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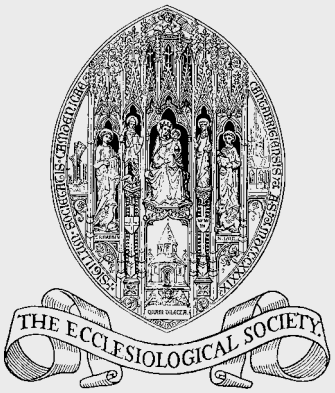
Cover image: St Mary Magdalene's, Paddington. Designed by George Edmund Street and built 1867–73. (Photo: Geoff Brandwood)



Journal of the Ecclesiological Society

Ecclesiology Today

Contents

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Editor's letter

Dear Fellow Member,

welcome to this edition of *Ecclesiology Today*. We have as usual a range of articles, reflecting on various aspects of ecclesiology, which I hope you will find interesting.

We begin with Kate Jordan's exploration of the career of her ancestor, the architect John Dando Sedding, in the context of his professional and personal networks. This is a version of the conference paper which Kate gave at our 2018 conference on Arts and Crafts churches. Tony Redman then takes us to Moscow and the Anglican church of St Andrew, a reassuringly familiar piece of northern English architecture in an unfamiliar location. Tony's account of the history of Anglican places of worship in the Russian capital provides an interesting parallel to the ways in which immigrant communities have established their own churches in this country in recent decades. St Mary Magdalene's, Paddington, which some of you will know from the Society's visit to the church this summer, provides the subject of Henry Everett's article. As Vicar, he tells the inside story of how this notorious 'building at risk' was saved, to once again serve its community.

Cameron Newham, whose photographs have appeared from time to time in *Ecclesiology Today* (e.g. *ET* 45 in which Cameron chose 15 photographs from his Digital Atlas of England project), explores in depth the potential of photogrammetry as a tool for the study of churches and their contents. As readers will see, these techniques can produce stunning images at the same time as aiding research and understanding of churches. The last of our articles is by Laura Moffatt, Director of Art and Christianity, who reviews 25 years of the organisation, a kindred society to our own but one that may be new to some readers.

Finally, a number of members have asked if we could send out our publications in compostable packaging instead of the plastic wrapper we currently use. As a result, the society's Council is investigating the various options with a view to moving to a more sustainable form of packaging for all of our mailings in future.

Nick Chapple
editor@ecclsoc.org

A benign paterfamilias: John Dando Sedding, his family and followers

Kate Jordan

Kate Jordan is a Senior Lecturer in Architectural History and Theory at the University of Westminster.

THIS ARTICLE EXPLORES the professional and personal networks of John Dando Sedding, architect of the church John Betjeman held to be the 'Cathedral of the Arts and Crafts Movement': Holy Trinity, Sloane Square, London (Fig. 1). What is most significant about Holy Trinity, for me, is not so much the building itself but what it says about the fraternity of the Arts and Crafts Movement: the church is a collaborative, democratic project that celebrates the work of some the greatest craftsmen and artists of the late-nineteenth century. In this respect, it is a tribute to the personality of its 'curator', John Sedding.

This subject has a personal dimension for me because John Dando Sedding was my great, great grandfather. For this reason, I would like to explore Sedding less as an architect and more as an enabler, friend, colleague and collector, not just of ideas but of people – a paterfamilias in the very broadest sense and to the very widest group. Sedding was a man who saw the creative ability in everyone around him – not just his colleagues but his family: his brothers, his nephew, his wife and his sisters. In the powerful words of his former apprentice, Henry Wilson:

> It was not what he did that should command our greatest admiration but what he made others do … he was a radiant centre of artistic activity, a focus of creative fire, a node of magnetic force.[1]

I do not propose to explore Sedding's legacy through a detailed study of his buildings (not least because a comprehensive survey of Sedding's architecture was documented in a PhD thesis by Paul Snell) but rather to concentrate on Sedding as a man and make a reading of his architecture through the wide networks that were produced *by* him – as paterfamilias – but also, just as importantly, by the networks that produced him.[2]

There is a certain irony, of course, in foregrounding an individual when one wants to make an argument that their individuality is the least important thing about their work, but taking a journey through Sedding's life opens up the events, relationships and social milieu that made him and, in doing so, shaped not only his designs but also those of subsequent generations. His was a truly collegial approach, as his best buildings illustrate, and the collaborative practices that he instigated were rich because they were multi-directional. Without first understanding the individual to which these works are attributed, however, it is difficult to start unpicking and making sense of his networks.

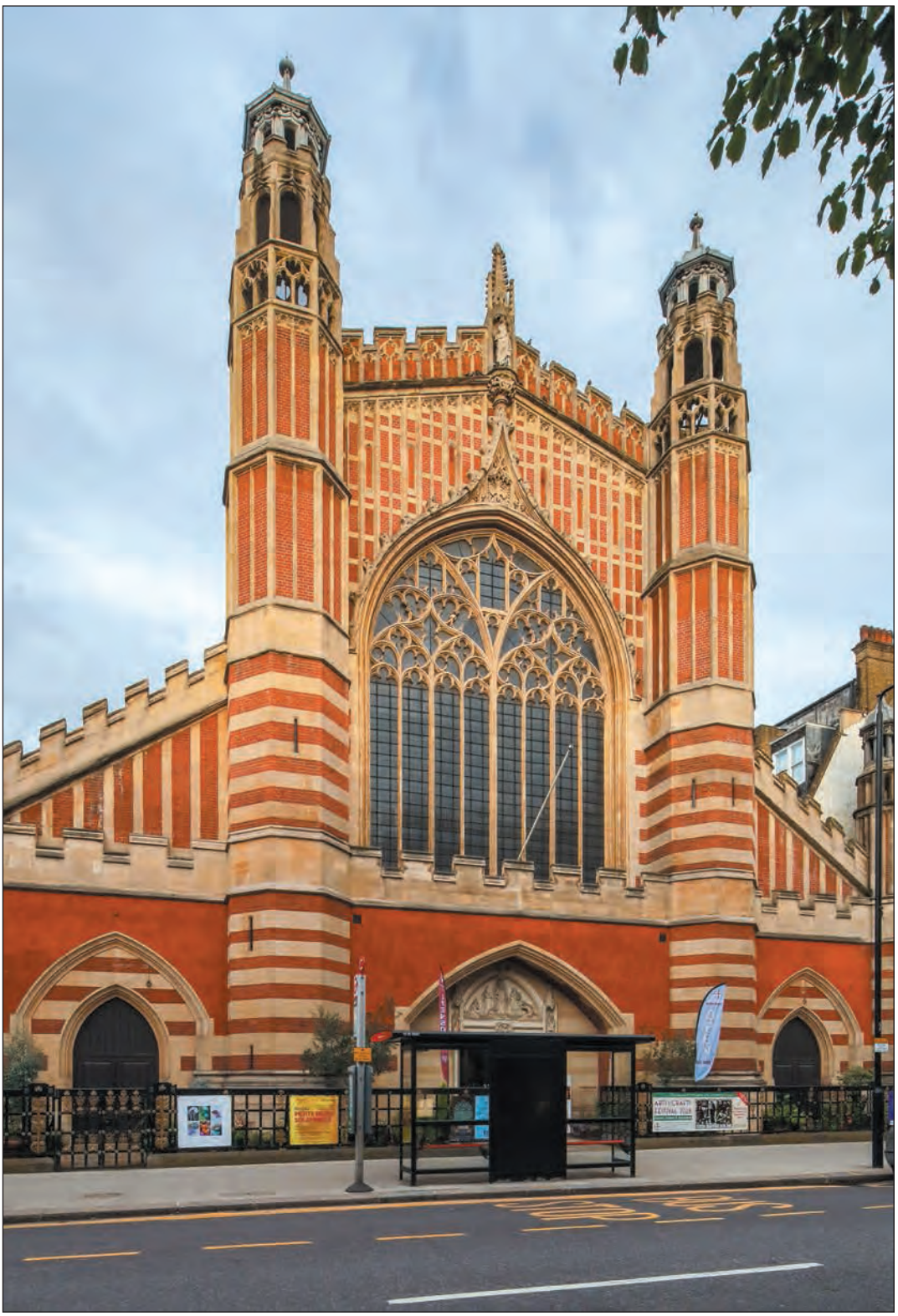

Fig. 1: Holy Trinity, Sloane Square, London. (Sirj Photography)

Two things have shaped my approach in this article. The first was that this subject, as mentioned earlier, has a personal character. The Victorian tragedy of John and Rose Sedding's death was embedded in our family narrative. My grandmother (also Rose) was the daughter of the orphaned Joan Sedding, less than a year old when her parents died within a week of one another. Joan was the only one of Sedding's offspring to have children herself and so everything of John and Rose Sedding's – letters, paintings, sketchbooks, photographs, embroidery and so on – was eventually passed down to Joan's children, Peter, Rose and Katie. Despite the fact that some of these items are now in my possession and that I became an architectural historian with a particular interest in nineteenth-century British churches, I have never written about Sedding myself and I am far from an expert on his architecture. However, preparing this article has taken me on an interesting journey and I hope that the details of Sedding's life that I have collected will shed some further light on his buildings. I hope also that the letters and, most importantly, his sketchbook of 1874 recording his tour of Italy and the Low Countries which has never been in the public domain, will give a deeper insight into his work.

The second reason for wanting to take a biographical approach, is that one of the most extraordinary features of Sedding's legacy is the collection of vivid and intimate pen portraits that were written by his peers following his death, in particular from the condolence letters which were sent to his wife and in the memoir written by the Revd E. F. Russell of St Alban's, Holborn, where Sedding was churchwarden. I have used the recollections of Henry Wilson, included in the Revd Russell's memoir, as a starting point for my short biography and, as I do not think I could paraphrase Wilson effectively, I quote him at length so that I can set the scene.

> I shall not readily forget my first impressions of Mr Sedding. I was introduced to him at one of those delightful meetings of the Art Workers Guild and his kindly reception of me, his outstretched hand, and the unconscious backward impulses of his head, displaying the peculiar whiteness of his skin over the prominent temporal and frontal bones, the playful gleam of his eyes as he welcomed me are things that will remain with me as long as my memory lasts. Soon after that meeting I entered his office only to find that he was just as delightful at work as in the world. The peculiar half shy yet eager way in which he rushed into the front room, with a half smile and a nod of recognition for each of us always struck me …. His was the most childlike nature I have ever seen, taking pleasure in the simplest things, ever ready for fun, trustful, impulsive, and joyous yet easily cast down … John Sedding was an artist by a necessity of his nature. God made him so and he could not but exercise his gift.[3]

Early Years

With this lively impression in mind, I begin my story, which starts on 13 April 1838 in Eton, Berkshire, where John Dando Sedding was born to Richard and Penninah Sedding. Though Richard's family ran a successful bakery, he had no intention of joining the family business. Instead, he moved to London where he established a printer's in Arundel Street, and met and married Penninah Miller, at St Clement Danes in 1833. Unfortunately, the printing firm lasted just a few years before it was dissolved, in 1834 (later events would suggest that financial prudence was not his *forte*), and Richard returned to the family home in Eton, beginning a new life as a schoolmaster and church organist. Following the birth of their fourth child in 1840, Richard and Penninah decided to relocate to Edensor just outside Chatsworth in Derbyshire, where Richard was engaged as schoolmaster. The model village of Edensor, laid out by Joseph Paxton and built between 1838 and 1842, was still under construction when the Seddings arrived and it was perhaps here, watching Paxton's designs take form around them, that the young Seddings developed an interest in architecture.[3]

Supporting a growing family on a schoolmaster's meagre income was clearly challenging (in 1857 Richard Sedding was charged with fraudulently securing a loan from the local butcher, declared insolvent and spent several nights in a debtors prison). However, what the Seddings lacked in material wealth, they made up for in a shared passion for art, music, nature and religion. In 1853 an event took place that would eventually change the course of the entire family's lives – the seventeen-year old Edmund Sedding left Edensor and travelled to Oxford to be articled to G. E. Street. How or why Edmund, the teenage son of an impoverished country schoolmaster, came into contact with Street and joined the practice – working alongside Philip Webb and William Morris – is unknown, but he evidently made sufficient progress to persuade Street to take on his younger brother, John, who joined five years later. Working alongside the younger Sedding was R. Norman Shaw who became a life-long friend and collaborator.

It is clear from the Seddings' biography that they looked out for and after one another and built supportive family networks that buffered them against hardship: their collective childhood struggle must surely have made a deep and lasting impression. Difficult as this must have been however, it is hard not to imagine that the Seddings turned this to their advantage: having nothing in their early years but a burning intellectual, creative and spiritual drive must have instilled a powerful work ethic. Indeed, in his obituary of Sedding, W. R. Lethaby describes him as having been blessed with the 'genius of hard work'.[4]

From Street's office, Edmund Sedding established a practice in Penzance in 1862 and John joined him in 1865 to work as his assistant. The two specialised in church restorations and it is here that their generous approach to architecture began to express itself. Not only did the Seddings work together but they also helped to establish their fellow craftsmen and women. Edmund regularly employed and in doing so helped to establish, the Pinwill sisters who were prolific wood carvers, founding a successful practice that lasted until the mid-twentieth century. Beyond this, church restoration itself is an exercise in working with other architects, builders and craftsmen – both living and dead. It is a task that requires respect, sensitivity, consideration and generosity and it is perhaps here that the brothers truly learned to work collaboratively.

The influence of Rose Sedding

In 1868 Edmund Sedding died, aged just 32. John took over the practice but found it difficult to secure clients, so moved the office to Bristol in 1869. In the following year he completed his first church, St Martin in Low Marple, Cheshire – a commission that Edmund had initially secured and introduced John to the wealthy Anglo-Catholic family, the Hudsons. The success of St Martin's was secured by the installation of stained-glass windows produced by Morris & Co and designed by the leading artists of the day: Burne-Jones, Rossetti, Ford Madox Brown and William Morris himself, who had been a friend of Edmund. A year after St Martin's was completed, Sedding was commissioned to build a new church in Boscombe, just outside Bournemouth (Fig. 2). This commission would transform both his career and his personal life. St Clement's church was established by Edmund Christy, a wealthy hat manufacturer from the North of England, who, like the Hudsons, shared Sedding's commitment to the burgeoning

Fig. 2: St Clement's, Boscombe, Bournemouth. (Sirj Photography)

Anglo-Catholic movement. Boscombe, a model village like Edensor, was part social experiment and part country retreat for Christy – he went on to commission from Sedding a vicarage, cottages, and a school as well as a large house for himself. He also provided a generous salary for a priest and selected for the post the recently ordained George Tinling, a fellow Anglo-Catholic. Tinling had clearly been conflicted over his career – after being ordained he spent a year articled to the architect George Gilbert Scott before being persuaded to take the parish at Boscombe. Whether or not Sedding and Tinling already knew one another or whether one was responsible for introducing the other to Christy is unclear, but at some point in the early 1870s Tinling introduced Sedding to his sister Rose, and in 1872 she became his wife.

Rose and George Tinling were the children of Edward Douglas Tinling, Canon of Gloucester Cathedral, and his wife Katherine Maria Elton, daughter of Sir Abraham Elton of Clevedon Court in Somerset. The Tinling and Elton cousins grew up together – the close relationship is illustrated in a scrapbook produced collaboratively by all the children. These kinship ties, typical of Victorian family life, endured not only throughout their adult lives but into subsequent generations (The Eltons played a significant role in raising the orphaned Joan Sedding) and they formed the basis of a tight, wealthy and mutually enabling social network which was key to John Sedding's success. Beyond the material advantages that marriage brought, however, it is clear that Rose offered emotional and creative support and that the two were inseparable. The Revd Russell's biography, drawn from his close friendship with both John and Rose supports this:

> All through his life he owed much to the brave hopefulness and wise love of his wife … John Sedding leaned upon his wife; indeed it was not possible to think of him without her or guess how much of his success was due to what she was to him.[5] (Fig. 3)

European travel and sketching

The first sign that Sedding's marriage had begun to influence his career was that in 1873, a year after his wedding, he toured Northern France and the Loire, producing a sketchbook which is now in the RIBA archive. The following year, he undertook a five-month intensive tour of Northern Italy, Germany and the Low Countries. These trips would have been an expensive luxury for a struggling provincial architect and in all likelihood were financed by Rose's family, but they were much more than a gentlemanly pursuit for Sedding: they introduced him to continental art and architecture, which provided a critical turning point in his career. The sketchbook that he produced in 1874, was

Fig. 3: Bronze roundel depicting John and Rose Sedding by F.W. Pomeroy, 1891. (Kate Jordan)

to have a significant influence on his subsequent designs – without the sketches he made in Italy, neither the Holy Redeemer, Clerkenwell, nor Holy Trinity, Sloane Square, would have been built as they were.[6] The tours are also evidence that his marriage to Rose had provided not only financial means but also cultural inspiration. The idea of foreign travel may have been suggested by Sedding's brother-in-law, the Revd George Tinling, who undertook similar continental drawing tours of Europe throughout his life. (Perhaps the many watercolours of European buildings that George Tinling produced were a wistful relic of his own architectural training). Indeed, it is not unlikely that George accompanied Sedding and perhaps Rose also – the distinctive figure in his sketch shown in Figure 4 appears in many of Sedding's drawings and may have been Rose. Having been introduced to the importance of drawing (perhaps, as W. R. Lethaby suggests, by Ruskin) Sedding became an obsessive sketcher. Lethaby recalled that on one occasion while out sketching together, Sedding resisted being hurried, declaring that, 'we cannot go, it is life to us'.[7] Henry Wilson also recalls that:

> His memory for details and things he had seen and sketched was marvellous and he could turn to any of his many sketches and find a tiny scribble made twenty or thirty years ago as easily as if he had made it yesterday.[8]

Beyond this, we can see from his own sketchbook that these were precious records (he used them to make notes as well as sketches) and that he was carrying them about him for years afterwards. His 1874 sketch book has a message in the corner addressed to anyone who might come across it, 'This book is valuable only to me, please send it to me if you find it'. The Bristol address is crossed out and corrected to his office in London (Fig. 5).

The 1874 sketchbook is key to understanding Sedding's later work and the influence of both Gothic and Renaissance architecture in Italy and the Low Countries. Figure 6 shows a sketch made by Sedding of the Ospedale del Ceppo, Pistoia, Italy, in which it can be seen very plainly that the colonnade and roundels were the inspiration for those at Holy Trinity, Sloane Square (Fig. 7). Had the frieze above the roundels been painted, as Sedding specified (and for which Burne-Jones had produced designs) the comparison would have been even more striking.

Fig. 4: Sketch by J. D. Sedding of Santa Maria del Miracoli, Brescia, Italy, possibly depicting Rose Sedding, 1874. (Courtesy of William Jordan)

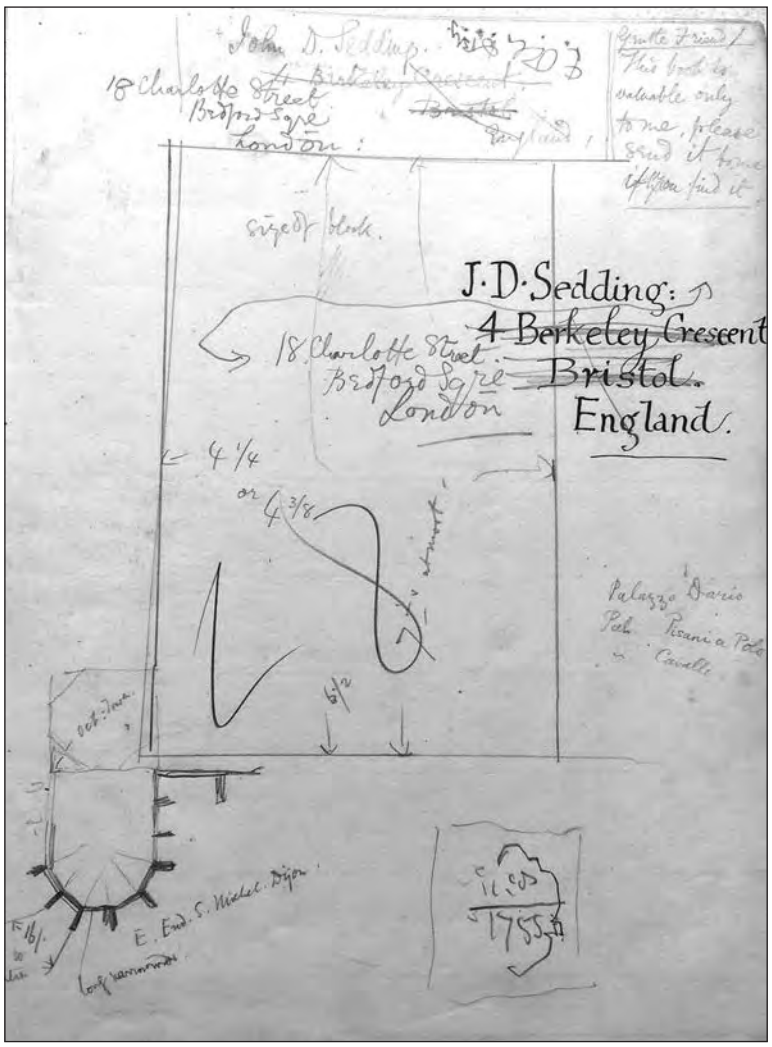

Fig. 5: Front page from Sedding's sketch book of 1874. (Courtesy of William Jordan)

Elsewhere, although Sedding used half-timbering in much of his domestic architecture, before the mid-1870s, this was rather superficial and was generally applied to the surface as decoration only. However, Paul Snell suggests that, 'more accomplished half-timbering was used [by Sedding] through the mid to late 1870s such as Wheatcroft, Scarborough (1878–80), and The Grange, 1879.'[9] Wheatcroft and the Grange, it should be noted, were completed *after* he travelled to Flanders and Germany in 1874, where he made very detailed sketches of timber buildings (Fig. 8).

We can also see evidence of Sedding transposing designs from one medium to another. Figures 9 and 10 show Sedding's sketches of hares and a stag in the stained-glass windows in Cologne Cathedral and in the chapel of St Lawrence in Nuremberg. Figure 11 shows the subjects reproduced in an altar cloth designed by Sedding in the 1880s.

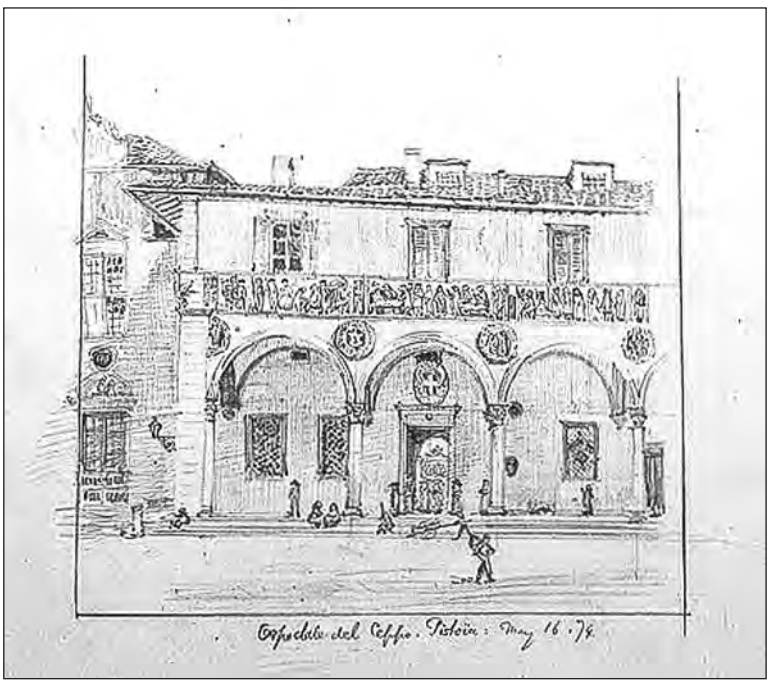

Fig. 6: Sketch of the Ospedale del Ceppo, Pistoia, Italy, by J. D. Sedding, 1874. (Courtesy of William Jordan)

In addition to the financial support that Rose's family offered, her father, as Canon of Gloucester Cathedral, must surely have been influential in securing Sedding commissions. It seems likely, for example, that his appointment in 1881 as Architect for the diocese of Bath and Wells, owes something to Canon Tinling's network.

That Sedding was beginning to move in elevated social circles (news of the great and the good attending his wedding in Gloucester Cathedral made the society columns) and benefited from a certain amount of financial security as evidenced by his move to 18 Charlotte St, London, in 1874. By 1876 Sedding was no longer a provincial architect – he undertook tutoring in drawing, corresponded with Ruskin (indeed, it is suggested by Russell that he 'drew definitively under [Ruskin's] guidance') and started delivering lectures and writing his own Ruskinian tracts.[10] The artistic relationship between Sedding, Burne-Jones, Frederick Pomeroy, Christopher Whall, Walter Crane and others developed and grew throughout the 1880s, coalescing and culminating in Holy Trinity. At the same time, Sedding was supporting and promoting the careers of his family. Besides taking both his younger brother Arthur and his nephew Edmund Harold (son of his brother Edmund) as apprentices, he was, in all likelihood, the person who introduced his wife's cousin, the potter Edmund Elton to the Arts and Crafts Exhibition Society of which he had been a founding member.

Fig. 7: The south arcade of Holy Trinity, Sloane Square. (Sirj Photography)

Anglo-Catholicism

The artistic community was only one side of Sedding's wide network, however. Of equal, if not more importance, was his relationship with the Anglo-Catholic community and his desire to promote this through both architecture and art – Sedding's work was first and foremost driven by his faith. It is likely that his brother Edmund first came into contact with Tractarianism during his time in Street's office – particularly in Oxford – and that, on joining him, John was equally inspired. The relatively small world of Anglo-Catholics provided a steady stream of work for the Seddings who were introduced to wealthy Anglo-Catholics such as the Hudsons, Edmund Christy and the Mildmay family who secured them commissions across the country, from Stamford in Lincolnshire to Holbeton and Ermington in Devon. It was not only Edmund and John, however, who were dedicated Anglo-Catholics: two of their three surviving sisters, Isabella and Christiana joined the Society of St Margaret at East Grinstead.

Fig. 8: Sketch of a house in Place St Walberg, Antwerp, by J. D. Sedding, 1874. (Courtesy of William Jordan)

Fig. 9: Sketch of hares from a stained-glass window in Cologne Cathedral, by J. D. Sedding, 1874. (Courtesy of William Jordan)

Indeed, the Sedding sisters must have been among the first nuns to move into St Margaret's Convent which was designed by Street and possibly conceived while John Sedding was still his apprentice. Here, Isabella oversaw the convent embroidery workroom which produced many of Sedding's and Street's designs, as well as those of other architects.

Sedding's sisters were not the only ones to produce his embroidery. The altar frontal at Holy Trinity was embroidered by Rose – or, according to some sources, John and Rose together during quiet evenings at home. The fact that the watercolour sketch for it in Figure 12 remained in the family rather than going to East Grinstead, would suggest that it is was, in fact, embroidered by one or both of them. It is certainly the case that Rose produced embroidery for St Alban's, Holborn, and small pieces for the family home.

Final Years

In his London office, Sedding began to take on talented pupils whom he delighted in training – sharing his ideas with great enthusiasm and generosity and nurturing individual talent. Henry Wilson recalls:

> His ways with each of us were marked by an almost womanly tenderness. He seemed to regard us as his children and to have a parent's intuition of our troubles and of the special needs of each with reference to artistic development. He was not one of those who treat all alike. He adapted himself with singular facility to each one with whom he came in to contact: his insight in this respect was very remarkable.[11]

Notable among his pupils were, of course, Ernest Gimson – who was recommended to Sedding by Morris – and Ernest

Fig. 10: Sketch of a stag from a stained-glass window of the chapel of St Lawrence, Nuremberg, by J. D. Sedding, 1874. (Courtesy of William Jordan)

Barnsley, both of whom developed ideas that germinated in Sedding's office, particularly the emphasis on natural forms and on the role of the craftsman in architecture. Though both progressed the Arts and Crafts Movement substantially, however, neither continued his work on churches.

In the last years of his life, Sedding was breathtakingly prolific and he doubtless burned himself out – his health had been poor since the late 1880s. In 1891, and with numerous schemes on the go, he travelled to the village of Winsford in Somerset, to stay with the Revd Paley Anderson and discuss a church restoration. Within a day of his arrival, he became unwell and deteriorated quickly. Knowing that he was gravely ill, he called for his wife who arrived with their baby daughter, Joan. By extraordinary coincidence the 1891 census was taken in Winsford while Sedding was on his deathbed – the census return for the vicarage records John, Rose, Joan and also their great friend the Revd Russell who had presumably accompanied Rose to Winsford. A few days after Rose arrived, Sedding died. Rose left shortly afterwards with her baby to return to her children in Kent but *en route* home was taken ill herself and was unable to get further than the neighbouring village of Dulverton. She did not see her remaining children again: within eight days of her husband's death, Rose died in Dulverton, leaving four orphans to be distributed among her sisters. A pall designed by John and embroidered by Rose, covered John's coffin at his funeral at St Alban's in Holborn and a week later, covered Rose's coffin in the same church. Rose and John were buried together at West Wickham church in Kent, which John had recently restored.

The memorials that poured in were perhaps disproportionate in places, in the way that memorials written hastily in the wake of a sudden and tragic death often are. The condolence letters sent to Rose (which indeed, she may never have seen) include a eulogy from Mervyn McCartney, then Master of the Art Workers Guild, who describes him as a 'loving friend, a true artist, a generous champion of all that is best … no finer artist existed in the guild. His place can never be filled again for his was a vivid personality, so rare in this age'.[12] The RIBA described him as 'one of the most talented and original exponents of the art of architecture' and Walter Crane wrote:

> Your husband was so universally liked and his great ability as an artist so universally acclaimed that his loss will be felt in more ways than one. He was the life and soul of the guild of art workers who feel the loss of their beloved past master acutely'.[13]

These effusive tributes helped to establish Sedding as a central figure in the Arts and Crafts movement and although he spent a

period in obscurity, the fact that eminent figures such as William Morris, Edward Burne-Jones, W. R. Lethaby, Walter Crane, R. Norman Shaw and others held him in such high esteem helped to revive and secure his reputation in the later twentieth century. Beyond his buildings, Sedding's architectural principles also made an enduring impact: Charles Rennie Mackintosh's motto, for example – 'There is hope in honest error, none in the icy perfections of the mere stylist' – is a quote from a lecture by Sedding. It should be noted, however, that not all of Sedding's peers were uncritical of his work. His former pupil, Ernest Gimson, who became a leading figure in the Society for the Protection of Ancient Buildings (SPAB), said, rather sniffily, of Sedding's church restorations around Porlock:'… It is poor old JD who is responsible for the spoiling all the churches … Thank goodness they were done after my time with him'.[14]

After Sedding's death, Henry Wilson became the principal figure in preserving his legacy, finishing many of his churches,

Fig. 11: Altar linen with text from Psalm 42, designed by J. D. Sedding, c.1885. (Sirj Photography)

Fig. 12: Watercolour sketch for the altar cloth at Holy Trinity, Sloane Square. (Kate Jordan)

among them the Holy Redeemer, Clerkenwell, St Augustine of Canterbury's, Highgate, and St Peter's, Ealing, all in London, and country churches such as Ermington and Holbeton. His nephew Edmund Harold Sedding continued the family tradition of church building, designing, among other churches, the rather extraordinary St Peter's Church, Sheldon, in South Devon. John Sedding's son, George Elton Sedding, worked alongside Henry Wilson on the Lady chapel at the Holy Redeemer, Clerkenwell. Like his father, George was a deeply religious man and his commissions reflect this. He worked with fellow Anglo-Catholic Martin Travers with whom he studied at the Royal College of Art. Together they produced jewellery and worked on church fittings and restorations. As an individual craftsman, George produced the crucifix and candlesticks at Radley College chapel where, unsurprisingly given its Tractarian roots, both he and his brother were at school. Tragically, George's life was cut short in the trenches in 1915.

Conclusion

As an architect, Sedding had much in common with John Soane. Both were avid antiquarians, both were generous enablers of others and committed to education – Soane famously constructed his house as a way of introducing his students to ideas and vistas and he left it to them to continue in this role. Both also benefitted from marrying relatively wealthy wives, whose money allowed them the space to experiment, investigate and invent. This is an enormous and often under-estimated freedom which reminds us of two things: firstly, that much never-revealed talent flourishes among the less fortunate; and secondly, that women have often played a significant silent role in the fortunes of their successful husbands.

I do not believe in the brilliant auteur whose genius (whether, to borrow from Lethaby, 'hard work', or 'gift') bursts into spontaneous existence. For me, Sedding was a talented architect with a shining personality and, importantly, the recipient of a lot of good fortune. Without his father's drive to play church music, and pursue education rather than baking as a career (which was almost certainly better paid – Richard Sedding's mother appears to have bankrolled the family through hard times), his children would not have inherited his intellectual and creative ambition. (It is worth noting that, like their father, both Edmund and John played the organ and Edmund also wrote hymns.) Without his brother Edmund, John would never have entered Street's office or completed the career-defining church at Low Marple. Without his wife Rose, he would never have been able to undertake the drawing tours that shaped his career or been able to afford to move his office to London. Without Rose and his sisters, none of

his embroidery designs would have been produced to the exceptional quality that they were. Without his students, especially Henry Wilson, some of his best-known churches would have been half the buildings they are today. In turn, without John Sedding, the Art Workers Guild might not have come into existence; without him, Wilson, Gimson and Barnsley might not have entered practice and certainly would not have continued to develop the Arts and Crafts aesthetic that they did; and as his professional peers so ardently proclaimed, without John Sedding, the Arts and Crafts movement itself would have looked very different.

A final point about his legacy concerns his children (Fig. 13). Though only one of them continued in his footsteps professionally, as mentioned, John Sedding lived on in some small way in each of them. To his children, Sedding was a fleeting

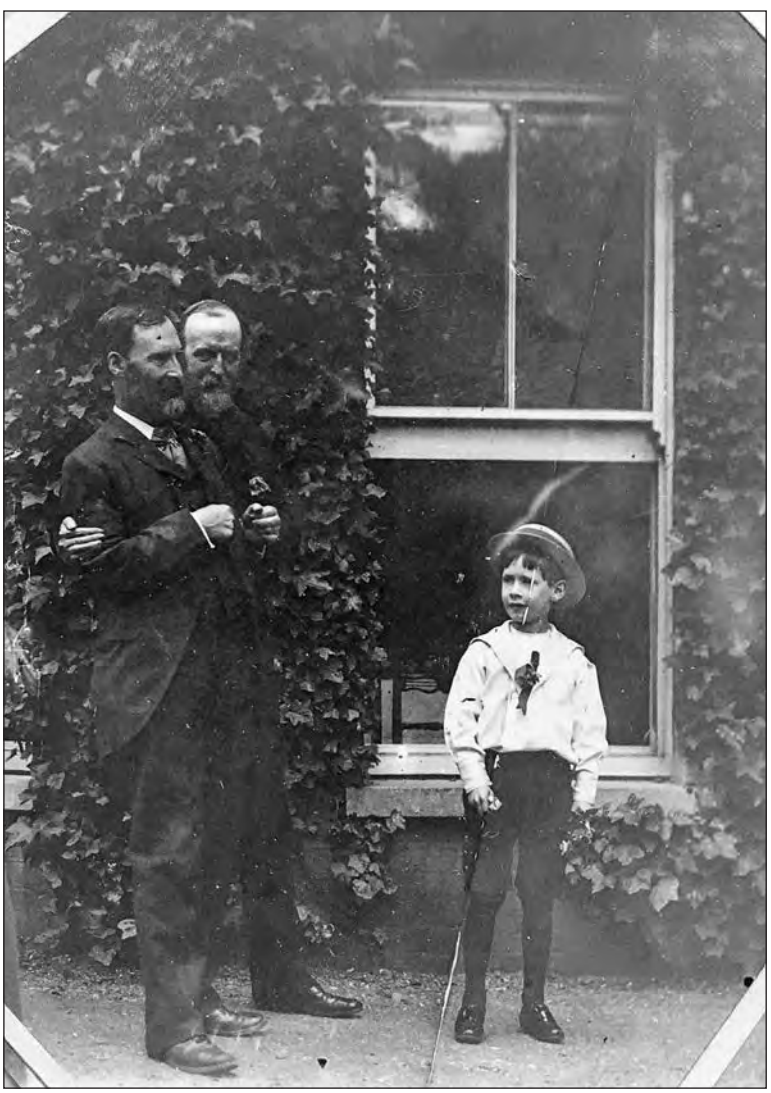

Fig. 13: J. D. Sedding (left) with the Revd E. F. Russell and George Elton Sedding at West Wickham, Kent, c.1890. (Kate Jordan)

paterfamilias but his brief presence in their lives made a deep and lasting impression. Edward Sedding became a Cowley Father and wrote a number of tracts, prayers and books, including one on his brother, entitled *George Elton Sedding: the Life and Work of an Artist Soldier.* Joan, perhaps inspired by her father's extensive work on garden design, was one of the first women to study natural sciences at Oxford, specialising in studies of flowers (some of her botanical drawings are held in the archives at the Royal Botanic Gardens, Kew) and went on to write a book entitled *Gardening for Children*. Dorothy struck up a friendship with John Betjeman with whom she shared her father's letters and sketchbooks. Betjeman, along with Gavin Stamp, was responsible for saving Holy Trinity, Sloane Square, and thereby securing Sedding's legacy. Without Dorothy, Betjeman and Stamp, John Sedding would, in all likelihood, have been forgotten.

Notes

1 Letter from private collection.
2 P. Snell, 'The Priest of Form, John Dando Sedding and the languages of Late Victorian Architecture', unpublished PhD thesis, University of Manchester, 2006.
3 H. Wilson in E. F. Russell, 'Memorial Notice' in J. D. Sedding, *Garden Craft Old and New* (Kegan Paul, Trench, Trubner, London, 1895), xiv-xv.
4 W. R. Lethaby, 'A Note on the Artistic Life and Work of John D. Sedding', *The Builder*, 10 October 1891.
5 E. F. Russell in *Garden Craft Old and New*, x.
6 While the 1873 sketchbook is held in a publicly accessible archive, the 1874 sketchbook is in a private collection and has never been in the public domain.
7 W. R. Lethaby in *Garden Craft Old and New*, xii.
8 H. Wilson in *Garden Craft Old and New*, xvi.
9 Snell, 'The Priest of Form'.
10 A. B. Carver, 'Holy Trinity Church, Upper Chelsea 1828–1953' (church internal publication, 1956), 110.
11 H. Wilson in *Garden Craft Old and New*, xv.
12 Condolence letter from Mervyn McCartney to Rose Sedding, 1891. Private collection.
13 Condolence letter from the RIBA to Rose Sedding, 1891, Private collection.
14 Ernest Gimson quoted in Snell, 'The Priest of Form'.

The Anglican Church of St Andrew and the Gothic Revival in Moscow

Tony Redman

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AT 8 VOZNESENSKY LANE, in the heart of the city of Moscow, stands the church of St Andrew, the only masonry-built Anglican church in the whole of Russia. Designed in 1882 by English architect Richard Knill Freeman, the church is part of the phenomenon of English 'ecclesiology abroad' and helped to introduce Gothic Revival architecture to Moscow, where it was adopted by expatriates and their Russian friends and associates.[1] Today the church continues a tradition of Anglican worship in the city which goes back to the mid-sixteenth century. Although the present building was confiscated during the Bolshevik revolution and used as a recording studio, Anglican services returned to the church in 1991 and it is now protected as a building of significant heritage value. This article explores the origins of the church, its place in Moscow's late nineteenth-century Gothic Revival and its later history up to the present day.

Origins and early history

When, in 1553, Ivan the Terrible granted a licence for the building of a factory in Moscow to the English traders of the Muscovy (Russia) Company, it came with permission to hold religious services in the building (Fig. 1). In 1649 Czar Alexei Mikhailovich, Peter the Great's father, took away the company's tax advantages as well as the permission to pray in English. The excuse used was the company's alleged support for the Parliamentarians in the Civil War and the assassination of King Charles, but it was probably more to appease the local merchants who were jealous of better trading conditions enjoyed by their British counterparts. Three years later Czar Alexei ordered all foreigners who had not become Russian Orthodox to move their houses to a specially organised settlement for foreigners, which became known as the German Quarters.

The first Anglican churches and their benefactors

According to the original guidebook, *The British Church of St Andrew's*,[2] the first Anglican chapel survived in the German Quarters from 1629 to 1714. For the next few decades the Anglicans prayed together with the Dutch Reformed Church brethren in a separate building. This church was burnt down in 1812 during the great fire of Moscow when Napoleon entered and razed the city. They were occupying rooms in a palace

Fig. 1: The English factory in Moscow, first built in the mid-sixteenth century but much rebuilt since. (Photo: Aniacra (Creative Commons BY-SA 4.0))

belonging to Princess Anne Golitsina between November 1825 and December 1829,[3] and also in the British Embassy. In 1825 Edward Law, the Anglican chaplain from St Petersburg, came to Moscow with the intention of building an Anglican church for which Czar Alexander I had given his permission. In March 1825, nineteen distinguished members of the Anglican community met with Law, who advised them that Mr Samuel Thornton, head of the Russia Company, had agreed to provide £1,000 for the building of a new church. The Russia Company had built churches for the English merchants elsewhere in Russia, including a wooden building in Archangel and another in their warehouse in St Petersburg, now repurposed by the State. The Moscow community agreed to start collecting money locally for the purchase of land and a decent place for a chaplain to live in. Land was found at Voznesensky Lane – where St Andrew's now stands – and a large Classical building erected. The first service in what became known as the 'British Chapel' was held on 1 December 1829. In 1840 a portico with four columns was added to the main façade (Fig. 2).

By the 1870s the community had outgrown the small chapel and designs for alterations were drawn up.[4] These appear not to have been executed and instead, in 1878, the Russia Company, together with Scottish businessman Robert McGill, sponsored a limited design competition for a new purpose-built church. McGill, born in Glasgow in 1828 to a cotton mill owner also called Robert McGill, became the foremost provider of cotton mills in Russia after the removal of export controls in 1840. The firm of Knoop and McGill created over 170 mills in the latter half of the nineteenth century and by the end of the century was employing up to twenty per cent of the total Russian factory workforce. They installed steam-driven machinery often financed by taking shares in the cotton milling companies and further enhanced their fortunes by providing mortgage facilities for their clients.[5] The McGills were also great supporters of the Anglican church in Moscow and underwrote the chaplaincy of Henry Bernard in the city from 1874 onwards.[6]

Fig. 2: The early nineteenth-century 'British Chapel', showing the portico added in 1840. (Wikimedia Commons)

The chosen architect

The winning design for the new church was provided by Richard Knill Freeman FRIBA (1840–1904), diocesan surveyor for the diocese of Manchester. Freeman had been articled to George Rake of Portsea from 1854 but was in private practice in Bolton by 1860 and he became a founder member of the Manchester Architectural Association.[7] He was in partnership with architect George Cunliffe from about 1865, going out on his own account from 1871. Cunliffe gained a reputation for designing cotton mills, two of which were designed while Freeman was in the practice.[8] Freeman's own practice was a general office and his largest commissions were civic buildings: a civic centre for Hartlepool, a Library and Museum for Derby, and Bolton Royal Infirmary. After 1871 he undertook more church commissions: in addition to St Andrew's he designed St Margaret's, Hollinwood (1877–80), Holy Trinity, Blackpool (1888 and 1894–95) (Fig. 3), St Lawrence, Barton, near Preston (1895) and in 1905, a new church 'near Liverpool'.[9]

St Andrew's was one of his earliest church commissions and apart from a private chapel in San Remo, the only one of his 30 or so churches outside the north-west of England. (Only ten survive in anything like their original form.) His design style is largely a muscular northern High Anglo-Catholic Gothic, in the Decorated style, which would have appealed greatly to his principal benefactors in Moscow. No records have been found describing the design and construction process, but his obituary in *The Building News* described him as 'distinctly clever, active and energetic, but he had corns as those who trod on them were apt to find out'.[10] He was an active Christian and a member of the English Church Union, an Anglo-Catholic group within the Church of England. He is buried at St Stephen's and All Martyrs, Lever Bridge, where he had served as churchwarden.

The new church of St Andrew's

Although Freeman was appointed to design St Andrew's in 1878,[11] his designs are dated 1882.[12] He had visited the site the previous year, and returned once more during construction in 1883 to check that his instructions were being carried out. It appears, however, that he took little interest in the detailed construction on site, entrusting this instead to a local Moscow architect, Mr B.V. Freidenberg. He did though pay very close attention to the internal fixtures, furniture and fittings. The *Manchester Chronicle* for 14 October 1884 reported the completion of the building and the holding of the first services in September that year,[13] although the formal consecration did not take place until 13 January 1885.[14]

Fig. 3: Holy Trinity, Blackpool (1888 and 1894–95), designed by Richard Knill Freeman. (Photo: Belovedfreak (Creative Commons BY-SA 3.0))

The completed church building (Fig. 4) comprised a nave 94 feet in length by 41 feet wide, with an axis approximately north-east to south-west, parallel to Voznesensky Lane, with an apsidal chancel 28 feet deep and the same width, up three steps from the nave, and a narthex 22 feet wide running the whole width of the west end (Fig. 5), forming a link between the entrance vestibule under the tower and the main church, with access to the school room to the south, the living accommodation in the cellar and the storage areas in the tower. An organ gallery over the western narthex was reached from a rear staircase which also provided access to the headmaster's accommodation over the school room, and a pierced oak screen in Decorated Gothic style beneath the gallery filled in with plate glass divided the narthex from the nave.

A tower of three stages dominates the north-west corner (Fig. 6), with the main entrance located in the base. The 'belfry' has louvred openings to each face and deep sockets internally in the brick walls show the intention of housing a bell frame for

Fig. 4: St Andrew's, Moscow, as completed, in 1884. The boundary wall and railings were later replaced. (Plate 58 of N. A. Naidenov's Views of Moscow. *Source: Wikipedia)*

Fig. 5: Interior of the nave in 2018 looking west towards the narthex and organ balcony. (Photo: Tony Redman)

change ringing, which was never installed due to restrictions on the ringing of bells at foreign churches. To the rear, south-west corner of the church was a school building on two floors with a headmaster's flat and a library on the top floor above.

The whole edifice is constructed in a red brick of local manufacture, with decorative dressings to window and door openings in a darker red brick. Buttresses and offshoots are weathered in a terracotta bricks stamped: 'А.ГУСАРЕВ', the impression of Alexei Gusarev, owner of a brick factory in the village of Cherkizovo (now a suburb in north-east Moscow). The bricks are sometimes surface stamped: 'A.GUSAREV' IN MOSCOW'. Recent investigations have revealed the existence of original chapel walling from 1829 still painted in a white limewash, over-clad in the newer red brick.

All of the materials used reflect northern British practice, both in the depth of colour of the red brickwork resembling typical Lancashire bricks, and in the stone used for the plinth, which is a local buff sandstone resembling north British millstone grit. The entrance steps are of a local red polished granite resembling Balmoral granite from Scotland.

Zinc alloy windows

Each bay has a window with two lights and tracery with patterns of four quatrefoils alternating with trefoils and fleurets (Fig. 7). The patterns are traditionally English in the Decorated Gothic style and of traditional English cross-sectional dimensions, but the unconventional material used throughout is a hollow zinc alloy. It was formerly painted to resemble a cream-coloured English limestone, complete with mock joints painted on, but they were subsequently overpainted grey. They are seamless on the outside but with a small hole at top and bottom to minimise the risk of condensation occurring within the sections.

None of the tracery windows display a groove to take leaded lights, but there is a small rebate which could have housed leaded lights in timber frames. When Freeman publicised his plans in

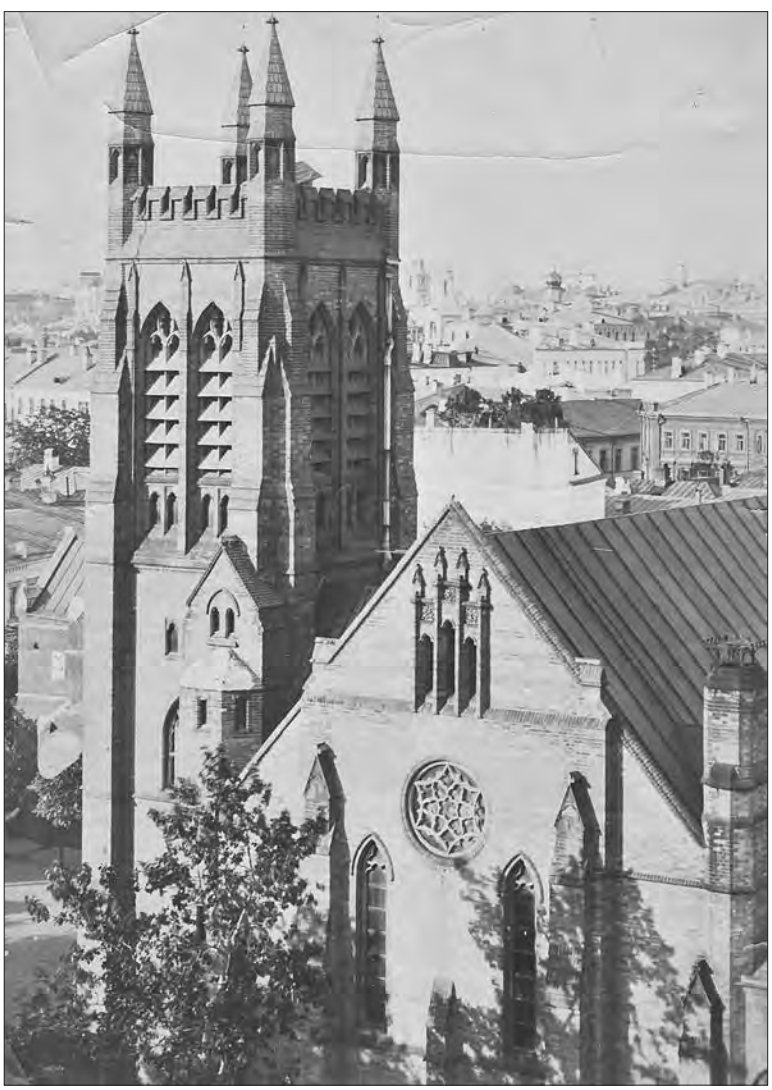


Fig. 6: An early twentieth-century view of the tower and west front of St Andrew's. (Wikimedia Commons)

Fig. 7: Hollow zinc alloy mullions and tracery to the nave windows, with glass blocks (above) and timber sashes (below) behind. (Photos: Tony Redman)

1882, he described the windows as being 'with Stone tracery'.[15] The *Manchester Courier* article describing the opening merely describes the windows as being filled with leaded glass made by Edmundsons of Manchester, and fitted with inner timber windows with double casements to imitate the external leading.[16] No detailed description of the glazing designs has yet been found. The windows are currently filled with glass blocks secured behind the alloy tracery, with what might be the original inner windows with two sashes still fitted internally to the nave and apse.

No precedent for this type of manufacture can be found in either in the UK or in Russia. The windows to the former school room are formed in the same zinc alloy, but this time with rectangular openings with middle transoms, and imitated in the pattern of the internal timber windows as recounted in the aforementioned *Manchester Courier* article. One wonders whether the forming of the tracery in metal was a late economy, being cheaper to procure locally than suitable limestone. Rodion Smith, ironworkers associated with the church, were principally known as boiler makers but may well have had connections with other metalworkers able to produce such extraordinary work.

Fittings and furnishings

There was a local myth that the whole building was sent out from England in kit form and re-assembled on site. Detailed survey though shows that virtually all of the materials can be attributed to local suppliers, although several changes of brick dimensions towards the apse end might indicate that building works were suspended for some time requiring the alternative sourcing of materials. Freeman did, however, insist on the internal furnishings being sourced from Britain. Messrs Southerns of Bolton provided the lectern, pulpit, sanctuary furnishings, pews and an altar table. Oak doors, screening and panelling for the narthex came from Cox, Son, Buckley and Co., ecclesiastical carpenters of London. Messrs Brindley and Foster of Sheffield delivered an organ which sat in the rear gallery, all but obscuring the well-proportioned west rose window. They had previously built an organ for the Anglican Church in St Petersburg in 1877.[17] None of the original furnishings of St Andrew's survives in the church.

Peaceful co-existence

For the next thirty years or so the English community worshipped in relative peace and the school room was well-used. In 1894 Jane McGill, widow of Robert McGill, built a four-storey chaplaincy house (Fig. 8) and a garage for the parish hearse within the compound. New wrought ironwork incorporating the English rose, Scottish thistle and Irish shamrock, thought to have been

Fig. 8: The chaplaincy building of 1894. (Photo: Tony Redman)

made by Rodion Smith, was erected at the front of the site on Voznesensky Lane, while stout brick walls protected the other boundaries. Trees were planted to soften the landscape and tennis courts were marked out in front of the church. Strong boxes for the safe deposit of valuables were stored on fireproofed floors in the tower, while the basement was used partly as a morgue and partly as accommodation for the church caretaker and church manager.

The influence of St Andrew's on Gothic style in Moscow

In 1884 Freeman exhibited a design for a private house 'in the Cheshire style to be built near Moscow'.[18] It appears that about the same time he designed a small house in the countryside for Jane McGill in a plain Russian style, but this is now demolished and the references cannot be corroborated.

Alongside their factories, the McGills also built schools for their mill workers and after Robert's death in 1893, Jane continued building: first a hostel for abandoned widows and orphans in Gospitalnaya street, Moscow, in 1902, and St Andrew's House, a hostel for British governesses in 1904 (now a hotel). In 1896 Jane McGill built a School for the workers' children in Vysokovsk cotton mill near Klin, inspiring a local historian to write a poem about her as 'a woman with a soul' and about 'this beautiful building in a foreign style which will become a 'monument to McGill''.[19] The McGill's love of Gothic Revival design extended to Robert's tomb, made by Gaffin and Co. of Regent Street, London, in Scottish granite (Fig. 9).

Fig. 9: Robert McGill's tomb in the Moscow cemetery. (Photo: Helen Watson)

Richard Knill Freeman's muscular Gothic style is reflected both in these buildings and in the buildings of other principal benefactors at the time, who either copied his style or employed him directly to undertake work for them. The six-storey upmarket department store in Teatralnaya Square, Moscow now TsUM – originally set up by the Scot Andrew Muir in 1885 trading as Muir and Mirrielees [20] – was built in 1908 in the Gothic Revival style by acclaimed Russian architect Roman Klein (Fig. 10). Muir and Mirrielees were both members of St Andrew's Church and the edifice reflects some of the details of Freeman's church, especially the west gable and the northern corner. Their earlier furniture factory, built in 1902, also designed by Roman Klein, also shows some influence of McGill's cotton mill design style.

Johannas Ludwig Knoop, Robert McGill's business partner, built his own house in the Gothic Revival style next to the Lutheran Church in the city, again taking some inspiration from St Andrew's.[21] The Knoops were long standing friends of the McGill family and Ludwig's sons financially supported the Lutheran Church in Moscow, both much altered since.

Another contemporary and business associate of Robert McGill was Savva Morozov. A textile magnate and philanthropist, he rose to become one of the wealthiest people in Moscow in his day, and chose to build his own house at 17 Ulitsa Spiridovka Street, Moscow, in an English Gothic style in 1894 (Fig. 11). The design elements take strong inspiration from both St Andrew's Church and the chapel of King's College, Cambridge, where he studied chemistry from 1885 to 1887.

Fig. 10: TsuM department store, Moscow. (Photo: Tony Redman)

Fig. 11: Savva Morozov's house, Ulitsa Spiridonovka Nr 17, Moscow. (Photo: Tony Redman)

Much later, the construction of the Roman Catholic church of the Immaculate Conception of Our Lady, in Malaya Gruzinskaya street, completed in 1911, also shows a leaning to English Gothic style, although its Polish architect Tomasz Bohdanowicz-Dwovzecki claimed the Cathedral of the Nativity of St Mary in Milan as his main influence.

Confiscation and re-use

Hard times befell St Andrew's in the twentieth century. In the Russian revolution of 1917, the Bolshevik army occupied the building and used the top of the tower as a lookout and machine gun post. They also confiscated the strong boxes and removed anything of value including the organ and gothic furnishings. The White Russian army heading towards the city centre fired back at the Bolsheviks and the west face of the tower is to this day pock-marked with bullet holes. By 1920 the church had been re-registered as communal housing, with the Finnish mission occupying space in what had been the school, and the chaplain expelled. By 1950 the building was registered as a hostel for young women.

In 1957 the building was handed to Melodiya, the state-run music recording company, famous for producing records by many great Soviet artists such as Msistlav Rostropovich, Emil Gilels and the Borodin Quartet. Melodiya restored parts of the building which by then had suffered sixty years of neglect. The roof trusses were strengthened with steel stirrups and cords of pitch pine bolted either side of the main truss lower cords. Two new floors to store magnetic tape were added in the belfry and new windows cut in to the tower walls for an office. They added a studio block inside the church, creating three rooms on the ground floor and recording studios in the space above, blocking up two of the church windows in the process. It was probably also responsible for replacing the leaded windows with the glass blocks which exist today and might also have been responsible for rebuilding the two oddly designed buttresses on the north side of the nave, a further buttress on the south side supporting the crossing wall and reconstructing the tops of others. The ornamental tops to all the buttresses were now covered in zinc painted to resemble copper and match the main roof. Internally, the screens under the gallery were removed, wooden baffles added to the side walls of the nave and a sound desk constructed in the apse (Fig. 12). Small casement windows and a fire escape doorway were punched through the east windows crudely cutting into the zinc alloy window mullions.

By 1993, when the Archbishop of Canterbury, George Carey, asked the authorities if they could have their church back, Melodiya was occupying every part of the building. The superior acoustic of the nave lent itself to orchestral recordings, the tower was their tape archive and the old school their offices. The church shared the nave uneasily with the recording company when I first inspected it in 2001.

Fig. 12: The church in use as a recording studio in 1974. (Collection of Rafik Ragimov, www.rayconniff.info/photos)

All Anglican European chaplaincies live a hand-to-mouth existence and the Moscow chaplaincy is no exception. The building owes its presence and form today to the money spent in the 1960s by the authorities who still technically own it, the church having been granted a new 49-year lease in 2018. Federal money is again being made available to restore the external envelope of the building. The architects, engineers and conservators are working out what should be restored and what should be retained to show its history of use and repairs. The cross-cultural conservation debate has been interesting. The city authorities have produced a very detailed analytical survey, and discussions with the conservation architect appointed has centred on just how much of the repair history to retain, and how far one should go to return the building to its former condition. Russian state architects are far more pragmatic about restoring damaged elements and replacing traditional materials with new than we

Fig. 13: The church in 2018, looking liturgically east. (Photo: Tony Redman)

might be in the UK, and the lack of any amenity societies to balance the arguments of economic expedience with the valuing of heritage and historic 'patina' places historical buildings in jeopardy. Different cultures work from different agendas: the Russians are much less interested in a building demonstrating its repair history than we might be. Local political concern will ensure the covering up of the bullet holes. An organ has been donated from Germany to replace the grand organ looted in 1918, the nave and chancel have now been redecorated internally (Fig. 13), and the floors cleaned and the marble steps restored. Replacement of stained glass and ecclesiastical furnishings are simply not on the Russian conservators' agendas. Significant funds will be needed to enable the church to flourish in the space as it once did, and an appeal has been launched.

St Andrew's is one of the earliest Gothic Revival buildings in the whole of Russia, and the only church in the country in the English Gothic Revival style. Its survival, largely in its original form, albeit lacking its original furnishings, is partly due to the resilience of its materials and partly due to the impecuniousness of the congregation which has prevented major alteration. Its influence on other buildings in the city is a surprising find and an interesting example of the transmission of architectural ideas across late nineteenth-century Europe.

Author's acknowledgements

The assistance of the St Andrew's congregation, including its current chaplain Canon Malcolm Rogers, Churchwarden Mrs Patricia Davis Szymczak, parish historian and archivist Helen Watson and historian David French in compiling this article, is greatly appreciated.

Notes

1 The phenomenon has largely been studied in the context of the British Empire, e.g. in G. A. Bremner (ed.) *Ecclesiology Abroad, The British Empire and Beyond* (Studies in Victorian Architecture & Design, Volume Four, 2012).
2 *The British Church of St Andrew's Moscow*, a handbook for members (Wightman, Mountain and Andrews, 1908), p.85.
3 Much of the information on the early history comes from St Andrew's church archives in Moscow.
4 The designs, dated 1876, by an unidentified architect, are in the RIBA drawings collection, catalogue reference: SC84/9 (1-3).
5 www.um.mos.ru/en/houses/a-l-knop
6 'The History of St Andrew's Church', video on the church website: www.moscowanglican.org
7 *Transactions of the Lancashire and Cheshire Antiquarian Society*, Volume 22
8 Longworth, James *The Cotton Mills of Bolton 1780 to 1985, A Historical Directory* 1990
9 www.archiseek.com/2009/richard-knill-freeman-1838-1904/
10 *The Building News*, vol.87, 1904, p.9.

11 www.archiseek.com/2009/richard-knill-freeman-1838-1904/
12 St Andrew's, Moscow, archives.
13 *Manchester Courier and Lancaster General Advertiser* 14 October 1884. Accessed via www.britishnewspaperarchive.co.uk
14 Reference Diocese in Europe records, Westminster.
15 *The British Architect*, 27 October 1882.
16 *Manchester Courier and Lancaster General Advertiser*, op cit.
17 St Andrew's Moscow archives. The Brindley and Foster organ in St Petersburg is still in-situ, although the church is now part of the St Petersburg Music Conservatory.
18 *The Architect*, 13 April 1884; at www.davidfrench.org.uk
19 *The British Church of St Andrew's Moscow*, 1908, p.85.
20 www.en.wikipedia.org/wiki/TsUM
21 www.um.mos.ru/en/houses/a-l-knop

Equipping a Victorian slum parish church for the twenty-first century: Paddington's living heritage centre at St Mary Magdalene's

Henry Everett

Henry Everett has been incumbent of St Mary Magdalene and St Peter, Paddington, since 2007. He has written on the English coronation rite and the Common Worship marriage service, and is currently writing on pilgrimage practice.

TWENTY YEARS AGO, St Mary Magdalene's, Paddington, looked like a lost cause, the most 'at risk' Grade I listed building in the City of Westminster. Now, a major project of restoration and extension has created a church which is once again a real source of pride for the local community, and which will be a huge asset for that community. As current Vicar, I tell the story.

Victorian slum to sink estate

George Edmund Street's London masterpiece, St Mary Magdalene-in-Paddington, was built in 1867–73 (consecrated 1878) to serve a densely packed area of overcrowded slums (Figs 1 and 2). Vice was endemic; the choice of patron saint was quite deliberate. Charles Booth's 'poverty map' of 1889 classifies the streets around the church in his two lowest grades, 'very poor' and 'vicious, semi-criminal'.[1] In the mid-twentieth century the area was notorious, and it was generally agreed that if people's lives were to be improved the slums needed to be swept away.[2] This happened in the 1950s and '60s, with the creation of the Warwick Estate, leaving the church completely bereft of context. New blocks of high- and low-rise flats were built, completely ignoring the old street pattern, which left the church looking like a grubby Gothic ocean liner run aground beside the Grand Union Canal (from which it had previously been separated by a street of houses). Street had designed a vigorous cluster of apse, transept and steeple to be visible where five roads came together, while austere north and south elevations faced terraced houses across narrow streets, but that whole setting was swept away by the Greater London Council (GLC). Today there is parkland to north and east of the church, with views from the canal towpath, the only adjacent buildings being the school (1913–present) to the south-west and the vicarage (1969) facing it to the south, though neither has a relationship to it.

The church was built for Anglo-Catholic worship, and has always served that purpose, speaking of the beauty of God in ugly surroundings, but the founders aspired to improve the lives of their parishioners materially as well as spiritually, so various institutions of social purpose rapidly appeared. From the earliest times, the capacious undercroft was used as a mortuary chapel to avoid cadavers remaining in grossly over-crowded houses (Fig. 3). A school was opened, while the sisters of the Community of St Mary the Virgin acquired a house in the parish and ran at various times an orphanage, a home for unmarried mothers and

Fig. 1: St Mary Magdalene's in the early twentieth century. This outwardly elegant scene conceals a world of great poverty and distress. (Parish archive / Geoff Brandwood)

even a teacher-training college, as well as working with 'fallen women'.[3] Great campaigns were waged against the evils of alcohol. Any physical trace of this work which survived the Second World War (except for the school) vanished through the GLC's compulsory purchase orders.

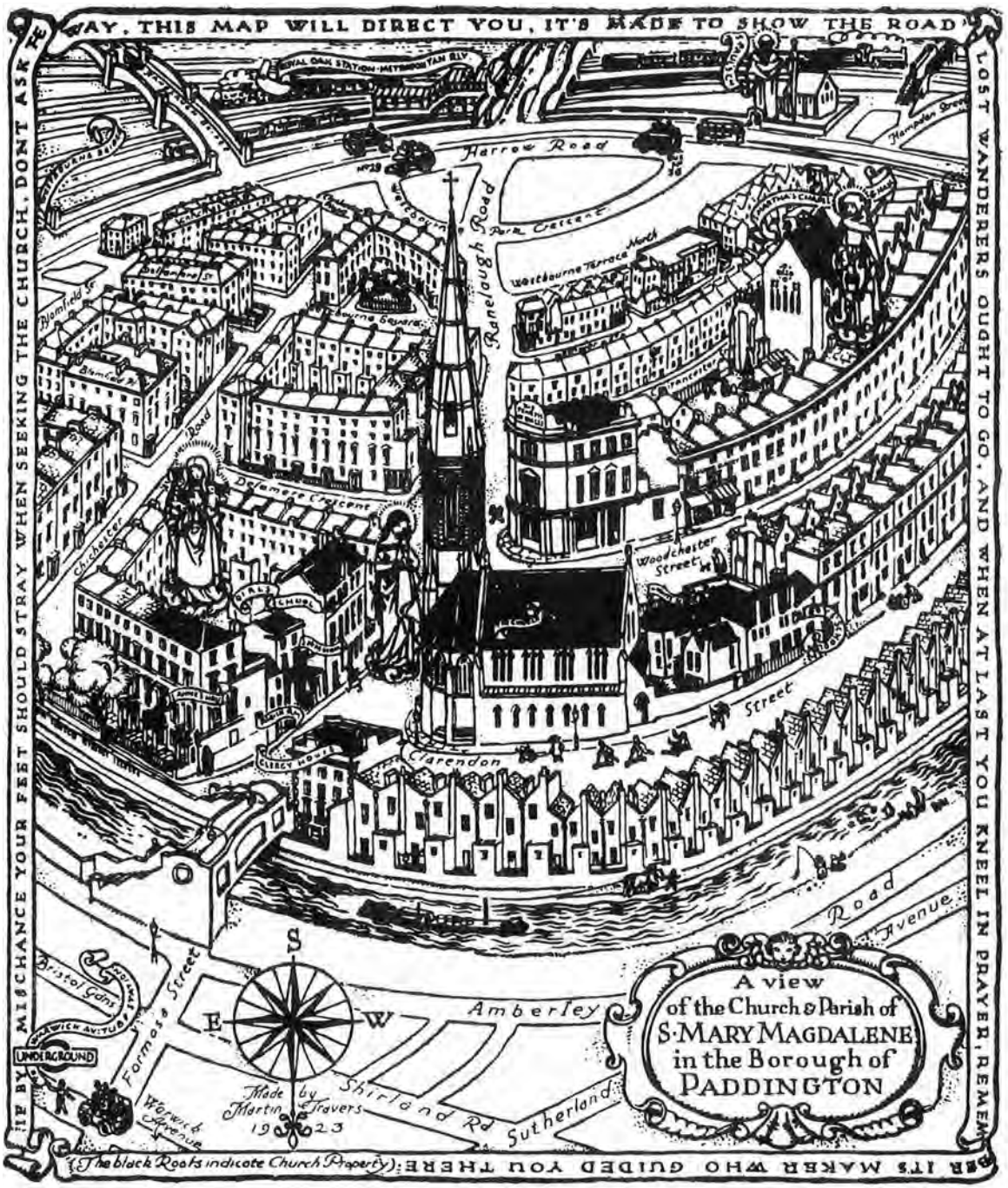


Fig. 2: Drawing by Martin Travers, 1927, showing the church in its tight, built-up surroundings. The Great Western Railway and Royal Oak station (geographically south of the church) are shown at the top. (Parish collection/Geoff Brandwood)

Fig. 3: The undercroft with its severe, geometrical structure and concrete vault (under restoration in August 2018). (Photo: Geoff Brandwood)

As well as the church's physical context, so its social context changed in the late twentieth century, as the settled, (largely) white British population of the condemned streets was rehoused in Slough and Hounslow. Few of the residents of the new council flats were local, many were Irish, and there were people of a variety of origins, few of them natural Anglicans. Over the decades the Warwick Estate became the place where Westminster City Council placed the people it was obliged to house - single-parent families, the vulnerable and refugees – and the local population became notably ethnically diverse. Poverty persisted, and Westbourne Ward remains one of the most multiply-deprived in England.

The first vicar, Fr Richard Temple West (1827–93), was wealthy (Eton and Christ Church, Oxford, grandson of an earl). When he was curate of All Saints', Margaret Street, a group of Paddington residents within the congregation proposed that he should establish a mission there. He proved very good at extracting donations from other wealthy people, a contemporary calling him 'the best beggar in London'. He was able to build St Mary Magdalene's as G. E. Street wanted (Fig. 4), using modern materials, emphasising English Catholicism, with no expense spared, and so the craftsmanship was of the highest order (including sculpture by Thomas Earp, painted ceilings by Daniel

Fig. 4: Nave looking east after restoration in November 2018. (Photo: Geoff Brandwood)

Fig. 5: Nave ceiling panels painted by Daniel Bell. These are on the north side and depict female saints and Biblical figures after cleaning. The panels on the south side show male subjects. (Photo: Geoff Brandwood)

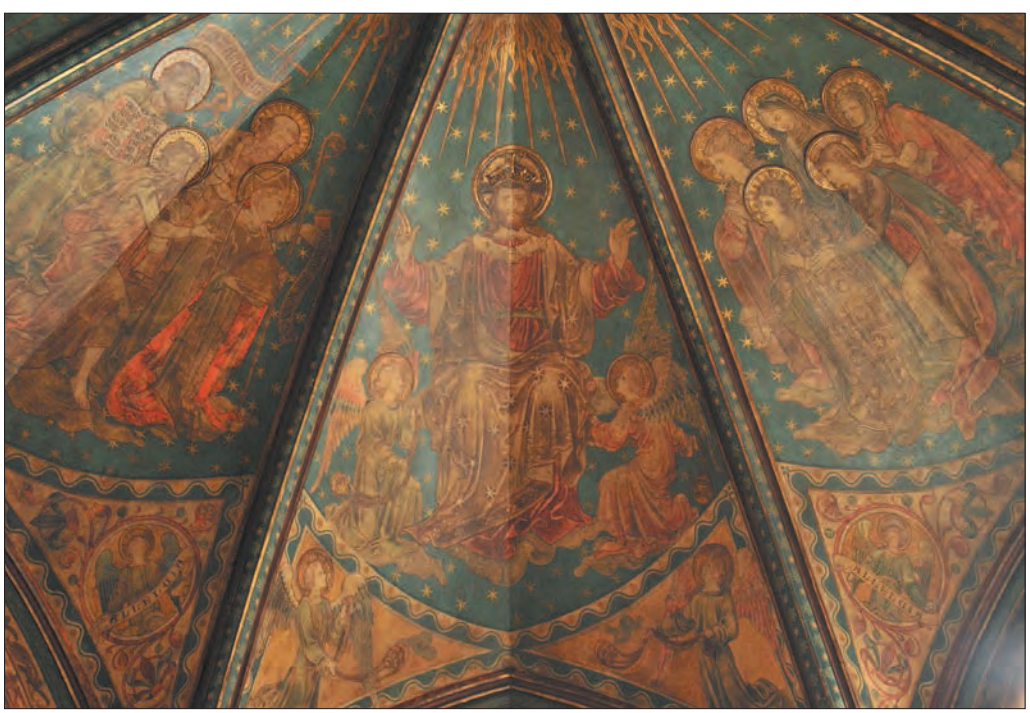


Fig. 6: Christ surrounded by the heavenly host on the brick-vaulted apse (November 2018 after cleaning). (Photo: Geoff Brandwood)

Bell (Figs 5–6, 11) and windows by Henry Holiday (Fig. 7)).[4] Fr West's congregation included lots of 'City men' and it remained a fashionable church up until the First World War. The only significant alterations have been Comper's creation in 1894–95 of a chantry chapel in the undercroft to commemorate Fr West, and a modest Baroque makeover by Martin Travers in the 1920s. After the 1920s the gifts dried up. This was good for the integrity of Street's design, but not for maintenance, and for decades little money was available to maintain the building. Fortunately, it was well-built (apart from rainwater disposal) and so it survived neglect better than many buildings of its age. The electrical installation was condemned in the 1990s and the church had an 'emergency' supply for more than a decade. The main water intake burst around the same time and so mains water was cut off. The source of heat was a Grundy stove, which was eventually condemned by the Gas Board and found to contain asbestos, so cold winters ensued. Slates began to slip from nail fatigue, the roof leaked badly and the rainwater disposal failed.

Fig. 7: Chancel glass designed by Henry Holiday and made by Heaton, Butler & Bayne. It depicts the Nativity and Christ with the elders in the Temple. (Photo: Geoff Brandwood)

'What on Earth can you do with that?'

Archdeacon Bill Jacob ensured that the Two Cities Area of the Diocese of London remained committed to keeping St Mary Magdalene's open, and finding a future for it. English Heritage, as it then was, pioneered with London Diocese the funding of a Historic Churches Project Officer (Maggie Durran) to support churches on their 'Buildings at Risk Register', who worked extensively with the church. The way ahead became clearer with the involvement of Paddington Development Trust (PDT), a charity committed to community regeneration in the area, and an important partner of Westminster City Council in local regeneration in the 1990s and 2000s. A partnership developed between St Mary Magdalene's PCC and PDT, which meant the conservation of the church became a strategic aim in the regeneration of the area, and the PCC was taken seriously in partnership with PDT, with its established track record for delivering community development. The fact that the church is almost the only surviving pre-1960s building (along with the schools) on the Warwick Estate, and the only Grade I listed building (apart from Brunel's train shed) in Paddington, has concentrated minds to ensure its survival. In an area with few community buildings, the church can once again serve its neighbourhood, in the spirit of the slum ritualists, though in ways that might seem strange to Fr West.

Alongside securing the support of Westminster City Council, the PCC and PDT conducted consultations to discover what local people actually wanted from a public building, and began to work towards a bid to the Heritage Lottery Fund (now the National Lottery Heritage Fund). The vision was of putting the whole building to work as a centre for culture, heritage and the arts, while remaining a parish church. This was facilitated by the Mission and Pastoral Measure of 2011 which enables a PCC to lease a portion of a functioning church to another body for secular purposes (previously redundancy was the only way to achieve that). This building of extreme beauty can give its community something to be proud of, building up community cohesion and a sense of identity, while speaking very clearly of the things of the spirit.

It became clear that the only way to unlock the building's potential was to build an extension – Street's church has an interior of such integrity that it would be unacceptable to make major interventions within it. Accordingly, the PCC conducted a public competition to appoint an architect to design a new extension, with Dan Cruickshank, Maeve Kennedy (of *The Guardian*) and George Ferguson (of RIBA) and the Vicar as judges. A number of interesting proposals were received, but that

from Dow Jones Architects stood out for their enthusiastic response to Street's building, and they were duly appointed (Fig. 8). The central conceit of their design is to reveal on the exterior of the extension something of the visual richness of Street's interior which is hidden behind the church's austere exterior. Everyone involved has always agreed that the new

Fig. 8: Design for the extension (before the inclusion of the north porch). (Dow Jones Architects)

building must not be pastiche Gothic but recognisably of its own time, and the judges were confident that Dow Jones were able to carry this off with a sensitivity that responded to Street.

Construction and conservation

The extension occupies a wedge-shaped piece of ground between the church's west end and St Mary Magdalene's Primary School, only 2.5m across at the south end of the plot. Street built his church to occupy as fully as possible the only available piece of land not previously built on, a narrow, tapering plot (which is why the north and west walls are not straight) on a vicious and inconsistent slope. His basic design idea was to create an undercroft which gave a level platform on which to build the church proper, between the levels of the streets to the north and south. At the west end the former Clarendon Street (onto which the north porch opened) was 3.1m above the level of the former Woodchester Street (onto which the south porch opened): the two streets met just beyond the east end. This meant, of course, steps at every entrance, and so a central purpose of the extension was to provide level access, via a lift. The point at which an opening could be made between the nave and the new extension was dictated by Street's design: his west wall is plain, undecorated brick (unlike the tiled north and south walls) and so there is no decoration to be damaged. Logically, the lift needed to be adjacent to that opening, against the church wall.

Victorian church designers were never required to provide lavatories whereas today they are regarded as essential, especially at a church such as St Mary Magdalene's which is used widely for concerts, performances and events, in addition to worship. Lavatories are therefore housed in the new extension at the level on which visitors enter from Rowington Close. At a lower level is the school's private access to the building, and below that the kitchen and plant room, and access to the main part of the undercroft.

The staircase rising through the extension leads people through the living heritage of Paddington, with dates on the stair treads and tiles on the walls (designed by local people in collaboration with an artist) illustrating local history, and audio recordings of reminiscences on the landings, researched and gathered by local volunteers. The climb up through the building is an ascent through the history and heritage of Paddington shown in a series of pictorial ceramic panels. At the level of the canal there is a café, with a terrace on the canal-side open space, and above that the heritage education room, large enough for a class of schoolchildren, as the base for delivering schools and adult education programmes. The glazing of the extension takes its

rhythm from Street's work, and its proportions are carefully calculated to make sense alongside his church. The extension is faced in glazed faience, a characteristically Victorian material. This glittering material hints at the glorious decorative scheme, with mosaics, murals and tiles, inside the church (Fig. 9). The exposed concrete of the extension is a reminder of the 'patent concrete' that Street used in the vault of the undercroft, while also speaking honestly of the structure of a contemporary building. Not surprisingly, the design of the extension went through many iterations and was subject to much scrutiny by the London Diocesan Advisory Committee, Westminster's planners, Historic England and the Victorian Society, among others.

A central part of the scheme was to re-open the north door of the church, formerly the main entrance, which had been

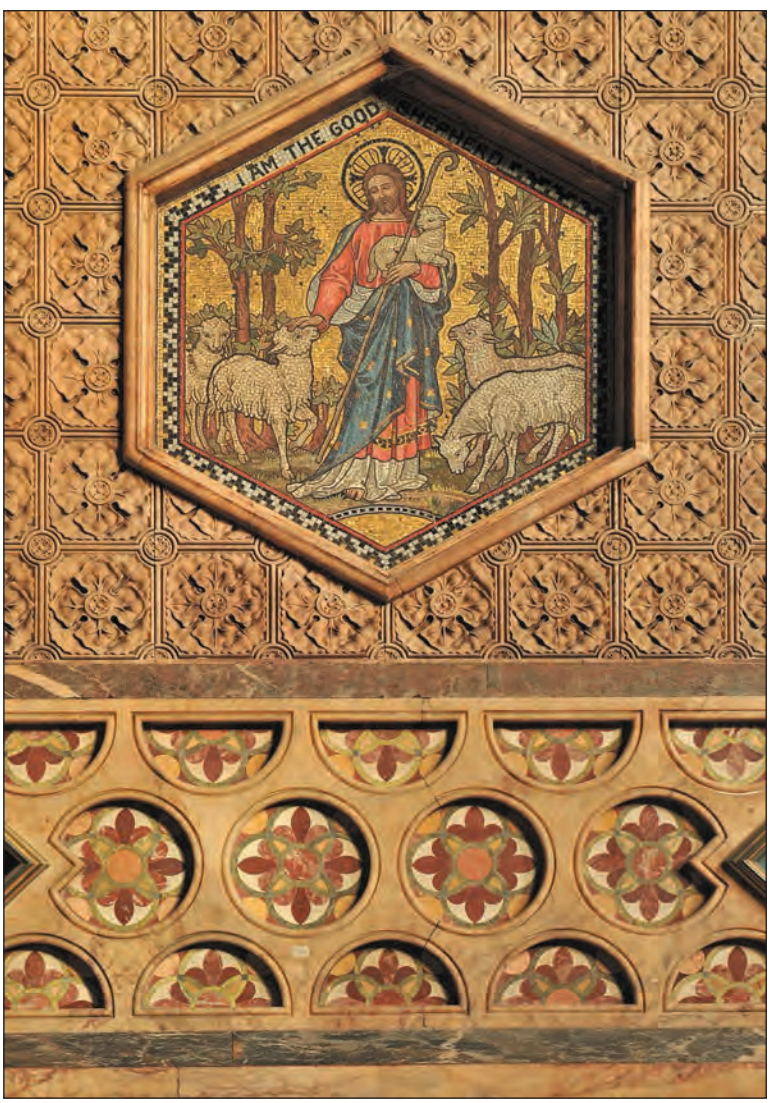


Fig. 9: Detail of the chancel north wall with polychrome marble-work in the roundels and a Salviati mosaic panel depicting the Good Shepherd. (Photo: Geoff Brandwood)

bricked up in the 1950s when the surrounding streets were demolished. This required a new porch, which has been the most contentious part of the design process, because there was a strong desire that Street's building should not be seen to be clasped by the modern extension. The final design, after many changes, is a glass box revealing Street's arch which was formerly hidden, and, while connected to the extension, is not formally part of it. This will enable visitors to experience Street's intended sequence, of descending the steps in a dark, confined porch, to enter the narthex and baptistery, and then, turning at right angles, find themselves two steps above the soaring, light, colourful vastness of the nave, one of the most striking *coups-de-théâtre* of Victorian architecture.

The conservation and revealing of Street's decorative scheme in the nave and chancel (under the supervision of Caroe Architecture Ltd) have been central to the work. This meant the church was filled with scaffolding for several months to clean the ceilings and high-level sculpture and decorative work (Fig. 10). The conservators from Cliveden Conservation discovered that crude attempts had been made to clean the ceiling before, perhaps in the 1920s, when electricity replaced the gas lighting. It appeared that Street's varnish had become discoloured, and attempts were then made to scrub it off. Close examination of the nave ceiling revealed that, while a bold pattern was stencilled directly onto the boards, the busts of saints were marouflage work – that is, painted on canvas which was then glued and tacked onto the boards. The marouflage was particularly dark and discoloured but had mostly been left untouched by the earlier cleaning campaign. The saints, now cleaned, are a particular revelation, and they are now lit by LED lights concealed in a convenient trough at the base of the ceiling (Fig. 11).

Fig. 10: During restoration the huge volume of the church was completely filled with scaffolding, here photographed in November 2017. (Photo: Geoff Brandwood)

Fig. 11: The panel depicting Eve (here being cleaned in April 2018) commences the series of female saints and Biblical figures on the north side of the nave ceiling. The corresponding panel on the south side depicts Adam. (Photo: Geoff Brandwood)

The chancel vault was more challenging; both ceilings are attributed to Daniel Bell, but the chancel, now revealed from under two layers of discoloured varnish, is both technically and stylistically distinct and it has been suggested that it may be the work of Daniel Bell's brother Alfred (of Clayton & Bell). The full-length figures of Christ, saints and angels are painted onto the plaster of the vault, apparently with sand mixed into the oil paint to create a surface that would glitter in candlelight. This, though, created many nooks and crannies in which varnish could pool. After one hundred and fifty years of incense, candle-smoke and London atmosphere had rendered the surface almost uniformly brown this is now revealed in its gilded splendour (Fig. 12).

Cleaning of the brick and stone inside the church revealed that Street had coated his brickwork with a brick-dust wash, reducing the prominence of pointing, and giving a solidity to expanses of red brick. The exterior brick and stone was also cleaned at lower levels, revealing tremendous crispness of detail once the sulphite encrustations were removed.[5] Unlike many of Street's churches (St James the Less, Westminster, and St Peter's, Bournemouth, for instance) there is virtually no external sculpture, just the *Noli Me Tangere*, carved by Thomas Earp, over the transept door, which has been restored.

The magnificent, muscular undercroft has been cleaned back to its original finishes, with stock brick piers and walls, and the vault of Dennett's patent fire-proof concrete, whose surface turns

out to have a rich pink colour. Local volunteers took a big part in this work. This space, with an opening through to the new extension, will be central to the wider use of the church. Meanwhile, at the time of writing, Comper's St Sepulchre Chapel is screened off while scientific investigations determine the best way to conserve its delicate beauty. In time, it will be again a place of prayer, but meanwhile environmental monitoring is taking place to see how it reacts to greater use of the building (and redirected rainwater).

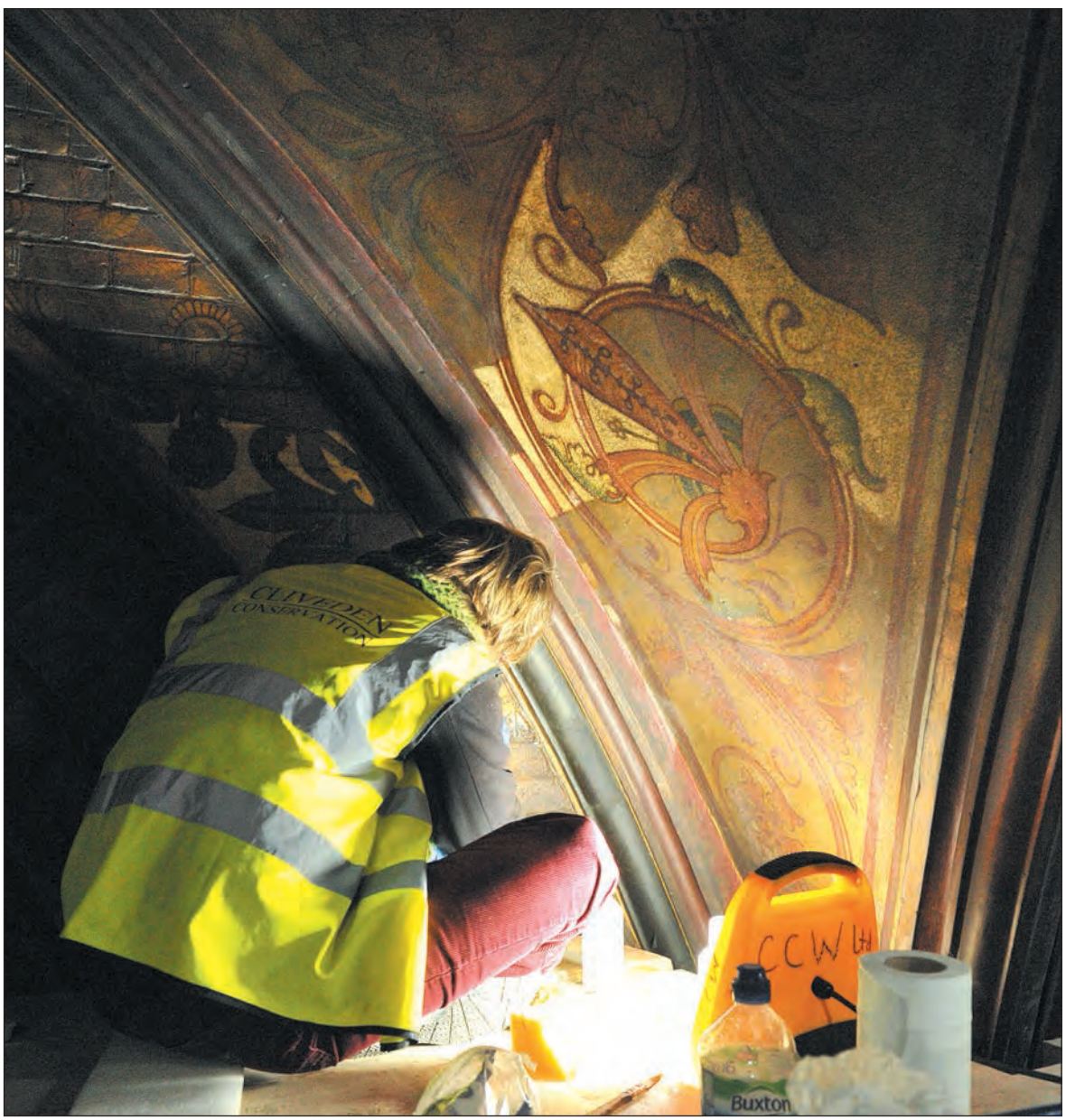


Fig. 12: Before and after: the painstaking cleaning of the chancel vault decoration (November 2017). (Photo: Geoff Brandwood)

The modern extension provides a 'soft' entry to the church, particularly through the café, for accessibility (in all ways) is central to the project. With the support of the Heritage Lottery Fund, Westminster City Council, the Listed Places of Worship Grants Scheme and many other donors, in a community of many faiths and ethnicities, St Mary Magdalene's will be something for everyone to be proud of, in whose conservation many local people have already been involved. The range of activities that will take place should ensure that the church is well-used and once more serves to bring light and joy to its neighbourhood, as its founders intended.

Postscript

The restoration and conservation work at St Mary Magdalene's was awarded the 2018 King of Prussia's Gold Medal (Fig. 13). This prestigious award is made annually under a scheme run jointly by the Ecclesiastical Architects and Surveyors Association (EASA) and the National Churches Trust for innovative, high-quality

Fig. 13: The King of Prussia's Gold Medal for church restoration and conservation. (National Churches Trust)

church conservation or repair work projects. St Mary Magdalene's was chosen from a short-list of six and the medal was presented at a ceremony on 1 November 2018 at St Mellitus College in London by Prince Nicholas von Preussen, patron of the EASA.

The origin of the medal dates back to 1857 and the interest aroused in King Frederick William IV by the church-building and restoration movement in England. He was a devout (Lutheran) churchman with Romantic inclinations and a keen supporter of the completion of Cologne Cathedral. In 1862 the first number of the Incorporated Church Building Society's quarterly journal, *The Church Builder*, proudly reported:

> the fame of our Church progress, and advance in the science of Ecclesiastical Architecture has reached far beyond our own shores; the King of Prussia … was so struck with what he heard, that he sent a commission to England to inquire into the cause of this manifestation of religious ardour, and into the means whereby so great a work was effected.[6]

The gold medal was a product of this but for a long while the award fell into abeyance and the medal was forgotten about. After its rediscovery during an office move it has been awarded annually since the early 1980s. The medal is held by the winning architect, in this case Caroe Architecture Ltd, for one year and afterwards a silver replica is provided.

Notes

1 A modern reprint, *Booth's Maps of London Poverty East & West 1889*, is published by Old House Books.
2 See for instance, Marie Paneth *Branch Street: A Sociological Study* (London, 1944), and Betty M. Spinley *The Deprived and the Privileged: Personality Development in English Society* (London, 1953).
3 In the archives of Community of St Mary the Virgin at Wantage is a handwritten account (from the 1980s) of the sisters' work in Paddington taken from their own records.
4 T. T. Carter, *Richard Temple West: A Record of Life and Work* (London, 1895), pp.31–34, 117–18.
5 The church is red brick, but E. Jones and C. Woodward in *A Guide to the Architecture of London* (London, 1992), p.76, believed it to be dark brown.
6. Church Building Society *The Church Builder* no.1 January 1862, p.40 (London, 1862).

The application of computational photogrammetry to the study of churches

C. B. Newham

C. B. Newham has been using photogrammetry to record church art and architecture since 2012. The application of this technique forms part of his Parish Church Photographic Survey which is recording all of England's rural parish churches in detail.

CREATING a three-dimensional computer model of a subject using a process known as photogrammetry opens up many new possibilities when it comes to the study of churches and their contents. This article will look at using the technique to more clearly show incised lettering, graffiti, and decoration, show subjects fully that would be partly obscured in a conventional photograph, allow subjects to be seen that are hidden from normal view to both eye and camera, and to isolate subjects from their surroundings to better understand their construction or to measure their shape and form more accurately. To begin with we will examine what photogrammetry is, how it works, and how to create models, followed by practical examples of the use of the technique in the field.

How photogrammetry works

Photogrammetry is the science of taking measurements from photographs. The process is almost as old as photography itself and has been used for a multitude of applications. Computational photogrammetry is a branch that has developed since the Second World War and applies the power of computers to the process of generating information from photographs. The type of computational photogrammetry (henceforth simply 'photogrammetry') this article is concerned with is called *structure from motion;* a series of images of a subject taken from different angles and through the use of complex mathematics the three-dimensional (3D) shape of the subject can be reconstructed and a virtual model made of it.[1]

Structure from motion works by firstly finding corresponding points (tie points) on the series of overlapping images. These are then used in two ways: to find the three-dimensional co-ordinates of the points, and to find the position and orientation of the camera used to take each image. With many images it is also possible to determine other factors such as the focal length of the lens and any geometric distortions the lens may have. The process is iterative: the computer continually adjusts all of the parameters until it finds the best fit. Once the position of the cameras and the position of the points is known the computer can generate what is called a point cloud (Fig. 1). This, as its name suggests, is a cloud of points in 3D space representing the positions of all the tie points found in the images. At this stage the point cloud can either be used to generate a model or more processing can be done to

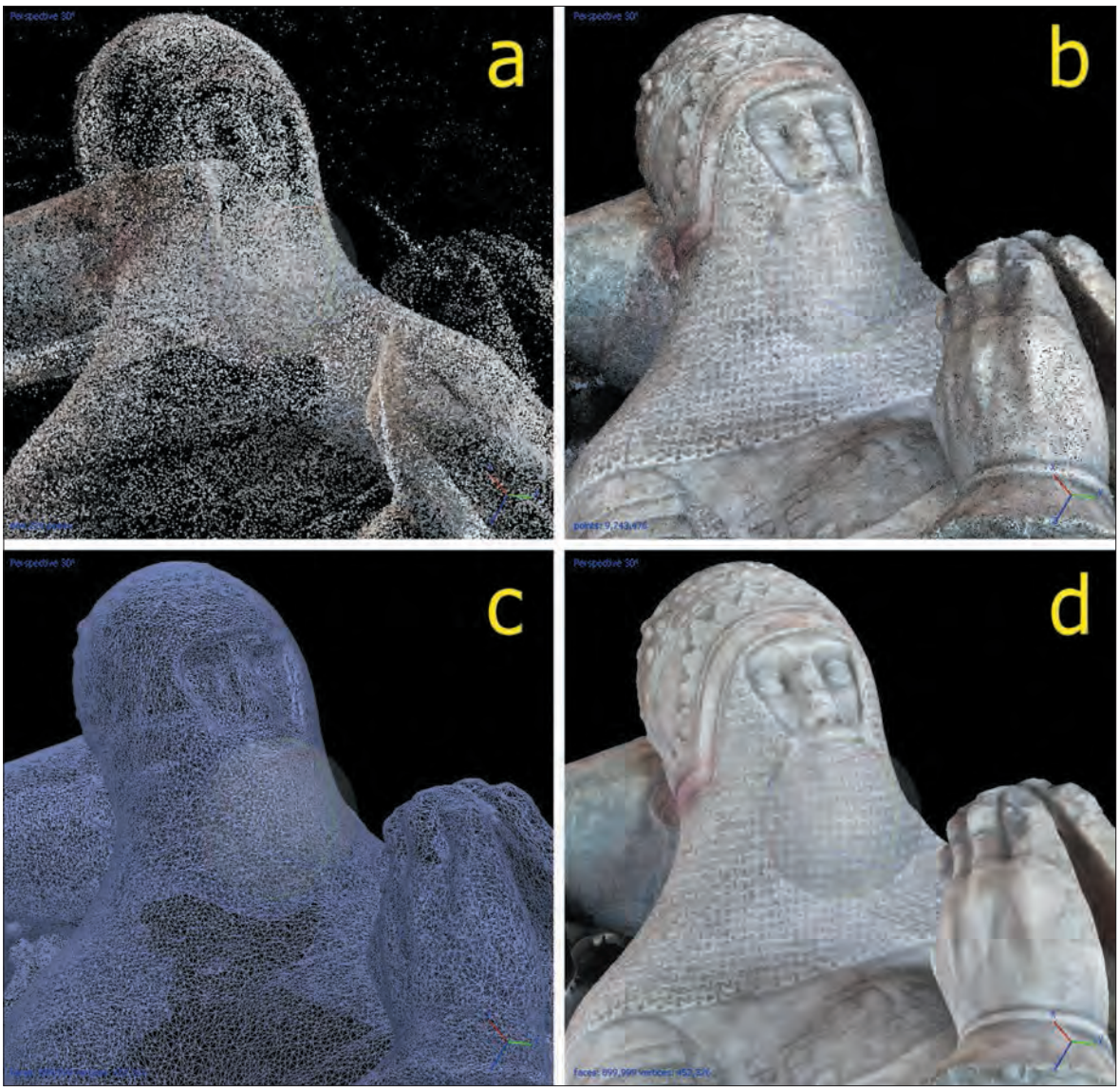


Fig. 1: Stages of photogrammetric reconstruction of the effigy of Sir Hugh Calveley (d.1394) at St Boniface's, Bunbury, Cheshire. a) Point cloud. b) Dense point cloud. c) 3D mesh. d) Textured mesh.

produce a dense point cloud. The dense point cloud fills in much of the space between the original tie points and can thus more accurately reflect the 3D surface. The next step is to take the point cloud and generate a 3D mesh made up of triangles. The mesh can then be textured, a process by which the original images are projected on to the surface of the mesh so as to produce a 3D model with genuine photographic detail. After this the model can be placed in a 3D graphics editor for additional processing, generating images of the model, or preparing it for 3D printing.[2]

The market for photogrammetry software has increased considerably in recent years. Currently there are a number of different products available; the examples given later in this article were generated using Agisoft Metashape software.[3] This product

currently comes in two versions: the Standard Edition which retails at US $179 (US $59 educational) and the Professional Edition at US $3,499 (US $549 educational). For the type of photogrammetry discussed in this article there are only minor differences between the two editions and the former was used for all of the examples here.

Photogrammetry is a very intensive process, both in terms of the computer memory needed and the computing power to process images. For simple situations where there are only a dozen photos or so taken with a smartphone, and where only low resolution models are needed, then an average computer will be sufficient to obtain reasonable results. However, fully exploiting the potential of the software requires as fast a machine and as much memory as possible. The examples given in this article were processed on a fairly powerful gaming laptop: a Gigabyte P57 with 32Gb of memory, an Intel Core i7 processor running at 2.6GHz, and an Nvidia GeForce 970M GPU with 3Gb of dedicated video memory.

Just about any camera can be used to make images for use in photogrammetry, but the higher the quality of the photos the better the end result will be. In the photogrammetry I have carried out, I have used everything from a smartphone through to a top-of-the-range DSLR. My equipment of choice has been a Micro-Four-Thirds camera; a Panasonic Lumix GM5. There are two main reasons for this choice: the camera is small and light weight, and the images are 16 megapixels in resolution (ample for photogrammetry). I combine this camera with a 14mm lens (28mm equivalent on a 35mm camera) which I have found gives a good trade-off between magnification and angle of view; too narrow an angle of view requires far more images and possibly missed areas of the subject, while too wide a field of view can result in a less accurate point cloud.

The number of images required to create a model varies depending on the nature of the subject. Flat subjects such as wall paintings or brasses may only need a dozen pictures. Complicated subjects such as effigies with heavy undercutting may require several hundred. In practice most effigies require at least 300 to 400 images, but some (such as that of Richard Beauchamp, discussed later in this article) have required nearly 1,000. The type of surface is also a factor in determining the number of pictures: surfaces with lots of contrast, such as those with painted details, or stone surfaces with rough or variegated surface textures require far fewer than polished or plain surfaces. Photogrammetry relies on finding points that can be identified in various pictures and if there are no surface details then the process will either produce a poor result or none at all, regardless of the number of images used.

Lighting subjects for photogrammetric imaging is also an important consideration and the choice will be affected in many cases by the desired outcome as much as by the natural conditions the subject is in. When the subject is well lit by natural lighting then a series of images can be taken without any additional lighting. The final textured model will be generated with the shadow details of the original subject 'baked in'. If the subject is in a dark or poorly lit location then there is no option but to use additional lighting and the choice of method will affect the outcome. One way is to use slave flashguns to illuminate the subject and the choice of position and the nature of the lighting (direct, bounced flash, etc.) will dictate the shadows that appear in the model. Another way is to use a ring-flash on the camera lens. This type of lighting produces almost shadowless images and the final model will have no shadows. Shadows can then be generated by lighting the model in a 3D editor. Examples of this are presented later in this article. The advantage of a ring-flash is that the final model can be lit in whatever way is desired; the disadvantage is that the flat lighting makes it harder for the photogrammetry software to detect features on the surface of the subject if it is plain and therefore a less accurate result is obtained. This inaccuracy will affect any shadows that are generated in the editor making any imperfections in the model's mesh far more pronounced than if the model is textured with its natural shadows.

The accuracy of photogrammetry is very high.[4] For the examples given in this article it is in the order of millimetres. Accuracy will depend on many of the factors mentioned earlier such as camera resolution, type of lens used, lighting conditions, and the nature and size of the surface being photographed.

Photogrammetry in the field

Photogrammetry has often been used for archaeological investigation but there have, until recently, been few published applications of the technique to church art and architecture.[5] I have now used photogrammetry to record over 40 fonts, over 150 tomb effigies, and numerous other subjects including stained glass windows, brasses, graffiti, ceilings, woodwork, and wall paintings.[6] The following examples show how I have used photogrammetry to address some common challenges in church photography.

Reconstruction of obscured detail

Figure 2 shows a headstone at the church of St Peter and St Paul, Watford (Northamptonshire) which is covered in lichen. The headstone was lit by a slave flash from the right-hand side in an

attempt to bring out the inscription. Figure 3 shows the same headstone after photogrammetric reconstruction to create a model, this time without applying texturing. The lettering on the stone is clearer because the surface no longer appears confused by the variegation caused by the lichen. Photogrammetry is superior to techniques such a Reflectance Transformation Imaging (RTI) on subjects like this – RTI being nothing more than morphing between differently lit images of the same subject, the images of which in this case would all still suffer from the variegation of the lichen.

Partly obscured flat surfaces

St Guthlac's church in Passenham (Northamptonshire) contains some fine wall paintings of the 1620s. The chancel was rebuilt in 1626 by Sir Robert Banastre and the interior decorated and furnished. Banastre's original wall decoration, painted sometime between 1626 and 1628, shows figures from the Bible within shell

Fig. 2 (left) Headstone at St Peter and St Paul, Watford, Northamptonshire.

Fig. 3: (right) Headstone at St Peter and St Paul, Watford, Northamptonshire. The model created by photogrammetry has been left untextured so as to clearly show the inscription.

Fig. 4: Western section of the north wall of the chancel at St Guthlac's, Passenham, Northamptonshire, using a conventional wide-angle shift lens.

Fig. 5: The north wall of the chancel at St Guthlac's, Passenham, as seen by a virtual orthographic camera looking at the model created by photogrammetry.

niches divided by pilasters. Figure 4 shows a general conventional camera view of the north wall with the figures of Isaiah, Jeremiah, Ezekiel, and Daniel, only two of which are visible in this view. Photogrammetry can be applied to create a model of the north wall so that it may be viewed from any angle. Figure 5 shows the wall in an orthographic projected view (that is, without any perspective distortions). Here we can clearly see the design scheme and its relationship to the contemporary stalls and the window. Capturing the entire wall with a conventional camera would be difficult because of the limited space in the chancel, requiring a very wide angle lens and the distortion of the scene that such a lens would produce. In addition, there is a problem with glare from the window. By using photogrammetry it was possible to capture the wall paintings in numerous small sections and avoid any glare.

Figure 6 shows the fifteenth-century boarded tympanum displaying the Crucifixion at the church of St Stephen, Winsham (Somerset). The tympanum was moved in the nineteenth century from its original position within the western crossing arch to the north wall. It is now in a difficult location to study; high up, dark, poorly lit, and with bell ropes hanging in the way. When photogrammetry is applied (Fig. 7) the tympanum can be studied much better. This reconstruction was made using a remotely-operated camera on a telescopic mast positioned in front of the bell ropes. The subject was lit by natural lighting. The lighting was uneven from bottom to top (as can be seen in Figure 6) but each small section of the tympanum was captured using the correct exposure for that particular part. When the images were merged

in the photogrammetry process any differences in exposure across frames were averaged out resulting in a final evenly lit image.

Figure 8 shows a painting of St Catherine in the north window splay of the chancel at the church at Hailes (Gloucestershire). With conventional photography it would not be possible to take a face-on picture of the painting. The best that could be achieved would be to take the image and rectify it in Photoshop or a similar program (Fig. 9) so that it looks face-on. Photogrammetry was applied in Figure 10 to position a virtual camera directly in front of the painting.

Fig. 6: The painted tympanum in the tower at St Stephen's, Winsham, Somerset.

Fig. 7: The painted tympanum at St Stephen's, Winsham, recreated by photogrammetry.

Fig. 8: (left) A conventional picture of the painting of St Catherine at the parish church (dedication unknown)at Hailes, Gloucestershire.

Fig. 9: (centre) The painting of St Catherine at Hailes church after geometric rectification in Photoshop. Note the distortion at the top of the image.

Fig. 10: (right) The painting of St Catherine at Hailes church recreated by photogrammetry.

Large objects with surface reflections

Objects with reflective or partly reflective surfaces are always difficult to photograph. While there are tricks using conventional photography to solve the problem (e.g. using a perspective control lens to avoid the camera photographing itself or using an offset camera and then applying perspective correction in Photoshop or similar) sometimes the subject of the photograph is either too large or not in an optimal position to use these techniques. One such example is the huge brass to Alan Fleming (d.1363) in the north aisle of the church of St Mary Magdalene, Newark-on-Trent (Nottinghamshire). This brass is one of the largest in England, measuring 2.84 x 1.70 metres in size. A conventional photograph taken from standing height (Fig. 11) shows some detail on the surface but due to the partly reflective, uneven nature of the surface and glare from a large window to the north it is not possible to take an overhead view that shows the design clearly using high level photography. Any photograph taken from above is swamped by reflections from the window and the details on the brass (which are very faint) do not show up clearly. The solution to this was to photograph small sections of the brass (no more than about 50cm x 50cm) illuminated by a slave flash from the side. These were then combined using photogrammetry software and the resulting textured model viewed from above with a virtual orthographic camera (Fig. 12). The resulting image was

Fig. 11: The brass to Alan Fleming (d.1363) in the north aisle of the church of St Mary Magdalene, Newark-on-Trent, Nottinghamshire. The brass is partly reflective and very dark making it a very difficult subject to photograph.

Fig. 12: The brass to Alan Fleming in the church of St Mary Magdalene, Newark-on-Trent. Creating a model using photogrammetry, viewing it from above with a virtual camera, and enhancing the resulting image in Photoshop allows the remaining details on the brass to be seen more clearly.

then further manipulated in Photoshop to enhance the fine lines on the brass.

Curved to planar surface transformation

Sometimes church art occurs on a curved surface and transforming the curve to a plane helps with interpretation. The ceiling of the chancel of St Mary's church at Bromfield (Shropshire) was painted in 1672 (Fig. 13) and shows symbols of the Trinity along with angels, banderoles, and clouds. While it is possible to photograph the entire ceiling in one photograph, doing so requires an extremely wide-angle lens which introduces significant distortion, especially at the eastern and western ends. Figure 14 shows the roof viewed as if it were flattened out. To achieve this the roof was first photographed in sections from various angles and the images processed to create a 3D model. This was then loaded into a modelling program and a virtual camera was situated at the focal point of the ceiling curve. The orthographic camera was designed to form a slit with a field of view occupying the full length of the ceiling (in the east-west direction) but only a fraction of a degree tall. The camera was then

Fig. 13: The chancel ceiling at St Mary's, Bromfield, Shropshire, in a conventional camera view.

Fig. 14: The chancel ceiling at St Mary's, Bromfield, after 'unwrapping' the model created by photogrammetry.

rotated, taking successive images of the ceiling model from one side to the other. These thin image strips were then combined into one single image, effectively flattening the ceiling.

A similar technique can be applied to other cylindrical objects. Figure 15 shows the twelfth century shaft of the south respond of the chancel arch at St Andrew's, Soke Dry (Rutland). The column can effectively be 'unwrapped' (Fig. 16) by first creating a 3D model of it and then rotating it in front of a slit camera, as described in the previous example. In the case of Stoke Dry, the

Fig. 15: (above left) The south respond of the chancel arch at St Andrew's, Soke Dry, Rutland, in a conventional camera view lit by an off-camera flash.

Fig. 16: (above right) The south respond of the chancel arch at St Andrew's, Soke Dry, after 'unwrapping' the model created by photogrammetry.

Fig. 17: (above) The font at the church of St Mary the Virgin, Thorpe Arnold, Leicestershire, 'unwrapped'.

Fig. 18 The font at St Mary's, Melbury Bubb, Dorset, 'unwrapped'.

shaft was first photographed in small sections using on-camera flash. This produced a set of images with minimal shadow which were then used to create the 3D model. This was loaded into a 3D modelling program and a virtual orthographic slit camera was placed perpendicular to the rotational axis of the shaft with its long dimension occupying the full height of the shaft. A virtual light was placed to one side to provide consistent shadows during rotation of the shaft. The shaft was rotated and a series of strip images generated which were then combined to form a planar image. The carvings on the shaft, including a bell-ringer, can now be seen fully.

Figures 17 and 18 show two more examples of this approach: the font at St Mary the Virgin, Thorpe Arnold (Leicestershire), and the font at the church of St Mary, Melbury Bubb (Dorset).

Reconstruction with no shadow casting

Creating a 3D model of an object allows the use of techniques that would not be physically possible in the real world in order to bring out details or show something that would otherwise be hard to see. Figure 19 shows the inside of the font bowl at Holy Trinity church, Holdgate (Shropshire), the bottom of which has a carved seven-petal design. The interior of the font was photographed using a ring-flash attached to the lens of the camera so as to avoid shadows. The images were processed using photogrammetry software and the resulting model was then placed in a modelling program. A virtual orthographic camera was positioned above the bowl and a virtual light was placed to one side. The light was set so that it did not generate shadows. This meant that the bowl of the font would not cast a shadow across the bottom. The surface mesh facing the light is still illuminated while the mesh facing

Fig. 19: (left) The font bowl at Holy Trinity, Holdgate, Shropshire. A conventional camera view shows part of the seven-petalled flower at the bottom of the bowl.

Fig. 20: (right) The font bowl at Holy Trinity, Holdgate. Photogrammetry allows the creation of a model that can then be lit using shadowless lighting, thus allowing the bottom of the bowl of the font to be clearly seen.

away from it is shaded. The result can be seen in Figure 20. In this example there would be no way in real life to illuminate the bottom of the font bowl in this way.

Orthographic views

The previous examples have all used orthographic virtual cameras because one of the major advantages of such a camera is that there are no distortions caused by perspective; the camera is effectively viewing the subject from an infinite distance so that there are no converging lines. This is very useful when it comes to overhead views of effigies, and in particular views where there are two or more effigies side by side. In conventional high level photography of effigies the camera is positioned on a pole or scaffold above them. The problem is that in most cases there is limited height in which to work; a tomb structure or the roof doesn't allow the camera to be placed high enough. If the camera is only a few metres away from the subject then this results in significant perspective distortion. This is particularly pronounced when there are two or more effigies with praying hands; if the camera is positioned top-dead-centre the hands appear to be skewed to the left and right. A camera that is too close can cause heads to appear to become huge in relation to the rest of the body, and the feet and head can appear to extend beyond a tomb chest when in reality they don't.

Figure 21 shows the effigies of Sir Richard Redman (d.1426) and Elizabeth his wife at the church of All Saints, Harewood (Yorkshire) taken using a conventional 35mm camera equipped with a 17mm lens. The camera had to be placed close to the effigies because of the arch of the tomb recess. Figure 22 shows the same effigies after photogrammetric reconstruction viewed by a virtual orthographic camera. As noted previously, perspective distortions give the effigies, especially the military figure, a rather

caricatured appearance with over-large heads, feet that appear elongated, and hands that are splayed to the left and right, whereas the orthographic view presents a more accurate representation of the effigies.

The famous gilt-latten effigy and tomb of Richard Beauchamp (d.1439, tomb made 1448–53) in the Beauchamp Chapel at the church of St Mary, Warwick (Warwickshire) is shown in Figure 23. The effigy lies beneath a gilt-latten framework; a hearse. The effigy is partly reflective which makes it a more difficult target for photogrammetry. Over 900 images of the effigy and the

Fig. 21: (left) The effigies of Sir Richard Redman (d.1426) and Elizabeth his wife at the church of All Saints, Harewood, Yorkshire. The image was taken using a conventional 35mm camera equipped with a 17mm lens. An arch above meant that the photograph had to be taken from close up, resulting in the significant perspective distortion.

Fig. 22: (right) The effigies of Sir Richard Redman and his wife at the church of All Saints, Harewood. The image was created using a virtual orthographic camera viewing a model of the effigies obtained through photogrammetry. There is no perspective distortion in the image.

top of the tomb chest were taken in order to create the view in Figure 24. The hearse has been removed in this view to show the effigy more clearly. Such a view would not be physically possible unless the hearse was dismantled. Of interest is that the effigy lies on a slant – this may be its original position or the result of being removed and then incorrectly placed back on the top.

Overhead views can reveal aspects of effigies that are not apparent when viewed from ground level. Figure 25 shows the tomb of the 2nd Earl of Rutland (d.1563) and his wife which is situated in the centre of the chancel of the church of St Mary, Bottesford (Leicestershire). The effigies lie within a table tomb supported on bulbous columns. Figure 26 shows the effigies as obtained from photogrammetry of the tomb. It can be seen that the effigy of the 2nd Earl has had to be given a slight curve in order to fit his feet next to the bottom-left supporting column and the column itself has been made smaller than the other three. His head also has a slight lean to the right to avoid the top-left column. The curvature is not normally noticeable when viewing the effigies from outside the tomb chest.

Fig. 23: Effigy of Richard Beauchamp (d.1439, tomb made 1448–53) in the Beauchamp Chapel at the church of St Mary, Warwick, Warwickshire. In this conventional view the hearse above the effigy can be clearly seen.

Fig. 24: Effigy of Richard Beauchamp in the church of St Mary, Warwick, Warwickshire. A model produced by photogrammetry allows the removal of the hearse and an orthographic view of the effigy.

Fig. 25: The tomb of the 2nd Earl of Rutland (d.1563) and his wife in the chancel of the church of St Mary, Bottesford, Leicestershire. The effigies are located beneath a 'table'.

Fig. 26: The effigies of the 2nd Earl of Rutland and his wife in the chancel of the church of St Mary, Bottesford. The view produced from photogrammetry clearly shows the curve of the effigies and the reduced size of one pillar to fit them in.

Fig. 27: Brasses in the chancel of St Mary Magdalene's, Cobham, Kent. The collection as seen from ground level.

Fig. 28: Brasses in the chancel of St Mary Magdalene's, Cobham. This overhead view shows all of the brasses in one image.

As shown in Figure 27, the chancel of the church of St Mary Magdalene, Cobham (Kent) contains a fine series of brasses commemorating the de Cobham and Brooke families ranging in date from the fourteenth to the sixteenth century. Photogrammetry was used in this case to show the brasses as seen from above (Fig. 28). Although the current placement is not their original state, it serves to show the differences and similarities between the brasses in a single image. Photogrammetry can be used to quickly and accurately record brasses and their context.

Photogrammetry can also be used to record architecture. Figure 29 shows the north wall of the church of St Nicholas, Askham (Nottinghamshire) taken by a conventional 35mm camera with a 24mm lens. Unfortunately a tree has grown in the way obscuring part of the wall and windows. Figure 30 shows the wall as reconstructed using photogrammetry and viewed with an orthographic camera. The tree has been removed from the foreground and the windows and buttress no longer show perspective distortion. This example leads on to techniques for not only removing obstructions but recreating parts of scenes that are obscured.

Fig. 29: (top) The north wall of the nave of St Nicholas's, Askham, Nottinghamshire. This view was created by taking two pictures, one each side of the small tree, and aligning them.

Fig. 30: (bottom). The north wall of the nave of St Nicholas's, Askham. The north wall was reconstructed by photogrammetry and in the process the tree and other foreground objects have been removed.

Reconstruction of complex subjects which are partly obscured

Figure 31 is of the monument by Nicholas Stone and John Hargrave to Sir Edward Coke (d.1634) at the church of St Mary, Tittleshall (Norfolk). A front-on picture was required but the altar, the top of which extends across most of the width of the sanctuary, could not be moved and obscured the bottom right side of the monument. The monument and the area of the sanctuary including the tripod and camera at the position used for Figure 31 were photographed in a series of images. Two hundred images were taken of the obscured area of the monument and a lesser number for the area from the monument to the tripod and camera. The detailed series was used to reconstruct a 3D model of the corner of the monument and the chancel north-east corner.

Fig. 31: (left) The monument to Sir Edward Coke (d.1634) at the church of St Mary, Tittleshall, Norfolk. The altar could not be moved out of the way for this face-on picture.

Fig. 32: (right) The monument to Sir Edward Coke at the church of St Mary, Tittleshall. Photogrammetry was used to reconstruct the corner obscured by the altar.

The rest of the photographs were used to construct the geometry of the chancel and the position of the camera in the original image. The reconstructed corner and rough geometry of the chancel were then placed in a 3D modelling program and a virtual camera placed at the position that the real camera occupied. The rough geometry was removed and an image of the corner area was rendered. This was then placed on top of the original image and blended in producing the image in Figure 32.

A more extreme situation is encountered at the church of St James's, Newbottle (Northamptonshire). Here the fixed pews obscure the lower part of the monument to John and Elizabeth Cresswell (Fig. 33) by John Stone (made in 1655). The monument cannot be satisfactorily photographed clearly from any position. As with the Coke monument at Tittleshall the photogrammetry

Fig. 33: (left) The monument to John and Elizabeth Cresswell at St James's, Newbottle, Northamptonshire. The fixed pews obscure the lower part of the monument.

Fig. 34: (right) The monument to John and Elizabeth Cresswell at St James's, Newbottle, Northamptonshire. Photogrammetry was used to reconstruct the base of the monument.

was carried out in two stages; a detailed set for the lower section of the monument and a more general set for the camera-to-monument geometry. In this instance the monument was more complicated because of two heating pipes running along the bottom of the monument base. The pipes were a problem because they had no surface detail and could not be accurately modelled with photogrammetry. The model and geometry were placed in a 3D modelling program, a virtual camera placed at the position of the real camera, and the camera geometry removed. The two pipes had been partially recreated by photogrammetry so these sections were used to accurately position hand-made polygon replacements. The model was then rendered and blended with the original photograph (Fig. 34).

Fig. 35: The monument to Charles and Elizabeth Rich (d.1665 and 1656) at the church of St Andrew, Sonning, Berkshire. The monument is mostly hidden by the organ.

Reconstruction of complex subjects which are mostly obscured

In some cases where subjects are almost completely hidden and cannot be satisfactorily photographed, photogrammetry can be used to reconstruct them fully. Figure 35 shows the monument to Charles and Elizabeth Rich (d.1665 and 1656) made by John Stone in 1657 at the church of St Andrew, Sonning (Berkshire). The monument is located on the south wall of the south chapel which now serves to house the organ. Photogrammetry was carried out with a camera, hand-held at the lower levels and on a telescopic pole for the higher parts, using natural light. The monument when reconstructed (Fig. 36) can be clearly viewed.

Fig. 36: The monument to Charles and Elizabeth Rich at the church of St Andrew, Sonning. Photogrammetry was used to recreate the entire monument so that it could be photographed using a virtual orthographic camera from the front.

Figure 37 shows the monument to John Nutt (d.1656) mounted on the north wall of the tower of the parish church at Berwick (East Sussex). The organ almost fills the space and the monument is largely invisible. The monument has been attributed to John Stone in the revised *Buildings of England* volume and there was a requirement to photograph it in order to ascertain if the attribution was possibly correct. The average gap between the monument and the organ is in the order of 40 centimetres making recording this monument extremely challenging. A tiny camera on a telescopic pole was used to photograph many small sections of the monument which were then processed in photogrammetry software to create the image in Figure 38. Natural light could not be used for this subject so a ring-light was attached to the camera lens. Parts of the monument in this case have not reproduced well; the problems are caused by layers of cobwebs and other filth that covered the monument. Very fine details such as cobwebs are not possible to reproduce using photogrammetry and any subject recorded using this technique needs to be swept down first which the confined space unfortunately did not allow in this case. Nevertheless, the monument is reproduced well enough for the purpose for which the image was needed.

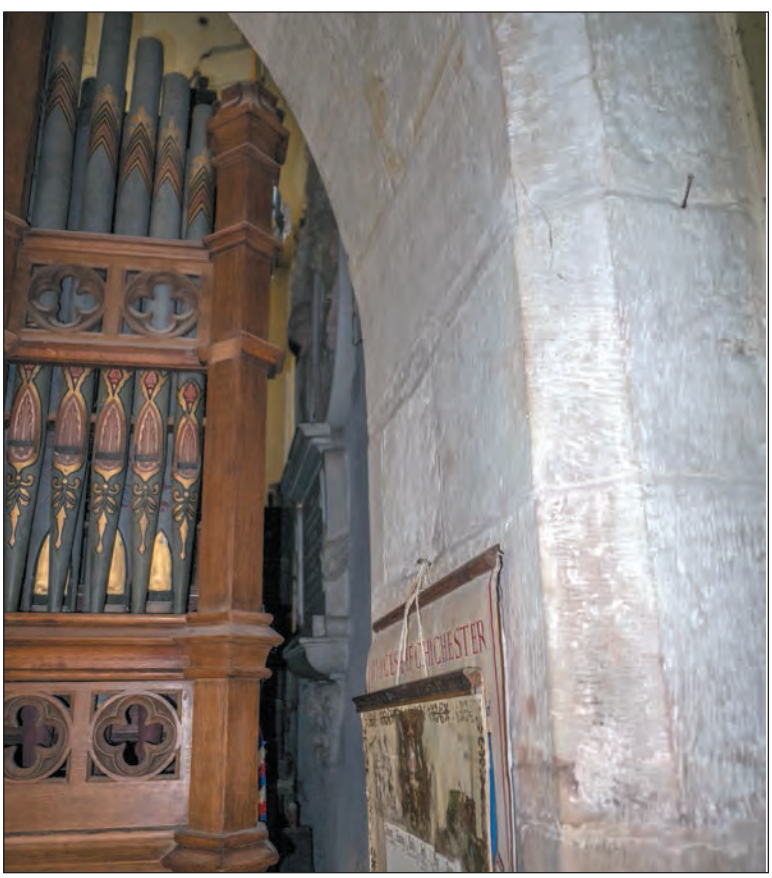


Fig. 37: The monument to John Nutt (d.1656) mounted on the north wall of the tower of the church of St Michael and All Angels at Berwick, East Sussex. It is almost completely obscured by the organ.

Fig. 38: The monument to John Nutt in the church of St Michael and All Angels at Berwick. Despite cramped conditions it was possible to image small sections of the monument and reproduce an accurate model using photogrammetry.

Reconstruction of hidden subjects

There are several monuments where effigies are entirely enclosed inside an architectural structure. One example is at the church of St John the Baptist, Tideswell (Derbyshire) where the effigy of Sampson Meverill (d.1462) is located within the tomb chest and can only be glimpsed through a stone grille (Fig. 39). The effigy was photographed in small sections using natural light and then reconstructed using photogrammetry producing the result in Figure 40. This cadaver effigy is unusual in having two angels supporting the head, clearly seen in this image.

A second, more famous example can be found at the church of St Mary, Ewelme (Oxfordshire). Between the chancel and south chapel lies the monument to Alice, Duchess of Suffolk (d.1475), with an alabaster effigy of her as if in life on top and a cadaver effigy located inside the tomb chest (Fig. 41). The cadaver effigy is unusual in being made from alabaster, the only one in this material in the country. Natural light was not sufficient for this effigy so slave flashguns were placed at all four corners of the enclosure and photography carried out with a small hand-held camera. The model was then constructed from the images (Fig. 42).

Fig. 39: The monument to Sampson Meverill (d.1462) at the church of St John the Baptist, Tideswell, Derbyshire. The effigy is inside the tomb chest making conventional photography next to impossible.

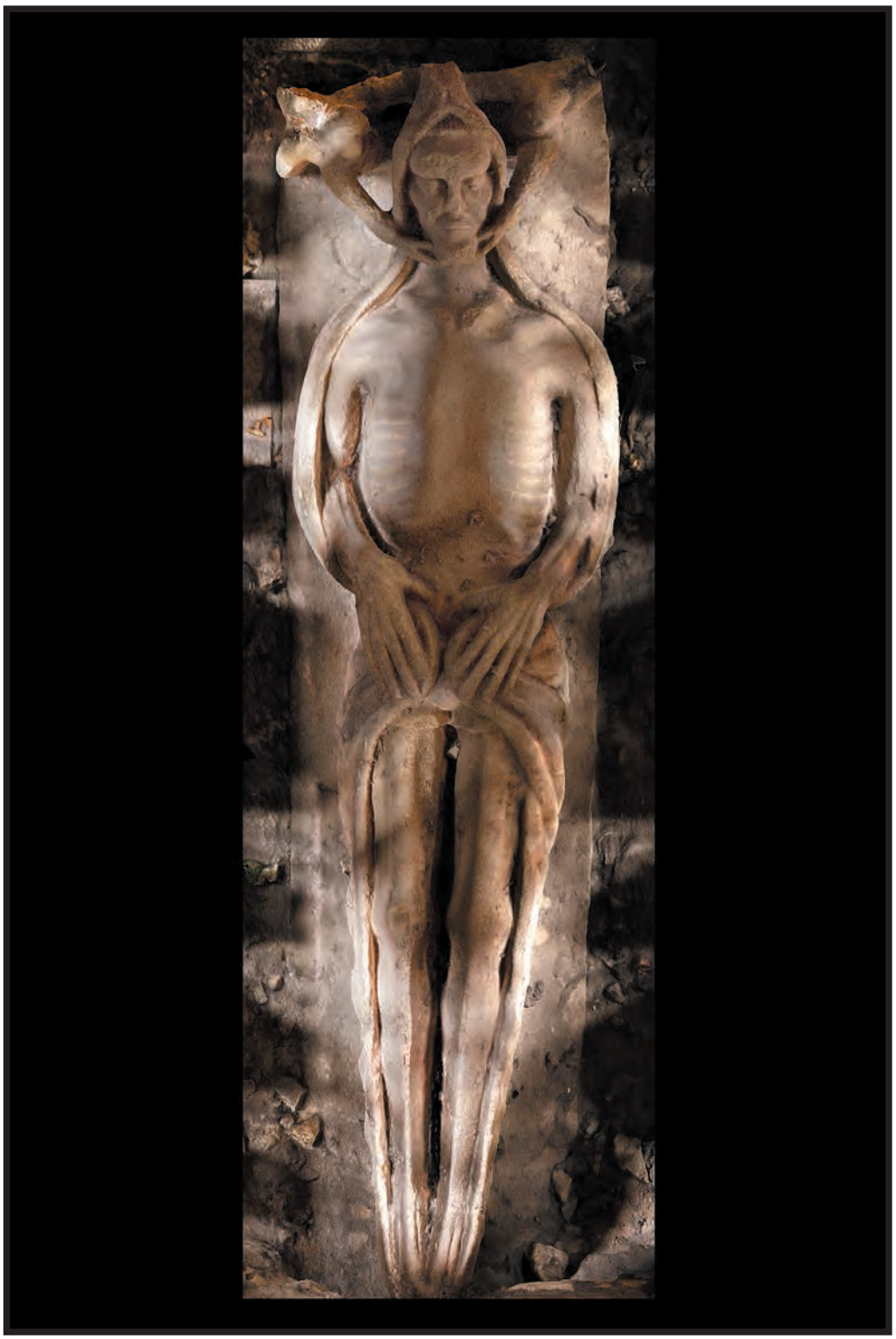


Fig. 40: The effigy inside the monument to Sampson Meverill at the church of St John the Baptist, Tideswell. Photogrammetry was used to reconstruct it so an overhead view could be obtained.

In both of these cases the effigies cannot be physically viewed fully without dismantling the tomb architecture. Photogrammetry is the only way to capture the overhead images in a non-destructive way.

Subject isolation and cut-aways

As we have seen in previous examples, photogrammetry creates a 3D model of the subject. This not only allows the generation of synthetic views using a virtual camera but the model itself can be dissected to allow visualisation that would not be possible in other ways.

Figure 43 is a conventional photograph of the mid-twelfth century font at the church of St Cassian, Chaddesley Corbett (Worcestershire). Figure 44 is a cut-away view of the font which

Fig. 41: (left) The monument to Alice, Duchess of Suffolk (d.1475,) at St Mary's, Ewelme, Oxfordshire. There are two effigies on this tomb: one on top and one inside the stone grill at the base of the tomb chest.

Fig. 42: (right) The cadaver effigy of Alice Duchess of Suffolk inside her monument at St Mary's, Ewelme. Photogrammetry was used to reconstruct it so an overhead view could be obtained.

Fig. 43 (top): The font at St Cassian's, Chaddesley Corbett, Worcestershire.

Fig. 44 (bottom): The font at St Cassian's, Chaddesley Corbett, seen in a cut-away view of a model created by the use of photogrammetry.

allows us to see the nature and extent of the bowl. This view was created by creating a model of the font from photogrammetry and then taking a slice out of it.

Photogrammetry can also be used to draw and measure moulding profiles. Figure 45 shows the Norman south doorway at All Saints church, Foston (North Yorkshire). Besides the detailed scenes around the hoodmould the arch has complex mouldings. The entire arch was imaged from various angles and then a model was created by photogrammetry. The model was cut at the apex of the arch and the outline of the moulding traced. This example does not have a measuring bar in place but this would have been easy to do in order to give a scale for the final drawing. The result was far quicker, easier and more accurate to achieve than measuring the mouldings by hand using a template-former.[7]

In some cases it is not possible to get an overall appreciation of how two parts of the same subject fit together. Figure 46 shows the monument, possibly either to William or Thomas (d.1358) de la Mare, at St Mary's, Welwick (East Yorkshire). This monument is built into the south wall of the south aisle and projects outside the church. Inside is a canopied tomb recess containing the effigy of a priest in mass vestments. Outside there is a central shaft and niche as well as the confused remains of a canopy which is interfered with by a window. Both sides of the monument were

Fig. 45: The Norman south doorway at All Saints church, Foston, North Yorkshire. Both the bisected perspective view and the moulding outline were created from a model of the arch created using photogrammetry.

recreated in 3D using photogrammetry, effectively isolating the subject from the rest of the church. Several views of the model are shown in Figure 47. Here the relationship between the interior and exterior parts can be clearly seen.

Conclusion

The examples in this article have demonstrated a variety of uses for photogrammetry and the technique can probably be applied to many other situations when studying churches and church art. There are, as with any tool, advantages and disadvantages to using this technique:

Pros

- Easy to create – it just requires a normal camera or even a smartphone camera
- Quick for certain applications such as moulding measurement
- Accurate to within +/–0.1% of the subject size
- Produces results that cannot be achieved satisfactorily, if at all, by other methods
- Depending on the capture method, allows custom lighting of the scene

Cons

- Needs anywhere from scores to hundreds of images of the subject
- Software is expensive, depending on budget
- Requires an expensive high-end computer to achieve good results
- Slow to generate results; processing can take hours or days
- Steep learning curve requiring knowledge of photogrammetry and 3D software

Photogrammetry for the construction of models used to be extremely expensive, both in terms of consumables (camera film) and the software and computer power needed to process the pictures. Over the course of time computers have increased in speed and computer memory has become relatively cheap, allowing the processing of hundreds or thousands of images in a short space of time. In addition, the explosion in cheap digital cameras has allowed the generation of hundreds of photographs at virtually no cost. Both of these have combined to drive down the costs of photogrammetry to the point where the tool is now available to almost anyone, the only barrier really being the learning curve required for using the software tools. In the future we can expect to see the technique becoming more automated and integrated directly into cameras.

Fig. 46: The monument to a priest at St Mary's church, Welwick, East Yorkshire. A conventional view of the monument from inside the church.

Fig. 47: The monument to a priest at St Mary's church, Welwick, showing four views of the monument in isolation.

Notes

1 See https://en.wikipedia.org/wiki/Photogrammetry for a general overview of Photogrammetry and https://en.wikipedia.org/wiki/Structure_from_motion for more details about Structure from Motion.
2 A very thorough overview of the entire process can be found in Historic England *Photogrammetric Applications for Cultural Heritage: Guidance for Good Practice* (2017), which can be found at https://content.historicengland.org.uk/images-books/publications/photogrammetric-applications-for-cultural-heritage/heag066-photogrammetric-applications-cultural-heritage.pdf/
3 Until 2018 Metashape was marketed as Photoscan. Agisoft's website can be found at http://www.agisoft.com/
4 Photogrammetric accuracy is addressed in C. Santagati and L. Inzerillo, '123D Catch: Efficiency, Accuracy, Constraints and Limitations in the Architectural Heritage Field', *International Journal of Heritage in the Digital Era*,Volume 2 Number 2 (2013).
5 Recent articles include A. Pérez Ramos & G. Robleda Prieto , '3D Virtualization by Close Range Photogrammetry Indoor Gothic Church Apses. The Case Study of Church of San Francisco in Betazos (La Coruña , Spain)' , *Remote Sensing and Spatial Information Sciences* Volume XL-5/W4 (2015), and Fitzpatrick Frank, Ertu Unver & Caterina Benincasa-Sharman, 'Digital sculpting for historical representation: Neville tomb case study', *Digital Creativity* (2017), 28:2, 123-140
6 Examples of my work with effigies can be seen in Tobias Capwell, *Armour of the English Knight 1400-1450*, (2015).
7 The traditional approach for measuring mouldings is described in W. Rodwell, *The Archaeology of Churches*, (2012), 218.

25 years of Art and Christianity

Laura Moffatt

Laura Moffatt is Director of Art and Christianity. She is a member of the London DAC and the Church Buildings Council and co-author, with Edwin Heathcote, of Contemporary Church Architecture.

This year the organisation first founded as Art and Christianity Enquiry (ACE) celebrates its 25th anniversary as a fully-fledged educational charity. From humble beginnings as a network of art world professionals, clergy and academics brought together by its founder the Revd Tom Devonshire Jones, it soon began to collaborate on events such as study days at Tate Britain and the National Gallery, as well as mounting its own international conferences and lectures in churches and cathedrals throughout the country. What was first known as the 'Bulletin' – beginning life as a folded sheet of A3 – developed into our own quarterly members' journal, *Art and Christianity*, which publishes its 100th issue this Winter.

Other developments in the organisation came around the time of the millennium when in response to a bounty of new art commissions in churches and cathedrals, we set up the ACE Awards for art, architecture and a book. These awards, along with reviews in our journal, have established a benchmark of critical judgment on new art in places of worship – works of art which are often overlooked, misrepresented by mainstream press, or given scant regard and context. Our awards are now run once every four years, and this year we're delighted that the judging panel includes one of the Ecclesiological Society's Vice-Presidents, Matthew Saunders.

At around the same time, ACE appointed its first Art in Churches Officer and initial steps were taken to consolidate and promote the potential for churches to engage with contemporary artists, or to host exhibitions such as the touring Methodist Modern Art Collection. Of course, much of the advice and consultation we have given over the years happens under the radar, but we sense that there is increasing recognition from Diocesan Advisory Committees and cathedral Fabric Advisory Committees, as well as from the Roman Catholic Church, of the need for specific and expert guidance within the procedures that exist. As an example of this, earlier this year we published a set of case studies and guidelines for installing temporary works of art in churches. These can be found on the 'curating' page of our website and on the Church of England's webpages in due course.

The partnership with the Cathedrals and Church Buildings Division of the Archbishops' Council of the Church of England which has generated these jointly published guidelines, has also given us the opportunity (with funding from the Jerusalem Trust and Allchurches Trust) to initiate two of our own curated projects, working with artists in both rural and urban contexts. At St John

Fig. 1: Part of Ritournelle *by Katia Kameli at St John the Baptist's, Newcastle-upon-Tyne, 2017.*

the Baptist's in central Newcastle the artist Katia Kameli drew on the visual culture of migrants newly arrived in the city to produce designs for coloured vinyl applied to six plain nave windows (Fig. 1). With little physical disruption to this busy city-centre church, which is listed grade I, the work created a startling and vibrant intervention which celebrated a commonality of pattern and colour, as well as national distinctiveness.

And at All Saints and St Andrew's, Kingston, a tiny rural church near Cambridge inhabited in medieval times by an anchoress and with a wonderful set of wall paintings from different periods, the artist Bettina Furnée has been newly commissioned to make work responding to the historical character of the grade I listed church. Her installation imagines the Wheel of the Seven Acts of Corporal Mercy, one of a number of scenes of judgment and moral conflict depicted in the church's medieval wall paintings, being 'turned again' for a contemporary audience. Presenting a cast of seven symbolic creatures sewn into specially made chasubles, the work playfully considers morality beyond good and evil, and the capacity of art to hold together contradictory positions.

These two projects have allowed us to both fully discern the difficulties and challenges inherent in working sensitively with active worshipping communities and the historic buildings they love and look after, as well as maximising the potential for churches to engage with the wider community and to do so in a contemporary visual language. Readers of *Ecclesiology Today* will be only too familiar with the myriad fabric and financial issues that face church communities and while contemporary art is unlikely to salve much of that burden, it is able to bring a fresh dimension to church life which can trigger wider support as well as enabling churches to fulfill the requirements that funders might stipulate for community engagement.

Our 25th year also sees the culmination of a major educational programme called *Visual Communion* (Fig. 2). This has been conceived as a series of 'soundings', each taking place in a different regional centre – Durham/Ushaw, Coventry, Chichester and Winchester – and feeding into a final symposium to take place at the Wallace Collection in London on 29 November. The symposia have drawn upon collections of ecclesiastical art and design as well as the architecture of sanctuaries and chapels. We have also been able to offer rare opportunities to handle and view closely different materials and media, including textiles, silverware, sculpture, painting and furniture.

Our final event – with Rowan Williams as our keynote speaker alongside the art historian Deborah Lewer, the German Reformation specialist Bridget Heal and a panel that includes Lida Kindersley, Gill Hedley and Tina Beattie – aims to draw

Fig. 2: The Rt Revd David Stancliffe addressing the Visual Communion *symposium in Durham, September 2018.*

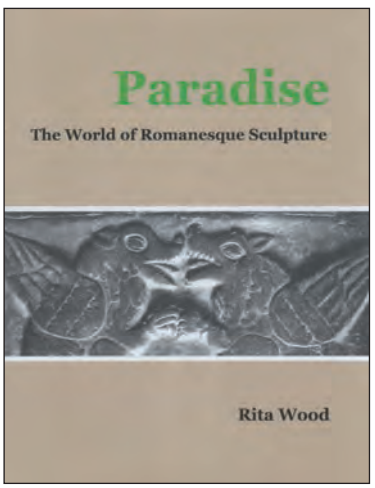
together the diversity of visual culture explored in the four preceding symposia and to showcase the outstanding body of artistic endeavour that has been shaped by this central Christian tradition.

While we have much to celebrate in looking back over the last 25 years, the organisation is primarily motivated by what the future holds. Next year we plan to address issues of ecology and the environment in both our curatorial and educational programmes, a forward-looking endeavour if ever there was one. We heartily welcome new members and hope that readers of *Ecclesiology Today* would be likely to find attending our events and supporting our work a rewarding and enriching experience.

Membership to Art and Christianity starts at £20 per year.
Tickets for Visual Communion on 29 November can be purchased from www.artandchristianity.org/v-c or telephone 020 3757 5492.
Bettina Furnée's 'A World to Come' is at Kingston Parish Church, Cambridgeshire, from 12 July to 1 October; the church is open daily.

Book reviews

Rita Wood, ***Paradise: The World of Romanesque Sculpture.*** *York,* Theophilus Publishing, 2017, 220 pp., 216 (mainly) col. pls, £25.00 hdbk, ISBN 978 0 9955882 0 2



Since 1994, Rita Wood has published 30 articles on aspects of Romanesque sculpture which form the foundation of the present book. The focus is on English Romanesque parish churches and is enhanced with references to French, Italian and Scandinavian examples to substantiate her interpretations of the English material. The book is well-produced and includes 216 illustrations in the form of photographs and line drawings, most of which are high quality. The text comprises ten chapters organized in three sections: Context, Christ ascends to Heaven, and Man returns to Paradise. There is also a 15-page bibliography.

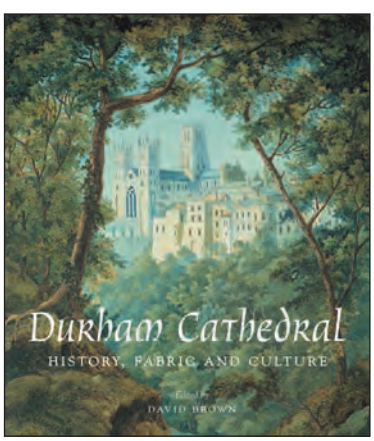
The text is characterised by careful observations of the sculptures and emphasises a positive reading of animal symbolism as opposed to a negative or demonic interpretation. The approach conforms to the Paradise thesis. Detailed analysis of Wood's interpretation is far beyond the scope of this short review but a clear sense of her approach is illustrated in some tympana with a standing male figure between two animals. At Charney Bassett (Berkshire) Lawrence Stone (in *Sculpture in Britain: The Middle Ages* (1955)), identified Alexander carried to heaven by griffins, while for Ron Baxter (www.crsbi.ac.uk/ site/1284/) the iconography was probably perceived in terms of man beset by vice or temptation. Wood suggests it is 'the typically medieval "homecoming" format for the Ascension' representing 'Christ between symbols of God the Father and God the Holy Spirit'. Wood groups the work with Down St Mary (Devon), Shalfleet (IoW) and Caverswall (Staffordshire). Similarly, on the tympanum of the south doorway at Leckhampstead (Buckinghamshire) Charles Keyser (*Norman Tympana and Lintels* (1904/1927)) saw 'two dragons fighting over a small human figure', while for Ron Baxter 'the monstrous creatures on the tympanum and capitals present an image of spiritual evil and vice, orchestrated by the smiling devil in the centre' (www.crsbi.ac.uk/site/3161/). Wood associates the composition with Ascensiontide, a representation of the Trinity in a heavenly setting represented by a field of painted haloed stars above the sculpture. The central smiling figure is Christ while to the viewer's right there is a stack of ashlar which represents an altar and its steps, 'a reference to the priesthood of the ascended Christ'. If Wood's Trinitarian interpretation of these tympana may not be to everyone's liking, a similar reading of the

fantastic creatures on the tympanum of the south doorway at Long Marton (Westmorland) may be harder to follow; a tweet from James Alexander Cameron observed that they look like the 'Sea of Monsters from Yellow Submarine'. Nevertheless, the reading of the smiling Christ and the altar on the Leckhampstead tympanum seems entirely plausible.

Wood's interpretations deserve serious consideration in the study of Romanesque sculpture. Care should be taken to read motifs rather than attempting universal application. For example, saltire crosses on capitals in Durham Castle chapel may represent stars but this is unlikely in a secular setting like the tympanum and lintel of the east doorway of the great tower of Chepstow Castle where this motif is just a reference to ancient Roman and/or Norman. Similarly, the beaded roundels that flank the seated Christ in the gable of the north portal at Lullington (Somerset) are interpreted as stars. Yet the very same motif on a doorway at Newark Castle is unlikely to invoke such meaning.

Aside from the book, Rita Wood maintains her own very useful website, www.rwromanesque.co.uk/. It includes complete references to her articles, some with links to downloads, along with an index and updates, and she has provided many entries for the *Corpus of Romanesque Sculpture in Britain and Ireland* (www.crsbi.ac.uk/)

Malcolm Thurlby, York University, Toronto



David Brown (ed.), ***Durham Cathedral: History, Fabric and Culture.*** New Haven and London, Yale University Press, 2015, 602 pp., 200 col. pls, 200 b&w pls, £75.00 hdbk, ISBN 978 0 300 20818 4

How does one review a blockbuster of a book that consists of over 600 pages, represents the work of 37 contributors, stands roughly 11 x 10 inches, and weighs in at about half a stone? This is a lavish production by any standards and deservedly commands space on any coffee table as well as the shelves of serious scholars. As the distinguished editor himself remarks in his introduction, it would be invidious to single out contributors from what is a very high calibre team of experts assembled especially for this volume. All of the essays provide excellent contributions in their field, lay matters out clearly and concisely, and provide much food for thought. The editor makes neat use of his introduction to anticipate complaints about omissions, such as a desire to know more about the actual builders of the cathedral, the minor canons and officers, and economic underpinnings of what is acknowledged time and again to be a very wealthy priory and cathedral. Yet a full and extremely comprehensive picture does emerge from the compilation, which

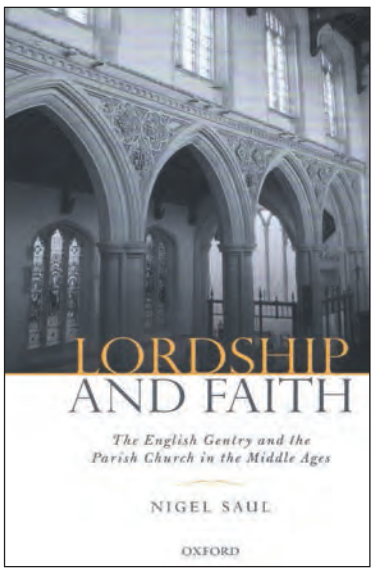
is richly illustrated throughout not only with wonderful photographs, but also with maps, excellent sketches and architectural drawings.

This is no narrow, institutional history or account: it ranges widely over time, geographical area, multiple themes and connections. It offers a truly multi-disciplinary approach with work from musicians, theologians, historians, archaeologists, art historians and librarians to mention just a few. The editor has done a splendid job in curtailing repetition and steering his contributors and readers through such a massive undertaking in a way in which material gets dovetailed neatly and to good effect. Key strengths in the history of Durham Cathedral are carefully revealed: a strong role in education in the region both before and after the Reformation; a vibrant musical tradition, which again emphasises continuities over time; the scope which the building and site provides for ceremony and worship; the abundant resources of its library, one of the best of the cathedrals in the whole country by the seventeenth century; the 'modern' art of the last two centuries, particularly the stained glass. The volume is arranged in four sections: we have an historical overview in eight parts ranging from Cuthbert to the year 2000. Purists might argue that the contributors here should have been given more space to deal with such a vast canvas. A second section – the longest of the volume at 171 pages – highlights architecture, art and the setting: it comes in 12 parts, indicating the importance of the medieval building as a model for the world at that time, while also placing all in archaeological context, and concluding with a delightful piece on the riverbanks. A third section contains five pieces on worship, spirituality and social change and bravely concludes with discussion of the modern ethos. The final selection of nine essays covers letters and learning, something for which Durham is justly famous with its schools, wonderful library, long history of distinguished scholars, and unique connection with the medieval foundation of Durham College, Oxford, long before it gained its own university in 1832. While the contributions are celebratory and positive in character, critical notes are struck throughout regarding classic problems associated with cathedrals: keeping the choir in order, the use of livings as sinecures, the problem of non-residence, and need to call periodically for reform.

Technical apparatus for the volume has been shrewdly judged with endnotes, a useful glossary and a full bibliography. Details of bishops and deans have been provided, but I found myself making two charts as I read through the volume: one was a list of some of the major people who stand out in the history of this cathedral from key bishops and deans, like Cosin, Matthew and Whittingham, to masters of music like John Brymley, and even the

two lay deans Wilson and Newton. I then put these names together with key events in a chronology to visualise patterns in the vast scope of this history. I commend this game to all readers as one way to extract nuggets from this wonderful collection.

Andrew Foster, University of Kent



Nigel Saul, ***Lordship and Faith: The English Gentry and the Parish Church in the Middle Ages.*** Oxford University Press, 2017, 360 pp., 52 b&w pls, £75, hdbk, ISBN 978 0 19 870619 9

In this carefully researched and well-presented book, Nigel Saul explores the influence on the medieval parish, including the form and layout of church buildings, of that most important social group, the gentry. The gentry are perhaps easier to comprehend than to define, with the term being anachronistic before the thirteenth century and changing its scope towards the end of the middle ages. They had their origins in the knightly class, the land-owning class below the aristocracy, became increasingly locally important and attached to their manors (and therefore their parishes) in the thirteenth century, and came to encompass office-holders and high-ranking professionals during the fifteenth. They were the local landowners who were largely responsible for the creation of the fully-fledged parish church in the eleventh and twelfth centuries, founded many of the chantries, particularly in rural parish churches, in the thirteenth and fourteenth centuries, and colleges in the later fourteenth century; particularly in parts of the country where monastic appropriation of churches did not predominate, they remained a mainstay of parish endowment throughout the middle ages.

A short review cannot do justice to the richness of the material discussed, and only a few themes will be noted here. At the start there is a particularly good short account of the creation of parishes and of their subsequent donation, reserving some rights, to monasteries largely in the twelfth century. A recurrent theme thereafter is the continuance of various forms of interest by the gentry in the affairs of the parish, especially in relation to the facilitation of late medieval rebuilding, when they could be not only financial patrons but also facilitators of projects by rectors (in relation to chancels), parish communities (in relation to the other parts of the church), and by rectors and communities acting together. There is also a useful discussion of manorial chapels which shows how, despite what might initially be thought, they did not detract from the engagement of the gentry with their parishes. The impact of the burial of the gentry on church buildings is carefully exposed, as is that of the foundation of perpetual chantries, which strengthened the bond of their

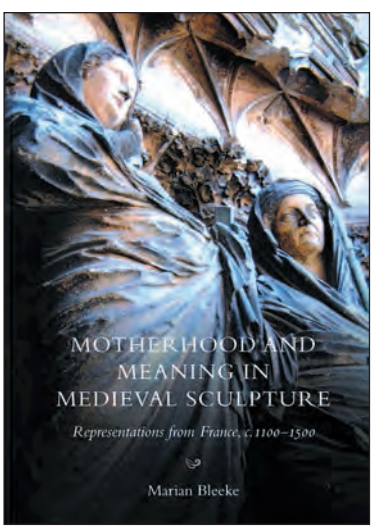
founders with the parish, and, particularly in the second half of the fourteenth century, that of the creation of colleges within parish churches.

In all these ways, and, at the end of the middle ages, in the often unabashed display of their own generosity and status, the gentry are demonstrated to have been one of the formative influences on the development of the institutions and buildings of the medieval parish. Great care is, however, taken to point to variations in gentry patronage across England and to explore the reasons for it: the story told elucidates significant elements of the reasons for the regional variation of church form and decoration of which even the most casual of church visitors will be aware.

In sum, this is a rich study of a major topic in the history of the ways in which parishes functioned in the middle ages, and of the creation of medieval parish church buildings. Despite its impeccable scholarly credentials, it is also eminently readable, and the non-specialist should have no difficulty in following its argument.

P. S. Barnwell, Kellogg College, Oxford

Marian Bleeke, ***Motherhood and Meaning in Medieval Sculpture – Representations from France, c.1100–1500.*** Woodbridge, Boydell Press, 2017, 200 pp., 43 b&w pls, £60.00 hdbk, ISBN 978 1 78327 259 1



This book concerns the reception by women of sculpted images which, the claim is, were understood to refer to the female experience of motherhood in the high and late middle ages. After an introduction, the theme is explored through four case studies – the thirteenth-century sculptures of the Visitation, Annunciation and Purification on the West front of Reims Cathedral; a comparison between the twelfth-century panel depicting the woman devoured by serpents inside the West portal at Moissac and the sixteenth-century *Transi* figure of Jeanne de Bourbon now in the Louvre; the famous twelfth-century sculpture of Eve formerly part of the lintel of the north portal of the shrine church of St Lazare in Autun; and finally a group of Virgin and Child images made between the fourteenth and the sixteenth centuries. A conclusion follows which is supplemented by a reflection on a group of contemporary artworks by female artists commenting on the subject of motherhood. The word 'meaning' in the title indicates from the start that this is a book which does not shirk novel and even controversial approaches. Elusive and shifting though concepts of 'meaning' are, especially when considering visual sources, Bleeke explains that her aim is to reconstruct those meanings which were created in the encounter between medieval

women of all ranks, and from a wide period of time, and the sculpture they beheld with regard to the experience of motherhood. In support of this methodology, she draws on a broad range of theoretical and psychoanalytical literature, as well as the traditional art historical sources to be expected when dealing with a subject of this kind. Rather than attempting to reconstruct in any detail the particularities of time and space in order to create the context of the experiences she is exploring, she draws on the idea of contingent history which focuses not on the differences but on the commonality of human responses to their surroundings, largely disregarding context. Contemporary situations are broadly introduced into the picture – the market held in front of the west portals of Reims, the presence of lepers at Moissac, the place of textiles in medieval female experience – but overall this book imaginatively writes history from generic human experience rather than dealing with it as 'another country'.

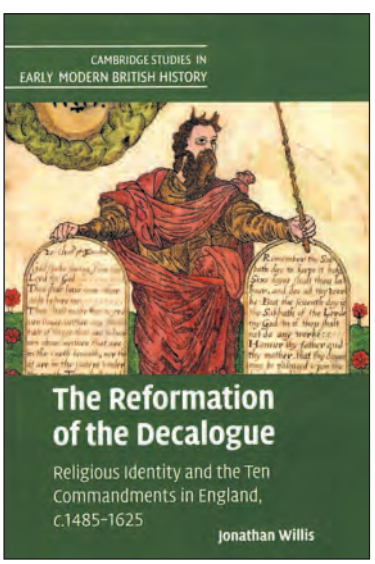
This method of understanding how 'beholding' (an analogous term for 'observing' preferred by the author) medieval sculpture affected the experience of motherhood in the middle ages is presented not so much as a choice but as an only option, given the paucity of contemporary texts written by women on the subject, and the assumption that women were not normally involved in the production of monumental sculpture. The writer instead focuses on the visual object, whilst piecing together a potential cultural context for its female viewers of the middle ages. The result throughout the book is a close and reflective analysis of the sculptures in question, but inevitably a sense of speculation in the commentary – the word 'may' is frequently used – which is perplexing for the conventional historian hungry for evidence in the form of comparisons and supportive documentary sources. A case in point would be the Pavlovian argument that an image of the Presentation of Christ would remind mothers of their own ritual of churching after childbirth, given that the Virgin's Purification was celebrated at the same time at the feast of Candlemas. Similar observations made by other writers and vicarious reference to primary sermon sources they have consulted are brought to bear in support of this view. However the suggested emotional response elicited from medieval female observers in making this connection, and thereby creating for themselves a sense of empowerment, is less persuasive. It is possible that some women, sometimes, in certain frames of mind, might have responded thus, but the encounter between observer and image can only be transitory and doubtless usually combined with simultaneous responses which may or may not be related to the experience of motherhood or even gender. Facing the central

west portal of Reims as the sun sets might for instance bring to mind the two evening canticles – *Magnificat* and *Nunc Dimittis* – visualised by the three scenes of Presentation, Annunciation and Visitation. The impressive assembly of modern scholarship on the broad subject of female reception and experience is evident in the final three sections, though the application of the concept of contingent history whilst on the one hand liberating and challenging to conventional ways of thinking employed by historians, is puzzling for its lack of boundaries and apparently random methodology.

If this is problematic for some readers, then they may well be won over by the clear concluding chapter which sets out afresh the author's standpoint in dealing with her subject of how women, and by inference any women, might be expected to react when confronted with sculptural reflections of themselves, as it were, in the various guises considered. In the book historical context is to an extent given as a framework to the understanding of these women's lives, but the conclusion is refreshingly outspoken in asserting that the main thrust is to simply imagine how women through their shared experience across time might have beheld these kinds of images. The coda, focusing on contemporary art, continues this sense of sloughing off convention. The contrast here though is that the agent is the artist and not, as in the main book, the observer. In the light of the discussion overall, it would have been interesting as a counterpoint to reflect on how men now behold these modern artworks by women depicting motherhood, in comparison with images of motherhood by male artists for female consumption in the middle ages. Volume Two, perhaps?

Catherine Oakes, Kellogg College, University of Oxford

Jonathan Willis, ***The Reformation of the Decalogue – Religious Identity and the Ten Commandments in England, c.1485–1625.*** Cambridge University Press, 2017, 388 pp., 22 b&w pls, £90.00 hdbk, ISBN 978 1 108 41660 3



This is a powerful, complex and persuasive book that offers far more than one might expect from the title. Jonathan Willis is becoming a force in the land for his explorations into many aspects of church life in early modern England and Wales: from music and art, through liturgy and ceremonial, to more traditional textual analysis and discussion of theology. He always employs a wide range of sources and this book is no exception with its careful use of tracts, sermons, commentaries and illustrations of surviving boards of the ten commandments for this period. The book concerns the ways in which the ten commandments

themselves were redeployed to form the bedrock of Protestantism. In that process they were renumbered, recharged so to speak, and came to be ubiquitous in church services, placed for all to see, part of liturgical practice, and even part of some of the church music of the time. They came to be seared into the minds and mentality of everyone, a touchstone for the moral life that provided an important link with pre-Reformation practices relating to the value of 'good works' and the uses of 'confession'. Most important of all, the keeping of the first commandment was used to reinforce the role of the crown and magistrates in maintaining God's law, and reject Popery, which was seen to have betrayed much of what was in the ten commandments.

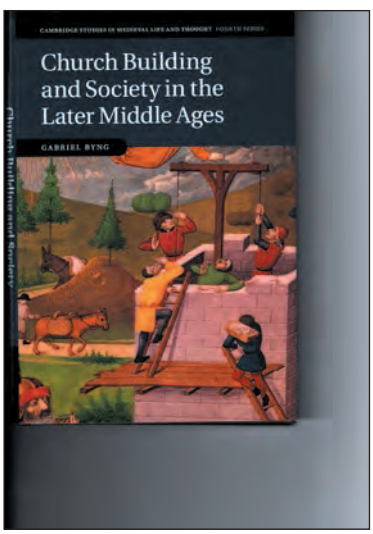
These commandments were 'revitalised' to encompass many more 'sins' than previously envisaged, and to become a means for godly and unregenerate alike to reflect on their plight before God. Good works followed, not in order to gain salvation, but as some small gesture on the part of the godly to measure up as best they could. Organised in three parts, the book discusses how the commandments buttressed law and order, provided evangelical accounts of sin and salvation, and served the needs of godly and ungodly alike, also forming a crude bedrock to 'popular religion'. The double theme is thus the regeneration of the ten commandments themselves while locating them firmly and centrally as a foundation stone of Protestantism. The achievement is to show how this not only gave us a new Church, but also to reveal connections with antiquity – continuities in how central problems of sin and salvation were addressed – and reveal just how much the thinking of clergy in the late sixteenth century owed to the first generation of Protestant reformers. It is a study that thus offers close textual analysis of the commandments – sermons, tracts and commentaries based upon them – while also addressing how the practices of the Church of England came to be altered and newly grounded.

Jonathan Willis is commendably clear about how he has gone about this study, as for example noting his use of some fifty assize sermons when discussing the new compact between divine law and secular justice. At another point he reflects upon what must have been an exhausting search through copies of Pevsner's *Buildings of England* series and other architectural reference works, to create a 'sample' of around 30 contemporary boards of the ten commandments still to be found in churches today. This transparency sets up leads for others to follow: he touches upon how we may see evidence of the influence of the commandments in diaries; this may usefully be extended by others looking at letters, ballads, epigraphs, advice books and funeral monuments. The fact that the decalogue was regarded as 'our schoolmaster

unto Christ' begs questions about its use in schools beyond the catechism classes put to one side with reference to the distinguished work of Ian Green. It would also be interesting to take the study beyond 1625, noting how the 'consensus' was affected by the brief triumph of Arminians within the Church of England, and later by the break-ups that followed the Restoration. The book abounds with leads for more scholarly research while also resetting how we might best address a new and more complex agenda for understanding the impact of the Reformation, avoiding old binary divides and out-worn categories. This may at times be a tough read, but it is exhilarating stuff.

Andrew Foster, University of Kent

Gabriel Byng, ***Church Building and Society in the Later Middle Ages.*** Cambridge University Press, 2017, 324 pp., 32 b&w pls, £75.00 hdbk, ISBN 978 1 107 15709 5



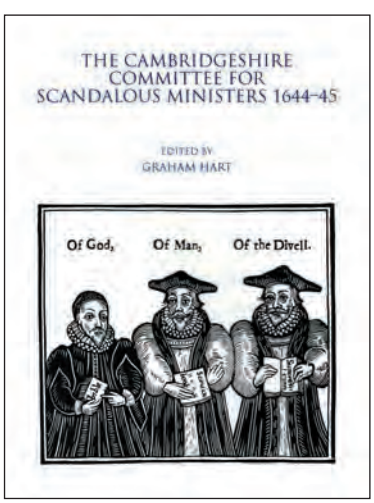
If you have ever wondered how the building and alteration of England's distinctive late medieval, Perpendicular-style, parish churches were financed and organised you should find this book of interest. A lengthy introductory chapter sets the economic background against which late medieval church building took place. It covers relevant aspects of the economic and social changes in England from the early fourteenth century to the end of the middle ages, the rising costs of building materials and labour, and the incomes of, particularly, rural parish communities, in order to arrive at an understanding of how affordable church building was, and who could afford to contribute. In relation to the last question, it is shown that the main contributors to building activity were those in the upper layer of parish society, particularly those who were able to take advantage of the fall in population from the middle of the fourteenth century to increase the amount of land they worked.

At the heart of the book lie two groups of chapters relating respectively to the financing of building and to the way building work was managed. The first topic is dealt with in a pair of chapters. One assesses the evidence for the involvement of parish communities in raising money and considers the ways in which they set about raising funds, before concluding with an examination of practice across Cambridgeshire. The other discusses the extent to which members of the gentry and other upper classes and of the clergy contributed funds. It is concluded that, even when the gentry or clergy appear to be given credit for building works, for example by having their names, rebuses or arms displayed on them, the reality was much more complicated and often, perhaps usually, involved a partnership between a major

donor and the community. The chapters which discuss the organisation of building are similarly divided, though with two examining different kinds of community management. The roles of churchwardens and other parish groups in drawing up and managing contracts are identified, and community office-holders are shown to have been the most important agents in most projects. There was, however, no standard practice, local circumstances creating a wide variety of arrangements. The third chapter in this group argues that, even where the local gentry put up most of the funding, there was still a high degree of community involvement in making and managing contracts. That was rather less true of some projects funded by non-resident lords or institutions, who might use the skills of local manorial agents as contract managers. In the course of the discussion considerable light is cast on the nature of parish office-holding and record-keeping, which is of relevance beyond the main focus of the study. A final chapter discusses the forms of contracts, explaining what was, and sometimes was not, included in them, and, especially, the financial management of projects.

This is a careful study, based on an impressive amount of primary source material, both published and unpublished, as well as of the physical evidence contained in the fabric of buildings, and on an equally impressive array of secondary literature. Parts of it may at first look technical, particularly the discussions of the economic circumstances of parishioners and of building costs in the substantial introductory chapter, but it is well and lucidly written, presents detailed evidence without getting bogged down, and conveys the threads of its argument clearly and engagingly.

P. S. Barnwell, Kellogg College, Oxford



Graham Hart (ed.), ***The Cambridgeshire Committee for Scandalous Ministers 1644–45.*** Cambridgeshire Records Society, 2017, 164 pp., £22.50 pbk, ISBN 978 0 904323 26 9 (Copies of the book are available from cambsrecordsociety.co.uk)

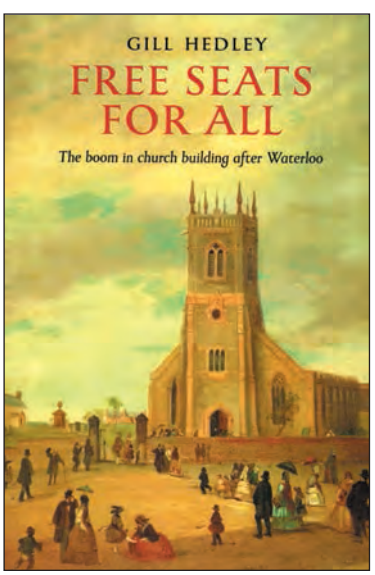
Graham Hart has done a splendid job for the Cambridgeshire Records Society in editing these papers relating to the work of the Cambridgeshire Committee for Scandalous Ministers that operated between 1644 and 1645. The work is based on a manuscript in the British Library that provides details of the charges brought against some 29 ministers compiled from the testimonies of no fewer than 310 deponents. The ministers were ejected and so many may be found in the magisterial work of John Walker, who produced his *Sufferings of the Clergy* in 1714. The committee book here reproduced so carefully is one of only a few that survive for the counties of Essex, Lincolnshire,

Cambridgeshire and Suffolk. Dr Hart has been able to lean on the ground-breaking work done in this regard by Dr Clive Holmes who produced a volume on Suffolk back in 1970. Graham Hart provides a clear background to events that led up to these charges, and really the part played by religious factors in the origins of the Civil Wars. For the diocese of Ely, which these ministers served, was in the eye of the storm after 1638 under the zealous Arminian, Bishop Matthew Wren, who was subsequently imprisoned in the Tower of London between 1642 and 1660.

The charges may be grouped under three headings: religion, politics and personal morality. Dr Hart argues convincingly that the evidence produced by the deponents may be relied upon: all the clergy cited were charged with offences relating to religion, all bar two noted as opponents of Parliament, while two-thirds were cited for drunken, litigious or other unworthy conduct for a minister. The litany of complaints regarding religion included non-residence (as several livings were held by absentee Cambridge College Fellows), but most notably Arminian practices regarding superstitious ceremonies, bowing at the altar, and erection of communion rails, not to mention failure to preach sound sermons. Dr Hart examines the work of the eleven commissioners, noting that five of these were drawn from Cambridge and the western part of the county, where despite the absence of major gentry families, Puritanism had taken hold. While across the country as a whole approximately one quarter of all clergy were ejected, for Cambridgeshire the figure is now thought to stand at about a third. While the volume offers rich details of the transgressions and failures of these ministers, it also yields much information about the livings which they technically served and, in some cases, the financial affairs of the ministers and their families. This information is enlarged upon in a useful appendix on parishes, deponents and ministers. All is fully supported throughout by precise and informative footnotes and a full bibliography. This is a commendable edition that will repay close study and hopefully lead to more research on this relatively neglected period.

Andrew Foster, University of Kent

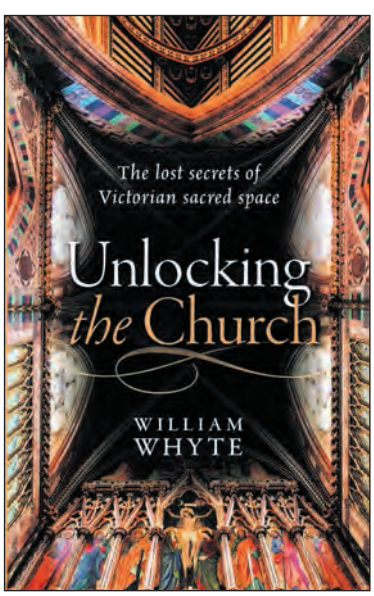
Gill Hedley, ***Free Seats For All: the boom in church building after Waterloo.*** London, Umbria Press, 2018, 208 pp., 81 col pls, £15.00 pbk, ISBN 978 1 910074 17 6



The Church Building Society, founded as a private society in 1818 by Charles Hoare, Joshua Watson and others, came from the same revival in religious concern which prompted the formation of the Church Missionary Society (1799), the Bible Society

(1804) and the National Society for Promoting Religious Education (1811). These were part of the response of philanthropically-minded gentlemen to that godless radicalism which had characterised the French Revolution and threatened political stability in Britain, a growing urban population beyond the reach of the existing churches and the rise of Methodism and other forms of Dissent from the Established Church. Incorporated in 1828, the ICBS has for two hundred years contributed to the mission of the Church through its buildings, and Gill Hedley's volume has been published in celebration of this fact.

A strength of the book is that its sets such activities securely in their context, and recognises both the limitations and achievements of the ICBS over the years, as well as its evolving response to changes in British society. Unlike the better-known Church Building Commission, also formed in 1818, which was charged with spending government grants (£1 million in 1818 and a further £500,000 in 1824) on building new churches, mainly in London, the ICBS aimed to increase church accommodation by making small grants (normally of only £500) for church extension and in response to local initiatives across the country. In an era when much church building and maintenance was financed through the sale and letting of pews, the aim was to provide 'free seats for all' wherever they were needed, as economically as possible and by whatever means came to hand. By the time the administration of the ICBS had been brought within the aegis of the National Churches Trust in 2013, the Society had – according to the treasurer, Michael Hoare – contributed to the building of 3,508 new churches and the rebuilding and enlarging of 10,314 others, creating 2.4 million new seats of which 86 per cent were free.



Gill Hedley's learning sits lightly on her text which is archivally-based, clearly written and amply illustrated, but there are no footnotes to guide the reader who might which to pursue further aspects of this topic. She occasionally digresses with interesting but tangential observations, and occasionally stumbles – Queen Victoria's father was Duke of Kent not Duke of York, for example – but overall this is a reliable text and ably guides the reader through two centuries of church building, architectural styles, changes in fashions of worship and evolving religious needs.

Edward Royle, University of York

William Whyte, ***Unlocking the Church.*** Oxford University Press, 2017, 241 pp., 26 b&w pls, £18.99 hdbk, ISBN 978 0 19 879615 2

About eight miles east of Exeter is the small, perfectly formed Gothic Revival church of Woodbury Salterton. Built in 1843–44, it is correctly Puginian in appearance, its chancel substantial and

clearly distinguished, and the buttresses are adorned with apposite texts drawn mainly from Acts and the Letters of Paul. The church, approached through a lychgate, groups picturesquely with the contemporary school and parsonage. The 1847 *Transactions* of the Exeter Diocesan Architectural Society singled it out to show how far ecclesiastical architecture had progressed in the county during the Society's lifetime. Yet the church has pews with doors and, originally, the choir and organ were housed in a western gallery where ecclesiologists said they should never be. It is indeed a serious church but it is evangelical seriousness, built to counter the High Church tendency at the old parish church a little way away. Although William Whyte does not mention Woodbury Salterton in this perceptive and provocative book – he cites many others of a similar stamp – it illustrates many of his key themes. Aimed as it is at an informed but not a specialist readership, *Unlocking the Church* should open many more eyes to the fact that seemliness, Gothic and the numinous were values held across a wide spectrum of churchmanship, both within and beyond the Anglican fold. By the late nineteenth century there was a generally shared view of what a Christian church should look like. More controversially, Professor Whyte suggests (Chapter 5) that the arguments mobilized by the iconoclasts and radicals of the later twentieth century re-ordering movement, as well as the thinking behind much modern church design (of Edward Mills and Peter Hammond, for instance) were framed within the debates of the 1840s and 1850s.

Whyte (in his Introduction) reminds us that the conviction (to paraphrase Bishop Wilberforce) that churches needed to look to Christian eyes as having to do with a 'higher life' – to move as well as to teach, to be distinct in character from other buildings – pre-dated the Ecclesiologists and Tractarians and (as we have seen at Woodbury Salterton) extended beyond High Church Anglicanism. The shift in attitudes in the 1840s and 1850s was more than a change of gear, however; it was a 'revolution in perception'. The essentials are identified in five chapters. Chapter 1 ('Seeing') is about the 'textual turn in architecture', how the Victorians came to understand buildings as theological texts. While most may have considered the idea of attributing holiness to a building to be a form of idolatry, many shared the notion that buildings could be a mode of communication. The Ecclesiologists' study of medieval theology, architecture and liturgy developed into a 'science' of sacramentality and it was not a massive step to take from aesthetics to ethos. Church buildings were no longer passive receptacles; they were both the medium and the message. Chapter 2 ('Feeling') is about the 'architecture of affect'. Since we have senses (as Gladstone wrote) they should be made 'monitors

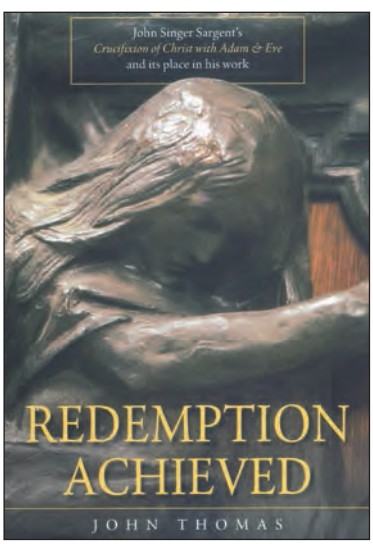
of heavenly truth' as well as things profane. Whereas the 'auditory' churches of the Georgian era downplayed one sense (sight) to favour another (hearing), Ecclesiologists, among others, sought to dispel the fear of sensation. Reading the church as an engine of emotions marked a radical departure from recent protestant church architecture, which emphasised, through un-distracting simplicity and lack of embellishment, both the gathered community and the invisibility of the Holy Spirit. (Here Whyte cites the important work of John Harvey on Welsh non-conformity.) Churches should encourage the use of all the senses to ignite awe and numinosity, to stimulate a direct connection with God. Chapter 3 ('Visiting') takes us beyond the church into the wider environment as experienced by churchgoers and passers-by. It is about sacralising landscapes: the seriousness that underpinned church architecture, furnishings, liturgy and so forth, extended to parsonages and schools (often billed as of equal importance), churchyards, gardens and, through religious processions, to the streets. Enticing people into a church designed to communicate the gospel, in part, through sensory stimulation, opening them every day and removing symbols of private property and class distinction (such as pews), was only part of the package. Churchyards were reclaimed, re-sacralised through planting (yews and other conifers), orderly headstones, lychgates, and perimeter walling and churchyard extensions. Whyte takes to task those historians who see the Victorian Church as increasingly weighed down with anachronistic ritual and symbolism. In fact, he argues, incumbents took the sacred into the secular world, especially with religious processions (which he places persuasively in a wide historical context) through which the churches set out to 'reincorporate people within the architecture and the ethos of the church'. Of course, clergy were not the only players; Chapter 4 ('Analysing') looks at wider social engagement with the church, but focuses on movers (patrons, architects, antiquarians) rather than those who 'voted with their feet' (congregations). This informed and active laity – laymen comprised more than half the membership of the ecclesiologically-minded architectural societies – and of them, especially, the architects and antiquaries, helped establish Gothic Revival churches as a *type*, 'a type of building designed to achieve certain effects and assumed to possess certain characteristics…[a typology]…that helped to change the meaning of the word church'.

Unlocking the Church is a revised version of the Hensley Henson Lectures for 2014 and it reads as a series of talks. This results in some repetition and over-emphasis, necessary for an audience busily taking – or not taking – notes, but has a refreshing directness, which enlivens every page. Whyte is a little hard on

architectural historians, the shortcomings of whom he puts down to a failure to think *religiously* about religious history, to be besotted by architects rather than architecture, style rather than experience. Stylistic obsessiveness is now a minority sport, however, and Whyte's point is surely rhetorical since the footnotes reveal rich seams of innovative published research that will send even the most learned historian racing to the library and internet. The author is a practising Anglican priest and at one level the book is an impassioned plea to understand the authentic language of symbols and work wherever possible with the grain of buildings and works of art, to see their possibilities rather than their limitations. The book is underpinned throughout by deep scholarship and perceptive judgement and deserves a wide readership.

Martin Cherry

John Thomas, ***Redemption Achieved: John Singer Sargent's Crucifixion of Christ with Adam & Eve and its place in his work.*** Wolverhampton, Twin Books, 2017, 62 pp., 10 col. pls, £7.50 pbk, ISBN 978 09934781 1 6



'Few people have any idea of John Singer Sargent's accomplishments as a sculptor', writes Richard Ormond, a leading international specialist on Sargent, in his foreword to this valuable short book. Appreciated today as a brilliant society portraitist, Sargent himself hoped he would be judged by posterity primarily as a painter of murals. Even so, the work he believed would be his masterpiece – his complex mural *Triumph of Religion* for Boston Public Library – contains a sculptured Crucifixion scene, small in scale but prominently positioned in one of the apses to the third-floor stair hall. Sargent set great store by this work, the centrepiece of an admirable composition that represents the dogma of the Redemption with the Crucifixion, Trinity and a frieze of Angels (facing at the other end of the hall, the Israelites Oppressed and a frieze of Prophets). He mastered new technical skills and made various maquettes in both plaster and bronze; a life-size version serves as his British memorial in the crypt of St Paul's Cathedral. John Thomas's book is the first to tease out the full detailed history of this moving image. His account of the sources for the design, the various studies and drafts, technical issues on the use of materials, the chronology of work and so forth is an invaluable contribution to an important art-historical niche, but the study has wider appeal also. In seeking precedents for the arresting, contorted images of Adam and Eve gathering the blood of Christ, Thomas provides (in Chapter 3) a useful survey of their appearance in representations of Christ on the Cross in western

art. While of course Adam and Eve appear in Crucifixion scenes, scholars seem hard-pressed to find instances of the two being so prominently positioned below His outstretched arms in places normally reserved for Angels; and possible sightings, Thomas asserts, are not well documented. (Perhaps readers of *Ecclesiology Today* can help track them down.) Finally, in Chapter 4, Thomas turns to 'Sargent, Religion and Spirituality' and the purpose of *Triumph of Religion*. Far from being a paean to Christianity, Sargent (influenced by Renan and Fraser) saw human development as moving progressively from 'lower' forms of paganism towards 'higher' ethical systems that would ultimately eliminate the supernatural and superstitious. To Sargent, religion was essentially a personal or interior matter and (as Sally Promey has pointed out) *Triumph* was a graphic study of religion designed to create an educational rather than a devotional space. It remained unfinished, partly due to its controversial reception, but Thomas suggests more to Sargent's disillusion with the notion of human progress in the light of the catastrophe of the First World War, as distilled in his 'great war painting' *Gassed. A Dressing Station on the Arras-Doullens Road*. Overall, this is a rewarding book, well worth the modest outlay, especially when supplemented by Promey's essay and the extensive photographic coverage on www.bpl.org/central/sargenttriumph.htm .

Martin Cherry

John Thomas (ed.), ***Giles Gilbert Scott: Speeches, Interviews & Writings***. Wolverhampton, Twin Books, 2018, 64 pp., £7.00 (inc p&p) pbk, ISBN 978 0 9934781 2 3 (Copies from www.twinbooks.co.uk)

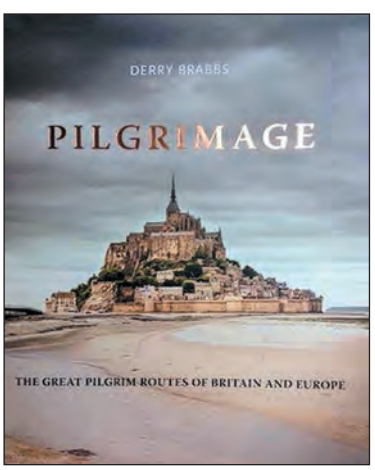
Sir Giles Gilbert Scott was among the most prodigiously gifted and productive British architects of the twentieth century. He designed everything down to the tiniest detail. This and the smallness of his office, which never exceeded ten, 'very informal and apparently unbusinesslike', perplexed observers who wondered how it could handle so much work, ranging from the New Bodleian to Bankside and Battersea Power Stations, the ubiquitous 'K6' telephone box, Liverpool Anglican Cathedral and many significant churches. Yet, there is no biography or published monograph on him, as there is for his grandfather (Sir George Gilbert, sr.) and his father (George Gilbert, jr.), or the architect to whom he was articled (Temple Moore) or leading contemporaries (such as Ninian Comper and Charles Holden).

It is interesting to speculate as to why this should be. There is no shortage of information. In addition to the buildings themselves, a vast amount of correspondence, office papers and

drawings survives, but Scott, although not a shrinking violet, published relatively little that discloses his own personal feelings about art and architecture or the politics of the profession. Gavin Stamp (whose DNB entry for Scott is the best succinct summary of his life and achievements) put his finger on the problem, as ever, in a seminal article in *Architectural Design* (1989) entitled 'George Gilbert Scott: the problem of modernism'. Scott was 'one of the most accomplished and sophisticated inter-war ecclesiastic designers in Britain' who constantly experimented with plan forms and materials, which he could handle on an awe-inspiring scale and who seldom repeated himself. He also recognised the associational values of historical styles and the need to respect context. This led him to fall foul of the Modernists, to be seen (by such as Pevsner) as a hybridizer, 'neither one thing nor the other'. So, while there is a considerable literature on Liverpool Cathedral, Scott has, as Dr David Lewis has observed 'been almost completely left out of architectural histories produced since the Second World War.'

The 'sole purpose' of John Thomas's short book is usefully to bring together a handful of seminal writings by Scott. The well-selected texts (short journal articles, letters to the press, interviews and his presidential address to the RIBA of 1933) are mainly concerned with his long association with Liverpool Cathedral and his attitude to style – the key to unlocking the problem of post-war criticism of his work. Scott was deeply conservative regarding style, not in the sense of wishing to return to some golden age but in the belief that 'those who value quality will strive to make change gradual' and that value 'does not lie so much in the style itself [since] the same fine fundamental qualities can be found in all styles'. All of the texts are accompanied by a helpful gloss and there is a guide to further reading, which bafflingly does not include Dr Lewis's thesis, which is easily accessible via the Internet and provides the best, sustained treatment of the ideas presented here. (See David Frazer Lewis, 'Modernising Tradition: The Architectural Thought of Giles Gilbert Scott, 1880-1960', DPhil thesis, St John's College, Oxford (2014). Accessible via: https://ora.ox.ac.uk/objects/uuid:26e1aa8c-537c-4830-acfb-63f0852da95e).

Martin Cherry



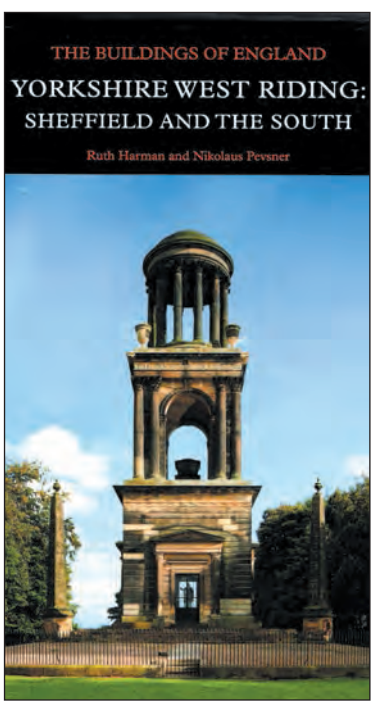
Derry Brabbs, ***Pilgrimage: The Great Pilgrim Routes of Britain and Europe***. London, Quarto Publishing, 2017, 256 pp., £30.00, hdbk, ISBN 978 0 7112 3900 5

Pilgrimage in Europe is thriving on a massive scale. In 1990 the cathedral at Santiago de Compostela recorded fewer than 5,000

pilgrims; today that figure is at least 200,000 a year. Derry Brabbs' previous book, *Roads to Santiago*, focused exclusively on the 'camino' through France and Spain to Santiago de Compostela; *Pilgrimage* revisits this classic route, and nine other inspirational journeys across Europe. Routes discussed include historical ones like the Jakobsweg in Germany, between Cologne and Trier as well as the Via Francigena, now a very well-established path through Switzerland and Italy. For British readers, the designation of St Cuthbert's Way on the Scottish borders is a notable recent success. Only opened in 1996 this significant economic generator provides welcome additional income to the regional population from Melrose Abbey to Holy Island. Christian border groups as well as health-motivated walkers have already endorsed this new evocative commitment to pilgrimage activity.

Unrivalled photographs illustrate every aspect of the distinctive religious routes, while the absorbing text describes the history and key features of each route and provides brief details of the distances and the number of days it takes to complete the walk and a list of websites to help plan the journey. One of the key advantages of the text is the integration of memorable images with valuable practical data and useful insights. It is a comprehensive treatment of space, time and a sense of place, likely to appeal to those with a taste for religious historical travel.

John L. Taylor, Higher Education International



Ruth Harman and Nikolaus Pevsner, ***The Buildings of England: Yorkshire West Riding: Sheffield and the South.*** New Haven and London, Yale University Press, 2017, 841 pp., 118 col, pls, £35.00 hdbk, ISBN 978 0 300 22468 9

Nikolaus Pevsner published the first edition of *The Buildings of England: Yorkshire West Riding* in 1959. It was the largest volume in the series as it then stood. Addenda compiled by Enid Radcliffe were added for the second edition in 1967. For this, the third edition, even more revision was required and so it was decided to split the area into two; the present volume completes the publication following Peter Leach's *West Riding: Leeds, Bradford and the North* (2009). In updating the text in the light of current scholarship and illustrating it with historic engravings and a series of fine colour photographs, Ruth Harman is to be congratulated in doing justice to a region with widely varying landscape and building types.

In accordance with editorial policy, Harman set out to retain as much of Pevsner's text as possible. The more limited geographical scope necessitated an extensive re-writing of the introductory essay on the range of building types in the area, while Humphry

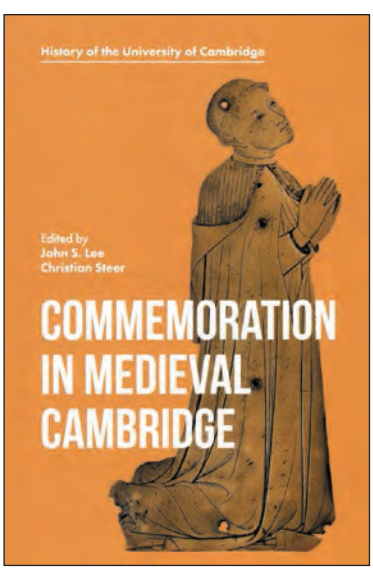
Welfare provides an up-to-date overview of its archaeology up to the Norman Conquest. The gazetteer preserves much more of Pevsner's pithy observations. Even his testy description of Doncaster High Street as 'England's Permanent Pandemonium Number One' is retained, if here only to illustrate the beneficial impact the opening of a bypass in 1960 had on the town. Nevertheless, the introductions to the major settlements have been greatly revised and expanded in the light of recent building. The account of the Sheffield and its suburbs is in particular a masterly summary of its development through time which manages to place the city within a broader social and political context. In both town and country Harman visited and revisited every structure described, largely and heroically by public transport, revising as appropriate and adding where necessary. Some settlements, such as Mytholmroyd, make an appearance for the first time.

Since 1959 some buildings have disappeared, most notably textile mills. Many more have outlived their original function in the post-industrial and increasingly secular West Riding of today. Places of worship have proved particularly vulnerable. Some, such as the former Unitarian church in Moorgate Street, Rotherham, have enjoyed a spiritual rebirth as mosques. More often they have been adapted for secular use. In central Halifax no less than five out of ten places of worship have become redundant and variously reused as offices, theatre, arts centre, library and archives. More or less sympathetic conversion has preserved significant buildings for future generations.

In documenting these changes this volume is as much a social history in its own right as a simple guide to the architecture of the area. In future it will no doubt serve as a datum in our appreciation of the historic environment and contemporary building. As such it is a more than worthy successor to Pevsner's original work.

David Roffe, Institute of Historical Research

John S. Lee and Christian Steer (eds), ***Commemoration in Medieval Cambridge***. Woodbridge, Boydell Press, 2018, 193 pp., 11 col. pls + 21 b&w pls, £60.00 hdbk, ISBN 978 1 78327 334 8

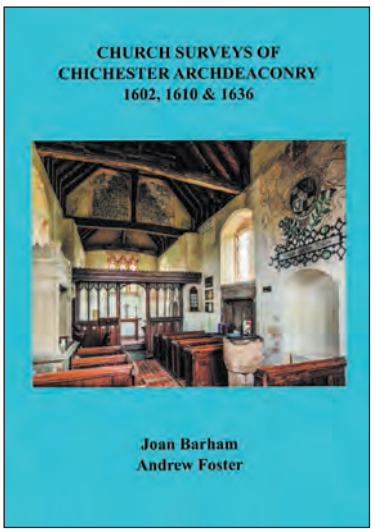


Commemoration in Medieval Cambridge is a collection of essays which evolved from a conference held under the auspices of the Monumental Brass Society. Cambridge constituted a particular urban community because of the presence of the university, most of the colleges of which did not, in the middle ages, have their own chapels in the way with which we are now familiar, but were associated with parochial churches.

'Commemoration' is interpreted very widely to include burial and various kinds of monuments, liturgical rites and gifts and benefactions. The book starts with two chapters, one by each of its editors, outlining the multifariousness of forms of commemoration in the later middle ages (by Christian Steer), and the specifically Cambridge context (by John S. Lee). Benefactions – who made them, their motives, and the nature of the donations – are discussed in three contributions. Richard Barber shows that many of the founders of the Guild and College of Corpus Christi in the 1350s were leading figures in London rather than Cambridge itself, though the question of their motives is not addressed. Claire Gabbi Daunton and Elizabeth New provide a detailed analysis of the benefactions and commemorative strategies of the Masters of Trinity College from its foundation in the middle of the fourteenth century to train priests and administrators for the Church in the diocese of Norwich following losses caused by the Plague, until the Reformation. Susan Powell examines the benefactions of Lady Margaret Beaufort, mother of Henry VII, foundress of Christ's and St John's Colleges and a major benefactor to others and to the university itself, and of members of her household. Forms of commemoration at King's College, both before and after the construction of the present chapel, are examined by Peter Murray Jones, and the role of the friars in promoting the memory of individuals by Michael Robson. As might be expected in view of the origins of the book, two contributions concern brasses: J. H. Baker assesses the value of such monuments for understanding medieval academic dress, and Nicholas Rogers discusses why there is so little evidence for brasses in Cambridge.

Despite claims made in the opening chapters, the book does not give a rounded picture of commemoration in Cambridge, whether that be interpreted as the town or more narrowly as the university. Rather, most of it concerns commemoration in some way connected to the university – commemoration, some of it not in Cambridge, of benefactors and college and university office-holders; benefactors who were not themselves of Cambridge; monuments to Cambridge graduates whether or not they are actually in the town (most are not, for the majority of graduates, and even Fellows, moved on to other lives spread across the country). To say that is not to detract from the interest, even significance, of much of the content of the book, only to indicate what a prospective reader may expect.

P. S. Barnwell, Kellogg College, Oxford



Joan Barham and Andrew Foster, ***Church Surveys of Chichester Archdeaconry 1602, 1610 & 1636***. Sussex Record Society, vol. 98, (for 2016), 2018, 218 pp., many col. pls, £25.00 hdbk, ISBN 978 085445 080 0

Joan Barham's and Andrew Foster's edition of the three surviving early seventeenth-century parish church surveys conducted within the archdeaconry of Chichester is an absolute goldmine. The volume contains the results of the surveys initiated by Archbishop Whitgift in 1602 (responses from 152 churches), by Bishop Samuel Harsnett in 1610 (responses from 107 churches), and an archidiaconal visitation carried out under Bishop Richard Montagu in 1636 (responses from 125 churches) – the latter survey seems to have been related somehow to Archbishop Laud's Metropolitical Visitation of 1635. These convenient intervals allow the reader or researcher to trace the majority of churches within the archdeaconry from the end of Elizabeth I's reign, through James I's, to the Laudian ascendency under Charles I.

The volume begins with a substantial introduction, as well as bibliography, editorial policy, notes on illustrations, abbreviations, glossary of terms, lists of key individuals, a table of churches and chapels covered by the surveys, and a map denoting the parishes, rural deanery boundaries, and peculiar jurisdictions. There follow the transcribed entries for the three visitations, grouped together and arranged alphabetically by parish. A typical entry gives the name of the parish, the dedication of the church, its deanery, and up to three small pictures of the church from the Petrie (*c.*1800, line drawings), Walker (post-1879, b/w photographs) and Barham (twenty-first-century, colour photographs) collections. A table lists (where known) incumbents and patrons at the time of each survey, as well as the names of the impropriators or famers of the living for the 1602 survey – impropriators were lay rectors in ownership of the benefice, or living, and responsible for the upkeep of the chancel. The survey transcriptions follow in chronological order.

The potential interest in a volume such as this is manifold. The surveys give multitudinous incidental details about the upkeep of church buildings, fixtures, fittings and furnishings – from walls, paving, glazing and roofs, through pulpits, lecterns, seating and fonts, to books, altar cloths, vestments and wall decoration. More broadly, the volume offers a mass of testimony as to the material condition of parish churches at the end of the reign of Elizabeth, where neglect appears to have been closer to the norm than the exception; to the alacrity (or lack thereof) with which

churchwardens, ministers and lay rectors amended such faults as were identified; and to the evolving condition of parish churches under the early Stuarts. Finally, as the editors themselves note, the volume is a testimony to the changing priorities of the ecclesiastical authorities themselves: the surveys held under the Laudian flagbearer Richard Montagu make much more frequent reference than the earlier surveys to communion furniture and plate, altar rails and cloths, and the cosmetic appearance of the church, including requirements for whitelining and the display of texts such as the Ten Commandments, Tables of Affinity, and other sentences of scripture.

This is a handsome and lavishly illustrated volume, although the glossy images in the centre pages are not all of the quality or sharpness one might have hoped for. But overall this book is an absolute treasure trove, with huge amounts to offer to the professional historian and the amateur 'church crawler' alike.

Jonathan Willis, University of Birmingham

The Ecclesiological Society

The Ecclesiological Society is for all those who love churches, and are interested in their fabric, furnishings and use. The Society was founded in 1879, as a successor to the Cambridge Camden Society of 1839. It has a lively programme, including various lectures, an annual conference, and visits to churches at a range of locations in the UK. Members receive the Society's periodical, *Ecclesiology Today*, twice a year.

Membership is open to all. For further details, see the Society's website at www.ecclsoc.org, or write to the Hon. Membership Secretary at the address given overleaf.

Contributions to *Ecclesiology Today*

The Editor is always pleased to receive articles for consideration for publication in *Ecclesiology Today*, or suggestions for proposed contributions, whether fully worked out or at an early stage in development. The Society wishes to encourage less-experienced authors, and the Editor is happy to provide informal support and guidance to those in this position.

In furtherance of the Society's aims, articles should promote 'the study of the arts, architecture and liturgy of the Christian Church'. They may be historical in nature, or reflect contemporary matters. They need not be restricted in time, place or denomination, and although in practice a significant number deal with Church of England churches, in recent years a wider range of material has been covered, a trend which it is wished to encourage. Articles dealing with individual buildings are welcome, although the Editor will expect the discussion to highlight matters of wider significance. The Society's interests cover a very wide field, and it is therefore important that articles should be written in a way which can be understood by anyone with a general interest in churches.

Most articles are objective and factual, but there is the opportunity for well-argued personal views on matters of general interest to be put forward in the occasional 'Viewpoint' series.

Prospective authors are invited to communicate with the Editor at the earliest possible stage. There is no formal process of refereeing, but articles will usually be sent to one or more readers for an independent opinion before acceptance for publication, and eventual publication may be dependent upon the author making such modifications as the Editor, in consultation with the readers, may recommend.

Proposed contributions should preferably be submitted by email. They should be prepared in accordance with the style guide, available on the Society's website or by application to the Editor. Authors are reminded that they are responsible for any fees and permissions required for the reproduction of illustrations.

Books for review should be sent to the Reviews Editor. Material for *Church Crawler* should be sent to the News Editor.

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