, St Vincent Street Church was among three Glasgow churches designed by Alexander 'Greek' Thomson. The repairs will help secure the long-term future of the church which previously featured on a register of at-risk buildings. It underwent a partial refurbishment in 1999 but this was suspended when funding dried up. The Free Church of Scotland holds services in one part of the building which remains useable.

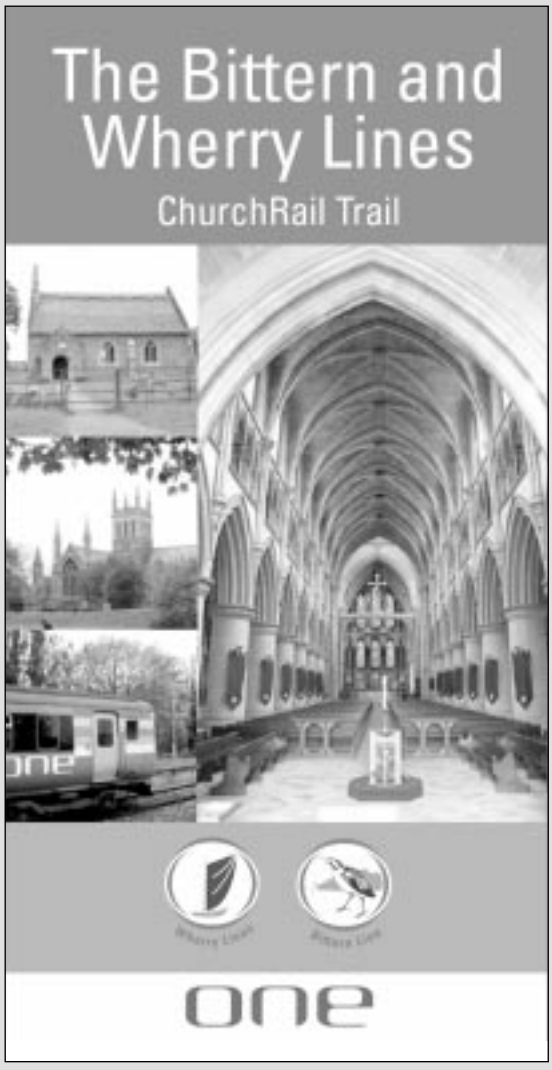
The Roman Catholic diocese of Chichester has announced that the church of St Peter, considered the 'cathedral' of **Brighton**, should close. The recommendation comes after seven months of consultations and meetings. A letter has been sent to the Church Commissioners (a Church of England body), who will make a final decision. The church by Sir Charles Barry was consecrated in 1828, and extended with a new chancel in 1906 to the designs of Somers Clarke and Mickelthwaite.

The diocese of Shrewsbury has announced that the prominent SS Peter & Paul church at **New Brighton** would close by 2009. It is Grade II-listed, visible to all

sailing into the Mersey, and known to sailors as the Dome of Home. The church is a monument to priest Father Tom Mullins, known as the Pope of Wirral, who masterminded the building in the 1930s. His grand plans were viewed as over-ambitious by the diocesan authorities who, for sensible reasons, overruled the idea of a towering dome and other expensive embellishments. Nevertheless the priest raised the money needed from local appeals and the church was built to the designs of E Bower Norris 1932–5. There is now widespread anger among parishioners and local residents, who accuse the diocese of running down the parish for many years, by refusing to spend money on repairs and redecoration highlighted by the last priest-in-charge, not replacing the priest when he left, and only holding one mass at 08.30 on a Sunday timed to ensure a minimum attendance. Most of the week the gates to the churchyard are kept locked, no mass times are posted and to the casual observer the church has the appearance of being closed already. In contrast the Wallasey Civic Society list the church as one of the seven wonders of the borough. A campaign group SOUL (Save our unique landmark) is now fighting to retain the church.

In December *Country Life* magazine announced the **Village Church for Village Life Award**. The Award, for £10,000, will be presented for the finest adaptation of a historic rural parish church since 2000 which allows for its continuing life as a place of worship as well as encouraging a use of the building for the wider benefit of the village community in the 21st century. Details are available on the *Country Life* website countrylife.co.uk, or by phoning Susannah Glynn on 020 3148 4442. Entries must be in by 5 Feb 2008.

A new venture has been created called the 'ChurchRail Trail' between rail operator *one*, **Norfolk** County Council and local vicars, to encourage the use of rural lines from Norwich to visit historic churches accessible from stations on these lines. David Hayden, Archdeacon of Norfolk commented at the launch in October at Norwich station: 'Norfolk has 659 medieval churches – the largest concentration in the world. The



Diocese of Norwich which includes part of Suffolk covered by the Wherry Line is also a fine resource for wonderful church buildings. I am delighted that *one* railway are coming into partnership with us in this Church Rail Trail to enable more people to have the opportunity to visit these historic churches.' Leaflets have been produced for the Wherry Line as well as the Bittern line (to Cromer) about the churches along the routes.

❖ ❖ ❖

And finally . . .

Thank you to all the readers who send me snippets of information. Although not all of them make it to the final feature, often due to space constraints, they are appreciated and can be discussed on *'ChurchCrawling'*, an Email group at Yahoo (details via the Society's website).

The views expressed in the article are not to be taken as those of the Ecclesiological Society.

This column welcomes contributions from its readers. I can be contacted at churchcrawler@blueyonder.co.uk or by conventional means – Phil Draper, 10 Lambley Rd, St George, Bristol BS5 8JQ. Please note that photos or cuttings sent to me can only be returned if accompanied by SAE.

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

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

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

Dr Paul Barnwell, FSA, FRHistS, FRSA
9 Bowes Lyon Close, Moreton in Marsh, GL56 0EN

Sarah Brown, FSA, FRHistS, FRSA,
33 The Avenue, Liphook, Hampshire GU30 7QS.

John Elliott, MA, PhD, South Barn, Old Standlynch
Farm, Downton, Salisbury SP5 3QR.
email: jpelliott@btinternet.com

Keith Lovell, 77A Sinclair Road,
West Kensington, London W14 0NR.

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.

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
Publications	Publications subcommittee
Books for review	Christopher Webster
Conference	Trevor Cooper
Subscriptions (current members)	Suzanna Branfoot
All other matters	Trevor Cooper

The Publications subcommittee consists of Trevor Cooper (chair), Suzanna Branfoot, Sarah Brown, John Elliott.

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 Publications subcommittee welcome all suggestions and submissions for inclusion in *Ecclesiology Today*. They are always pleased to discuss ideas for articles before they are written. Material should conform to our style guide, a copy of which can be provided. Submissions should be provided in electronic form by email or CD Rom, although type-written material will also be considered. We regret that, except in exceptional circumstances, hand-written material cannot be accepted.