

# DOWNLOAD PDF VICTORIAN CHURCH BUILDING RESTORATION IN SUFFOLK

## Chapter 1 : Tile Gazetteer - Suffolk - TACS

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The west front of Lichfield Cathedral as restored by George Gilbert Scott A number of factors working together led to the spate of Victorian restoration. From the time of the English Reformation onwards, apart from necessary repairs so that buildings might remain in use, and the addition of occasional internal commemorative adornments, English churches and cathedrals were subjected to little building work and only piecemeal restoration. This situation lasted for about years with the fabric of many churches and cathedrals suffering from neglect. They therefore pushed for massive restoration programs. The Cambridge Camden Society[ edit ] My first church dates from the same year with the foundation of the Cambridge Camden Society, to whom the honour of our recovery from the odious bathos is mainly due. I only wish I had known its founders at the time. George Gilbert Scott , Recollections, p. Ecclesiology obviously struck a chord in society: As Kenneth Clark put it, they said that one could "either restore each of the various alterations and additions in its own style, or restore the whole church to the best and purest style of which traces remain". And if the earliest portions were too late, then it was a candidate for a complete rebuild in the "correct" style. They did later admit, though, that such "restoration" might create an ideal state that the building had never been in. Consequences of this included moving the pulpit from a more central position to the side of the church, replacing box pews with open pews, creating a central aisle to give a better view of the altar, and the removal of galleries. Another consequence was that a larger chancel was required for the associated ritual. Some figures give an idea of the scale. A total of 3, new and rebuilt churches were consecrated in the forty years up to , with the most active decade being the s in which there were more than 1, such consecrations. The most substantial structural changes involved raising both the roof and the floor of the chancel, raising the roof of the south transept to its original pitch, removing the vestry, incorporating the south porch into the south aisle and removing the door, re-flooring the nave, installing new oak benches and replacing an earlier gallery. Butterfield also installed clear windows in the clerestory, allowing more light to enter the nave. He extended the aisles by knocking down the dividing walls of two chambers at the west end. On the exterior of the church, Butterfield removed the crumbling stucco that had been added in and re-faced the church walls with flint flushwork. After some structural work early in the 19th century by James Wyatt , the ornate west front pictured above was restored by Sir George Gilbert Scott. It includes many ornate carved figures of kings, queens and saints, created from original materials where possible and new imitations and additions when the originals were not available. A new metal screen by Francis Skidmore and John Birnie Philip to designs by Scott was installed, as was a Minton tile pavement stretching from choir screen to altar, inspired by medieval tiles found in the Choir foundations. However he did not follow this principle in practice, generally sweeping away all later changes and reconstructing the church in a uniform early style, sometimes on the evidence of just one remaining early feature. The Reverend John Louis Petit was a staunch and well respected opponent from his first book, Remarks on Church Architecture until his death in The Archaeological Society was founded in by Antiquarians anxious to bring the love of old buildings to a wider audience. Although John Ruskin was generally in favour of new buildings in an early Gothic style, [30] in he wrote in The Seven Lamps of Architecture that it was not possible "to restore anything that has ever been great or beautiful in architecture". The Society of Antiquaries of London urged in that "no restoration should ever be attempted, otherwise than William Morris , who strongly opposed restoration "But of late years a great uprising of ecclesiastical zeal, coinciding with a great increase of study, and consequently of knowledge of medieval architecture has driven people into spending their money on these buildings, not merely with the purpose of repairing them, of keeping them safe, clean, and wind and water-tight, but also of "restoring" them to some

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ideal state of perfection; sweeping away if possible all signs of what has befallen them at least since the Reformation, and often since dates much earlier.

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## Chapter 2 : Suffolk / Local Attractions | Suffolk Tourism, VA

*Victorian Church Building and Restoration in Suffolk. A supplement to H. Munro Cautley's Suffolk Churches: With a list of Lost and Ruined Churches compiled by John Blatchly and Peter Northeast.*

In he received his PhD from the Courtauld Institute of Art for his thesis on late 19th-century church decoration. He has edited *The Art of the Book: During the 19th century, England saw an unprecedented expansion in the number of churches being built around the country. Partly a response to population increases, this change was also due to a spirit of revivalism within the Church of England. With a return to ancient forms of worship and a focus on Holy Communion came a need for new equipment and furnishings within the church. Here James Bettley introduces a little-known but highly influential 19th-century industry: It was principally in response to the growing population, especially in urban areas. Particularly in the new manufacturing areas, in the north of England for example, or in London, there were many more people than there were places for them in churches. There was also a sense of competition from Non-Conformists and Roman Catholics. One needs to remember that in the 19th century there was still a great fear and suspicion of Roman Catholics. The Anglican church still held three state services during the year: These were very symbolic historical events, which celebrated the strength of the Church of England and its links with the state. The sheer scale of church building work during this period is really quite hard to imagine now. At the beginning of the 19th century there were about 10, parish churches in the country. By , when the survey was carried out, new churches had been built, plus existing churches had been entirely rebuilt. In the s and the s, there was increasing interference by the state in church affairs, especially in Ireland, where there was still an established Anglican church, although the vast majority of the population were Roman Catholic. There is an interference of the state in church affairs, but at the same time the state itself is becoming less Anglican, because the growing Non-Conformist and Catholic population also begin to have real power, which was denied to them up until the s. From , Non-Conformists are allowed to be Members of Parliament. For the first time in the s, it is possible to have a civil ceremony for marriage rather than being married in a Church of England church. And one way in which this demonstrates itself to the outside world is in a revival of more ancient forms of worship and a revival in the importance of Holy Communion as the principal act of Christian worship. In the 17th and 18th centuries, Holy Communion was celebrated three or four times a year in most parishes, and the emphasis of most church services was on readings from the Bible and particularly on the sermon. Those things were slightly downgraded and celebration of Holy Communion was the most important aspect of worship. The s and s were the time when counties were setting up their antiquarian and archaeological societies, which as often as not were dominated by clergyman. There was a new interest in the architecture of the past, and in particular Gothic architecture and practically anything that dated from the Middle Ages and before the Reformation. The leading society to emerge out of this interest was the Cambridge Camden Society in , which took a great interest in really everything to do with churches: They were tremendously influential. This sort of revival required a complete re-equipping of churches, in terms of furnishings and fittings, vestments that the clergy wore, the chalices which they used for Holy Communion, all the other bits of kit and equipment which were needed to conduct services in the new and more elaborate way. Chancels came back into fashion, and then the idea of having a choir was brought in. Before the s no parish church had a choir sitting up in the chancel - it was a complete invention. Churches were almost starting again from scratch. Manuals were written, explaining in great detail what you do and when, which bits of equipment you used and what you should be wearing and who should be where, of which the most famous was the *Directorium Anglicanum*, published in . And then the whole process just sort of stops about the end of the 19th century. Church furnishers - people who can supply everything that goes into the church - are really a purely 19th-century phenomenon. By there were . That makes 42 church furnishing companies in London alone. After , the numbers stay more or less steady until about the First World War, then they drop away again, and in fact,*

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of the 42 companies that were listed in in London, only two are still in existence. If you look at their catalogues, they were selling absolutely everything that you would need: They all issued catalogues, these firms, and you could either simply pick something straight out of the catalogue or you could ask them to do something specifically for your church. And they would have their own designers working for them. Equally, they might be made-up by smaller specialist joiners. Considering the prevalence of the Gothic style, would designers of church furnishings be a distinct group of people from those serving a domestic market? Yes, there certainly was some overlap, and yes, people did like to have Gothic-style furniture and so on in their homes as well as finding it in churches. Most church furnishing companies were probably not producing domestic furniture. In fact in the s they branched out into domestic art furniture, as it was called at the time, using well known domestic designers like Bruce Talbert and Moyr Smith. So in that firm there was certainly some overlap. What explains the decline of this industry? I think there was partly a change in taste away from the mass-produced. There was quite a strong reaction against the idea that you could just go to a catalogue and pick a design and buy something off the shelf. And this coincides with the rise of the Arts and Crafts Movement and the feeling that everything should be individually produced. If you go to one of the great Arts and Crafts churches of the 19th century, things are not going to have come from one manufacturer, from one supplier. And in any case, it is in the end a finite market and there must come a point when most churches are equipped.

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### Chapter 3 : Church Furnishing in 19th-Century England - Victoria and Albert Museum

*Victorian Church Building and Restoration in Suffolk [Anne Riches] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

Not surprisingly, Hoo church was threatened with redundancy in the s, but has ridden that storm to survive today, with regular services in conjunction with the church at Charsfield , a mile or so off, with which Hoo has long formed a joint ecclesiastical parish. The tower is 16th century red brick, the top a rather harsh modern restoration, and is most singular. If it looks familiar, it might be because this was the church in the film *Akenfield*. Although the book was based on neighbouring Charsfield , the graveyard of the church there was too small to allow for filming. Despite the fact that this building is not particularly historically significant, there is something very special about it. Come here on an afternoon in winter, with the shadows creeping in across the fields. Gaze out southwards across the gentle valley, with Charsfield tower peeping through the mist below. Or on a sunny day in late spring, with the hedgerows all about burgeoning, full of flowers and birdsong. St Andrew and St Eustachius is remote in the fields, with only Hoo Hall and the old rectory for company. And there can be few plainer, simpler interiors than that of St Andrew and St Eustachius. As at nearby Campsea Ashe and Easton, the nave and chancel running together form a tunnel-like effect, opening out into the light of the large east window. There is no coloured glass. The furnishings are similarly simple and homely, and all in all the effect is of the peace of a rustic space which cannot have changed a great deal since the Victorian refurbishment, apart from the addition of a couple of icons. The building seems to rest easily in the dim quietness, as if this solitude suits it. The dedication is unique, but I am afraid that it is not authentic. The medieval dedication may have been to St Eustace, or it may have been that there was a shrine altar to that minor saint here. After the Reformation, church dedications fell into disuse. But the Enlightenment of the 18th century saw a renewed interest in history. The modern dedication arises from a double possibly triple error of those days. He may have missed the actual dedication completely, and many of these documents are now lost. So, he conflated the two Saints into an undeniably attractive and interesting combination. When the dedications of Anglican parish churches were restored to them through the enthusiasm of the Oxford Movement in the 19th century, this was based on the work of these well-meaning but inaccurate antiquarians; Willis had published his results as *Parochiale Anglicanum* in But not this one. Two delightful idiosyncrasies complement the dedication. One panel of the otherwise typically East Anglian font features a standing figure on a shield - who could he be? Also, the rood loft stairs are in a window embrasure as at Whepstead , Shottisham , Oakley and elsewhere - but here, they head westwards rather than eastwards. I was struck by the number of names on the First World War roll of honour. How could such a tiny parish have sent off so many of its young men? Pondering this, I came outside and found an old boy cutting the grass. I told him about the flooding of the ford at Marlesford, but that was nearly six miles back, and so I suppose that I might just as well have been talking about something which had happened on Mars. Suffolk is an insular county, despite its proximity to London. But its people are almost always quietly friendly, and this little church is open to strangers and pilgrims every day.

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## Chapter 4 : Church Building and Restoration in Victorian Glamorgan, , Orrin

*Victorian church building and restoration in suffolk: a supplement to H. Munro Cautley's Suffolk Churches. With a list of lost and ruined churches / compiled by John Blatchly and Peter Northeast.*

Tile Gazetteer Index The inclusion of a site in the Tile Gazetteer does not guarantee any availability of public access nor that any listed site remains in existence or is unchanged. Suffolk can hardly be recommended to tile enthusiasts. A handful of locations have good early sixteenth century Italian-style terracotta; however, better examples of this short-lived fashion in building materials exist to north and south of the county in Norfolk and especially Essex, where it first took root in East Anglia. Heveningham Hall and Great Saxham Hall although access to both is difficult , and to a lesser extent Ickworth, have good Coade stone, while the Ancient House in Ipswich has an unusual delft tile panel. As to Victorian tiles, Suffolk had its share of church restorations, often carried out by the local diocesan architect Richard Phipson, and some new churches were built, but in most cases the tiles usually by Minton or Maw were pretty unremarkable; an exception is St Agnes, Newmarket, where the extensive Spanish-style tilework may be by Frederick Garrard. These four sites are grouped together just a few miles north of Ipswich and lie about twenty miles north-east of Layer Marney in Essex, where Sir Henry Marney began to build a palace on his country estate around ; the gatehouse is notable for its use of near-renaissance style terracotta decoration. The Layer Marney terracotta workshop was broken up around , after which the craftsmen appear to have been responsible for creating a series of Italian-style terracotta structures in Suffolk the windows of the Barham area and Norfolk the north-west Norfolk halls and four related church monuments. They date from around and have decoration made from the same moulds as used at Barham and Barking see above. EASTON The octagonal dairy in the grounds of Easton Farm Park was built in for the Duke of Hamilton; the floor tiles surrounding its octagonal marble fountain incorporate the family crest, while stained glass in the doors shows the Hamilton monogram. This lavish dairy was built during the aristocratic vogue for such buildings following the completion of the Royal Dairy at Windsor in The twenty-five bay Palladian exterior of the Hall was designed about by Sir Robert Taylor, while the interior, completed in , is the work of James Wyatt. The stuccoed brick exterior has a fine display of Coade stone including urns, recumbent lions, caryatids and griffin plaques. There is more Coade ornament on the orangery, designed in the s by Wyatt. Some tiles are pseudo-mosaic, in that they appear to be two tiles but are in fact a single tile. The images on one have an equestrian theme while the other displays mostly landscapes and animals. Just north in Tower Street is the Church of St Mary-le-Tower, which was completely rebuilt in by Richard Phipson , who was to be diocesan architect during Although the nave wall tiling has been removed, there is lavish chancel tiling and the floor tiles bear the boar symbol of local banker Edward Bacon, who funded part of the rebuilding. To the north-west at 46 Norwich Road is the Maharani Restaurant, which started life as a fishmonger and purveyor of game and has an excellent pictorial tile panel to prove it. The Essex architect-priest Ernest Geldart rebuilt its nave and restored its chancel in , installing encaustic floor tiles supplied by W. It was put up by Consolidated Fisheries, probably between the wars but possibly a little earlier, and taken over by Boston Deep Sea Fisheries around The entrance hall is paved with panels of Minton encaustic tiles set between marble strips. Although this floor is relatively early, dating from around , it incorporates green and bright blue tiles as well as the more usual buff, red, brown, black and white. Suffolk Roundup Mustow House, 1 Mustow Street, Bury St Edmunds has an encaustic tiled floor designed specifically for this site with rich classical motifs. Inside All Saints Church, Lawshall, on the west wall of the nave close to the tower, is a blue and white-tiled war memorial plaque dating from ; it commemorates a Dutch pilot killed nearby in Medieval tiles have been reset in a piscina in the chancel of All Saints Church, Sudbourne; restoration of the church in included the installation of tiled floors throughout. In addition, there are medieval tiles at the following churches: A listing of opus sectile, ,

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## Chapter 5 : Church of St Andrew, Melton, Suffolk

*Riches, A, Victorian Church Building and Restoration in Suffolk, (), Book cover links are generated automatically from the sources. They are not necessarily always correct, as book names at Amazon may not be quite the same as those used referenced in the text.*

The Temple Church, Temple, London: Landow , remaining photographs by Jacqueline Banerjee , who also retrieved the Victorian illustrations. Click on all the images for larger pictures. This element of the building is the largest of only four such churches in England built after the First Crusade, and modelled on the rotunda of the Church of the Holy Sepulchre in Jerusalem Burge The rectangular or oblong part of Temple Church, which forms its chancel, extending to the east end, with "three vaulted aisles of equal length" Smirke 1. Both photographs were taken from Church Court. Norman at one end, Gothic at the other, the church has been termed a "hybrid" Crook Not that it was somehow cobbled together. There is evidence that a square element was planned from the beginning. The Knights Templar, who founded it on land beside the Thames granted to them by Henry II, often built "a round tower at the west end of a square church" Addison The square part was then extended in the thirteenth century, when Henry II thought of being buried here Jenkins The restoration of this prestigiously located church in the early Victorian period was a high profile undertaking. The architects involved were important ones. As Joseph Mordaunt Crook has explained, the work initiated by Savage went so far over estimate that he lost the commission. Having been defrauded by an unscrupulous mason, he was ruined in the process. The effort "to return the church to what was believed to be its original, ideal [Templar] form" Whyte in attracted much attention, and proved to be "an early landmark in the history of the Gothic Revival" Crook 39 " though not necessarily in the way that Crook suggests. The task was a complicated one. The church had changed hands several times over the years. In the fourteenth century it had been given to the Knights Hospitallers, who in turn leased it to lawyers from the adjacent Inns of Court. To this day, Inner Temple lawyers are expected to sit to the south, those from Middle Temple to the north. Over the years, various different architects had been involved too. Most notably, Sir Christopher Wren added buttresses and battlements to the church in New plasterwork and whitewashing changed the look of the interior as well. But, for all that, the church was not adequately maintained, and entered the nineteenth century in urgent need of attention. Earlier work by Robert Smirke in had not been radical enough to halt its decay. Inside, the "two parts of the church are connected by three large pointed arched openings, and much skill is thought to have been shown in overcoming the great difficulty of uniting in a harmonious manner two such dissimilar forms" Smirke 3. Simon Jenkins describes this door as "a complex work of colonnettes carved with lozenges and other motifs," expressing surprise that "the Victorians did not recut or restore it" In fact they did restore it, but then applied a coating that unfortunately hastened its decay see Griffith-Jones, ff. They also provided a new door, since the present one was of a seventeenth-century design that Smirke, with his eye on the Templar past, considered "unsuitable" 3. What the s restorers wanted first and foremost was to preserve the structure of the building, since "very extensive repairs" were now "absolutely required for sustaining the edifice. The medieval past was to be preserved and if necessary reinstated at all costs. The Interior The interior of the "rectangular" church, or chancel, as it is today. Because of an air-raid that gutted the church in May , the Victorian decorations can no longer been seen: Smirke himself admits that there were differences of opinion about the "mural painting," but insists, "vestiges were met with, sufficient to warrant the conclusion that the whole was painted much in the manner that we now see it" 6. These feature Henry II, who, like his father, had strong links with the Knights Templar " as mentioned above, the church was extended to provide his mausoleum. All except Matthew appear in emblematic form: Mark as a lion, Luke as an ox, John as an eagle. This was presented to the church by Thomas Willement , the eminent stained-glass artist, whose roundel still survives in the circular nave see below , and who was very much involved in the internal decoration of the church. This shows the emblems of the Inns of Court: Pegasus for the Inner Temple and a lamb for the Middle Temple. On

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the other hand, it is also far removed from the "correct, narrow and dull" prescriptions of the Cambridge Camden soon to be known as the Ecclesiology Society Saint 8. From these illustrations it is clear that, striving to reverse the repairs and "beautifications" of the seventeenth and eighteenth centuries Burge 10 , Savage, Smirke and Burton really did do their best to turn the clock right back to the early days of the church "in its original, ideal [Templar] form. His skills were called on not only for the stained glass but for the painted decoration as well. His taste and judgement were both highly respected, and his productions, often owing more to his love of heraldry than to the scriptures, were much admired: Fittings and Fixtures in the Nave: What mattered though was the general suitability of the fitting. This, like the new door, was "ornamented and strengthened with scroll-work of hammered iron" Smirke 6. According to William Burge, these curiosities were restored in the s "with great skill and judgement" by a Mr [Edward] Richardson 67 ; but they were damaged during the air-raid mentioned above. When all was complete, the church must indeed have been redolent of the Middle Ages: He also praises the Cambridge Camden Society for its influence. Crook credits the Ecclesiologists too, saying that this marked the time when "ecclesiology engulfed antiquarianism" William Whyte, however, is surely nearer the mark in suggesting that the restoration was a monument to a period "before the full impact" of that Society ; emphasis added. Seen like this, in other words, as standing somewhere between antiquarianism and ecclesiology, the Temple Church occupies an important transitional step in the history of church restoration. The Round Church with the conical roof added by Smirke and J. St Aubyn in This is from the frontispiece of W. The church has continued to change. Smirke and the prolific church-restorer James Piers St Aubyn undertook more work in In particular, they added a conical roof to the Round Church, pointed rather than domed like the one it had once had. But the tide was already beginning to turn, and even the late Victorians were beginning to use the word "Vandal or Vandalic" in connection with mock Gothic "as distinguished from the real thing" Loftie Then, on 10 May , all the Victorian restorations and alterations were swept away by incendiary bombs. Among the surviving fragments were the roundel in the Round Church by Willement, and four other slightly later Victorian windows, three by the well-known firm of Ward and Hughes, one signed just by Henry Hughes see Eberhard. To many at that time, when Victorian architecture was out of fashion, it seemed an ideal opportunity to rebuild the whole church in its earlier form "that is to say, to take it back not to its Templar days, to what it was before the "vandalism" of the Victorian restorers. But many would now agree with Whyte that this was an irreparable loss both to London and to our understanding of Victorian restorations. An Account of its Restoration and Repairs. Stained Glass and the Victorian Gothic Revival. Manchester University Press, Some Details of Damage and Repair, David Park and Robin Griffith-Jones. The Inns of Court and Chancery. The Temple Church in the Nineteenth Century.

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## Chapter 6 : £1million worth of restoration improvements in Southwold | CofE Suffolk

*The Victorian restoration was the widespread and extensive refurbishment and rebuilding of Church of England churches and cathedrals that took place in England and Wales during the 19th-century reign of Queen Victoria. It was not the same process as is understood today by the term building restoration.*

Suffolk and Norfolk between them have more than medieval churches, one in eight of all in the British Isles. Suffolk, the smaller county, has of these, giving it something like one medieval church per thousand population. Norfolk has about one per eight hundred people. The population was much smaller in medieval times, of course, and it has been observed that there can never have been a time when all these churches were full. But this is to miss the point, since they were not built for the congregational Anglican worship they are mostly used for today. Before the Reformation, these were all Catholic churches, and were built for Catholic worship. Not just for the celebration of Mass, but for private devotions, the sacraments and prayers for the dead. We need to remind ourselves of this if we are to appreciate fully what our ancestors have left behind. A popular image of a rural parish church is the Harvest Festival, providing a thread of continuity since time immemorial. But Harvest Festivals were only invented in the s. We think of the Christmas Eve service of lessons and carols, with the candles flickering on the altar. But altar candles had been banned in Anglican churches since the Reformation until the end of the 19th century, and the first festival of nine lessons and carols was only held in the early part of the 20th century. There are threads of continuity. But we need to look for them. The Suffolk church - an invented tradition? I am going to suggest that the typical Suffolk village church is essentially a 19th century invention. This is generally true, even where the bulk of the church building is medieval. There are few Suffolk churches that the 19th century left untouched. Even when the Victorians did not make structural alterations, the liturgical plan of virtually every Suffolk church is that asserted by the Cambridge Camden Society and Oxford Movement Tractarians in the second half of that century. There are even fewer Suffolk churches where that 19th century liturgical integrity has been altered since. Between about and , almost every Suffolk church went from being a preaching house, to being a space in which Holy Communion might be celebrated in a fitting manner. Chancels, in many cases closed since the Reformation and used as offices and vestries, were opened up. At Bramford , Little Bealings , Wickhambrook and elsewhere, the benches were turned to face the Holy Table in the east after several hundred years facing a pulpit in the west. Medieval fixtures and furnishings, forgotten, ignored or neglected for hundreds of years, were uncovered during restorations and enthusiastically pressed back into service. The plan was to restore the Catholicity of the Church of England, and by the beginning of the 20th Century the Anglo-catholic movement was fully in the ascendant. Churches restored at this time show the vision of the reformers - witness the triumphalism of Lound and Kettlebaston , for instance. Part of this 19th century vision, born of both the Romantic Movement and the Anglo-catholics, was a restoration of tradition. Until that point, the Church of England had been proud of the break that had happened at the Reformation in the midth century. It defined the nature of the church. Now, the Reformation was presented as a necessary evolution from the medieval church to a modern church stripped of corruption and Papist excesses. It became an evolution which was at once smooth and popular, bolstered by triumphalist national history. Thus, it was necessary to heal the fracture by restoring churches to their pre-Reformation integrity. This affects our reading of any medieval church, since the past has been tinkered with. The world we see is not as we had believed it to be. The completeness of this revision, from the idea of a fracturing Reformation, to one of a smooth transition, has become so firm that we will find no shortage of church guidebooks decrying the Victorian restorers. The problem is, it is easy to imagine that the Victorians were altering perfectly good medieval interiors. This is simply not the case. Churches had undergone traumatic and radical alterations inside throught the period from to about In many cases, especially in the middle years of the 19th century, real attempts were made to restore something like the original architectural and liturgical integrity of the church. Even when this was not the case, a large minority

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perhaps, in Suffolk, a small majority of English parish churches had, by the early years of the 19th century, fallen into a terrible state of repair, a problem made worse by the moribund state of the Church of England. The Oxford Movement not only brought new life to the churches, it revived the Church of England itself. We need to be wary of accepting an invented tradition. We need to remember that the 16th century Reformation in England and particularly in East Anglia was a violent, traumatic and destructive event, far moreso than the excesses of Dowsing and the puritans years later. The churches as they are today would have been anathema to a CofE member of the 17th and 18th centuries. Very often, we are seeing in a medieval church a Victorian vision, a Romantic Movement image, of the medieval world. Even where this work continued into the 20th century, as at Lound and Southwold , it was the impetus of the 19th century vision that has powered it. It is only by looking more closely that we can begin to tease out the real strands of continuity. This is important, because these strands are our history. The great period of prosperity in Suffolk was the 15th century, which is when the grandest Suffolk churches were built. In the south of Suffolk are the great wool churches, although more properly these should be called cloth churches, since it was the manufacture of cloth that created the wealth to pay for them. The wool came mostly from the Cotswolds. There are also the great churches of the coast, built on the wealth of the ports that exported Suffolk cloth To drive up the River Brett from Hadleigh through Kersey and Lindsey to Lavenham , or up the River Stour from Sudbury through Long Melford and Cavendish to Clare , is to drive through the industrial heartland of medieval Suffolk. The churches along the way reflect the great wealth generated at that time. Similarly, you can diverge right off the main Ipswich to Lowestoft road every few miles, and end up at a spectacular perpendicular church, none more so than Holy Trinity at Blythburgh , which is bang on the A But there are many more less famous churches that are equally fine and equally rewarding. The age-old heart of the community. We have already said that the churches were built primarily for the Catholic Church to do the work of Christ in administering word and sacrament to the people of the parish. What else were the churches used for? So, they were used for meetings and entertainments, for celebrations, and for the regular business of the village. However, we must always assume that any church is built on the site of an older one, since this so often proves to be the case. So Sweffling , for example, which is now a pretty little church, must once have been a fortress on a hill. The churches were used for all social gatherings, at a time when popular religion was much more social than it is now. There was no stark contrast between the communitarianism of medieval Catholicism, and the regular expression of social relationships. The early medieval period. All but 3 of the rest are in Norfolk. Why were they built? Some have argued that they were originally defensive towers, and, indeed, in almost every case they are much older than the body of the church that stands against them. But not in every case, and only one of them stands alone. However, to look up at the great round tower of Wortham is to see that some defensive purpose must have been intended there. But that cannot have been the case for the majority. Other people have argued that they were lookout towers, or beacons, although surely that would be true of any high point? More extremely, they have been declared ancient wells, revealed as the land eroded. Culturally, round towers became the norm, even in those areas by the sea where stone was available - indeed, it has been suggested that it is actually harder to build round towers than square with flint. But ideas from the continent, and solid stone too, began to flow into England, and by the time the great Suffolk churches were built, the age of the round tower was long-past. Suffolk also had one of the greatest Norman abbeys, at Bury St Edmunds. The ruins are haunting, despite their setting in a municipal park, and to visit cathedrals over the border in Ely and Norwich is to imagine what might have been here. So far, English Heritage have not got their hands on it, so you can visit it for free. Despite the wealth of the late medieval period, there are some fine small-scale Norman survivals, mostly in out of the way places like Wissington and Thornham Parva. Going still further back, there are the amazing ruins of South Elmham Minster , hidden in the woods and still barely understood. The Reformation and after. What happened at the Reformation in Suffolk? These included statues of Mary and the saints nearly all of which disappeared very early , so-called Doom paintings and other large scale representations of intercession for instance, Mary tipping the balance of the scales at Cowlinge , which fortunately was whitewashed and

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saints on the parclose screens of chantry chapels. Unlike the roods and rood lofts above them, rood screens were usually retained, unless the local reformers were very enthusiastic, and later on their retention was required by law under Elizabeth I. The saints on the roodcreens usually were either painted over, or had their faces scratched out as a salutary warning. What survived this early iconoclasm? For very practical reasons, stained glass windows survived, simply because of the vast expense of replacing them with plain glass. It only survived in any quantity where the local family was important enough to protect it, as at Long Melford. Bench ends and fonts which had representations of the Catholic sacraments and teachings had also survived the Reformation for practical reasons, and Dowsing vented his furious cold logic on these as well. Wall paintings were usually painted over, since this was the simplest way of removing them even if Dowsing had visited Wenhaston, he would not have seen the Wenhaston doom - it had been hidden for a hundred years by the time he cut his swathe across the county so they survived the Reformation and the Puritans. More intellectual, less graspable aspects of Catholic theology also survived - piscinas, aumbries, sedilias, inscriptions, etc. More practically, images in difficult to reach places roofs, external turrets, etc also survived. They have been viciously excised from a brass at Stutton where they were in English and hacked out of at least one of the memorials at Kedington. He also demanded the lowering of altars, which entailed the removal of chancel steps - most of those surviving today are Victorian replacements, although those at Badingham are original, since it would have been an impossible task to remove them! He demanded that churchwardens climb into and onto roofs to remove the hard of access images that survived the reformation. Some Catholic practices had crept back into use in the early 17th century under the influence of Archbishop Laud, and Dowsing was keen to send those packing, too. It is important for us to remember that Dowsing was not working in isolation. There is considerable evidence to show that, in Suffolk, the puritans were tremendously popular, and it was very unusual for Dowsing to encounter any resistance. He was welcomed with open arms at Otley, and at many of the Ipswich churches. Rare occasions of resistance were at Metfield and Covehithe; and also at Ufford, with good reason.

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## Chapter 7 : Suffolk - an introduction

*Some remains of the priory buildings can still be seen in the churchyard to the east. In the church was badly damaged in a fire that devastated the whole town, leading to major restoration work on the church, which was then restored again in Victorian times.*

Chancel C14 with C15 alterations. North and south chapels mid C15 with later alterations. South aisle later C15, incorporating C14 south door. North aisle, clerestory and nave arcades c. 1400s. Restoration s. 1860s. Further alterations and additions of early C20 by T G Jackson. Tower of brick and flint faced with knapped flint. North aisle mainly brick with some septaria and roughly-dressed stone. South aisle brick and snapped flint. Later stucco to aisles, now removed. South porch and chancel rendered above plinth. West tower with passage through, 5-bay aisled nave, south porch with parvise, 2-bay chancel with single-bay chapels to north and south. Much weathered flushwork above. Wide north and south arches to passage. Date plaque above south arch now illegible. Passageway retains vault shafts. West doors have linenfold panelling and enriched central baluster. West front has C20 paired traceried windows and is surmounted by C18 octagonal bellcote. Tudor-arched 3-light Perpendicular windows. Battlements throughout enriched with carved shields. South porch of 2 storeys with domed stair turret to west. Flushwork plinth and diagonal buttresses with niches. Pointed arch, the inner order on responds, with continuously moulded jambs enriched with shields. Hoodmould surmounted by square label with encircled quatrefoils and mouchettes in the spandrels. Single-light window to parvise under square label. Large 4-light windows with Perpendicular tracery. Polygonal 3-stage stair turret to east surmounted by finial, with the mullet device of the De Veres, Lords of the village manor of Old Hall from Square moulded surround with outer colonettes and decorated spandrels. Clerestory has 3-light segmental-pointed windows with Perpendicular tracery. Chancel and Chapels have 3-light windows with Perpendicular tracery. Diagonal buttresses to chancel and 5-light east window. Pointed chancel arch on triple responds. Original roofs to south aisle and chancel. Nave roof of Angle corbels to south chapel, reroofed Easter Sepulchre with C15 wall painting. Wall monuments to William Jonar, and to Edward Lambe d. Early C18 marble chest tombs to Chaplin and Parker families in south chapel. TM This text is from the original listing, and may not necessarily reflect the current setting of the building.

## Chapter 8 : St Mary's Church, Bungay, Suffolk | The Churches Conservation Trust

*victorian church building and - 3. Victorian Church Building and Restoration in Suffolk. A supplement to H. Munro Cautley's Suffolk Churches.:With a list of Lost and Ruined Churches compiled by [PDF] Encyclopedia Of Phytochemicals: Volume calendrierdelascience.com St edmundsbury & ipswich | visit suffolk churches Many are in designated Areas of Outstanding Natural Beauty and unrivalled for their Suffolk.*

## Chapter 9 : English Buildings: Bury St Edmunds, Suffolk

*Church of St Andrew is a Grade II listed building in Melton, Suffolk, England. See why it was listed, view it on a map, see visitor comments and photos and share your own comments and photos of this building.*