

into the walls on either side and the doors leading into the passage that connects the two structures are awkwardly placed, off-centre and in corners. Clearly it added greatly to the convenience of the place as a residential retreat.

9 A manuscript account of the castle (Alnwick Castle Archives), written in 1785 by a local man, Peter Waddell, lays considerable stress on the height and airiness of the apartments created in this manner. The quatrefoil windows introduced by Paine at Alnwick seem generally to have lit the upper level of the state rooms.

10 For Paine's Gothic work and reconstruction of Alnwick see Peter Leach, *James Paine* (London, 1988), Chapter 5, pp. 135–44, 171–72.

11 For Paine's work at Raby see P. Leach, *Paine*, pp. 136–38; A. Rowan, 'Raby Castle, Co. Durham', *Country Life*, 1 & 8 January 1970, and 'Gothick restoration at Raby Castle', *Architectural History*, 15 (1972), pp. 23–50.

12 *The Buildings of England, Northumberland*, p. 145.

13 For John Bell generally see Colvin, *Biographical Dictionary of British Architects*, 3rd edition (1995), p. 119. The collection of watercolour views at the castle includes two pictures of the new mill at Denwick. Bell's involvement in the design of the ruin on Ratcheugh Crag is established by a drawing at the castle by John Lambert entitled 'The mock-ruin at Ratch-Heugh near Alnwick, Northumberland, drawn from Mr. Bell's original design'.

14 Bell's range of offices at Alnwick Castle, before its alteration by Salvin, is illustrated in *Country Life*, 8 December 1988.

15 For Paine's drawing of the Raby farmhouse see Leach, *Paine*, Pl. 155 and A. Rowan, 'Gothick restoration at Raby', Fig. 10a.

16 The quatrefoil at Hulne Priory contains two Coade-stone plaques with profile heads of the Duke and of the Duchess which were also incorporated into Adam's Brizlee Tower and at various locations in the castle. At Hulne they appear to be a late introduction as the outline of a rectangular opening, possibly for an earlier dummy window, appears above and below each quatrefoil.

17 'Gothic restoration at Raby', Fig. 10b.

18 The doorcase in the Neville tower bedroom is illustrated in *Country Life*, 1 January 1970, Fig. 3.

19 Leach, *Paine*, p. 138.

20 I am obliged to Sir Howard Colvin for suggesting the possibility of Shepherd's involvement at Hulne.

21 *Gentleman's Magazine*, Part 1 (1812), p. 601. See also Colvin, *Biographical Dictionary*, p. 865. A watercolour showing the chancel as refitted by Shepherd and dated 1857 is preserved in the church. It records the pulpit, galleries, screens, vaulted ceiling and box pews, all of which were removed by Salvin in 1863.

22 The use of the same Gothic cornice at the Hulne garden house and Ratcheugh Crag suggests to David King 'that both buildings were the work of the same architect.' See King, *The Complete Works of Robert and James Adam* (London, 1991), p. 392.

RAMSGATE CEMETERY CHAPEL

by GAVIN STAMP

In architectural history, there can be no substitute for seeing a building for yourself. To my shame, after almost a quarter-of-a-century pursuing George Gilbert Scott junior, I have at long last been to see one of his unpublished but documented works and discovered that it is one of his most important and interesting — a key design in his move towards the adoption of an English Late Gothic style for which he would become known. My only consolation is that nobody else interested in Scott seems to

have visited it either or realized its significance — although the building had been listed by English Heritage as being by the architect's father, Sir Gilbert Scott.

My excuse is one of the several problems that beset any biographer of 'Middle Scott' (1839–97), which is that all his drawings and professional papers were destroyed in a fire in his chambers in Cecil Street off the Strand in September 1870. The consequence is that Scott's early works — both independent commissions and jobs handed on to him by his father — remain largely undocumented. This is the case with, say, the Church of St John the Baptist at Busbridge in Surrey, a building of 1865–67 ostensibly the work of Scott senior but attributed on stylistic grounds — by Goodhart-Rendel, amongst others — to his son.

Now with the new cemetery at Ramsgate in Kent, I knew from Scott's surviving account book and from a few surviving drawings in both the collections of the British Architectural Library (RIBA) and the Victoria & Albert Museum that he had designed a chapel and lych-house there in 1870 or earlier. However, these drawings depict a small and unremarkable building which I erroneously took to be a chapel, so — culpably — I never went to see it. In fact, these drawings were only for the 'lych house' or mortuary next the boundary wall (now disused and overgrown) and not for the principal building in the centre of the cemetery. This is a remarkable double chapel dominated by a central tower which terminates the axis from the arched entrance lodge — itself an interesting building which combines Gothic with elements from the new 'Old English' style: half-timbering, tall brick chimneys and dormer windows.

This lodge and superintendent's residence, 'built after the Belgian model', is an early instance of Scott's being 'a master and a leader of the "Queen Anne" revival', as E. W. Godwin put it in 1878.¹ But it is the double chapel which may well be a landmark in the history of Victorian architecture. There is not a trace here of the Continental Gothic influence so fashionable in the 1850s and 1860s. Rather, the style is pure English and — by mid-Victorian standards — dangerously *late*. Built of flint with Bath stone dressings, the double-chapel is in Flowing Decorated Gothic and several of the windows are square-headed — a feature which later provoked particular outrage when the design of Scott's demolished masterpiece, St Agnes', Kennington Park, was published in 1875.² Either side of the central tower, the chapels — Anglican to the right, or east (and still intact, with all its original fittings) and Nonconformist to the left (since converted into a waiting room) — are of equal height and length, but deliberately contrasting in the disposition of doors and windows. Complete axial symmetry evidently remained anathema. The tower itself, with its square corner stair turret, has a small pitched roof set within a battlemented parapet and seems (externally) like the crossing tower of a Kentish medieval church.

Indeed, the Ramsgate Cemetery Chapel is quite unlike the usual spiky mid-Victorian cemetery architecture; rather, it looks like a country church in its churchyard. What, above all, comes across is its discreet Englishness in contrast to contemporary High Victorian Gothic. And in this it was surely most unusual at the time. Now the pioneer in the profound reaction against Continental Gothic which took place around 1870 is usually taken to be the church of All Saints, Jesus Lane, Cambridge, designed by Scott's old friend G. F. Bodley, who later criticized what he

called the ‘“Victorian Style” . . . that shallow, conceited and futile attempt to outdo the works of the past by coarseness and what is vulgarly called “go” in design.’³

Michael Hall discussed the importance of this Cambridge church in *Architectural History* in 1993.⁴ As built, it was first designed in 1862 in what the *Ecclesiologist* described as ‘a severe, but graceful form of Early-Pointed’, also observing that ‘we note, with some satisfaction that Mr. Bodley has restricted himself to pure English forms. The time for a reaction from exclusively French or Italian types has at last arrived.’⁵ But Bodley later altered the design and it was not until the spire was added in 1871 that it emerged as a complete statement in fourteenth-century Decorated Gothic. Other landmarks in this development were St Salvador’s Episcopal church in Dundee, designed in 1865, and St John’s, Tue Brook, Liverpool, designed in 1868 shortly before Bodley entered into partnership with Scott’s friend and contemporary, Thomas Garner. And, very shortly afterwards, Scott designed his Ramsgate chapel.

The site was on rising ground to the north of the town. The minutes of the Ramsgate Burial Board reveal that Scott was first approached in August 1869, that his plans were delivered in November and that Henry Bell Wilson’s tender of £1,882 to erect the chapels was accepted in January 1870.⁶ The cemetery was consecrated by the Bishop Suffragan of Dover in March 1871.⁷ The total cost may have been near £6,000.⁸ G. T. Nesfield, ‘the eminent landscape engineer’, laid out the ground while Scott designed the enclosing boundary wall, of flint and red brick. Why Scott was appointed architect is not clear, but as his father had built Christ Church — whose parish was involved with the new cemetery — in 1846–48, he may have been approached only to pass the job on to his eldest son.

This was a momentous commission for Scott in that the chairman of the burial board from its inception in February 1869 was the Vicar of Ramsgate, the Revd Charles Carus-Wilson, who would move to Leamington in 1871 and commission him to design his finest surviving church: St Mark’s, New Milverton. In 1874 Carus Wilson was irritated that Scott’s perspective of his second design for the Leamington church was exhibited at the Royal Academy and published in *Building News*.⁹ His family had earlier experienced exposure in the public press, for he was the son of the Revd William Carus Wilson who, following the publication of *Jane Eyre* in 1847, had gained notoriety as the proprietor of the Clergy Daughters’ School at Cowan Bridge where the Brontë sisters had been so unhappy. It is possible, therefore, that Carus Wilson may well have disliked publicity and that this may account for the fact that Scott’s Ramsgate chapel was not noticed in the contemporary building press.

There is one last aspect of this commission which deserves comment. To any Victorian Goth, Ramsgate was associated with the great Pugin, who in the 1840s had built his home, The Grange, by the seat at Westcliff and then built the Roman Catholic church of St Augustine next door. Now if a remarkable aspect of Scott’s design is its asymmetry within an overall symmetry, this could well have been inspired by Pugin’s church, for St Augustine’s is also built of local flint (although knapped rather than whole) and the elevation towards the sea is symmetrically massed around the crossing tower and projecting south transept. Asymmetry, however, is introduced by the differing fenestration of nave and chancel and by the porch placed to the west of the transept.



Fig. 1 . *Ramsgate Cemetery Chapel*, by George Gilbert Scott junior, 1869–71
(Photo: Gavin Stamp)

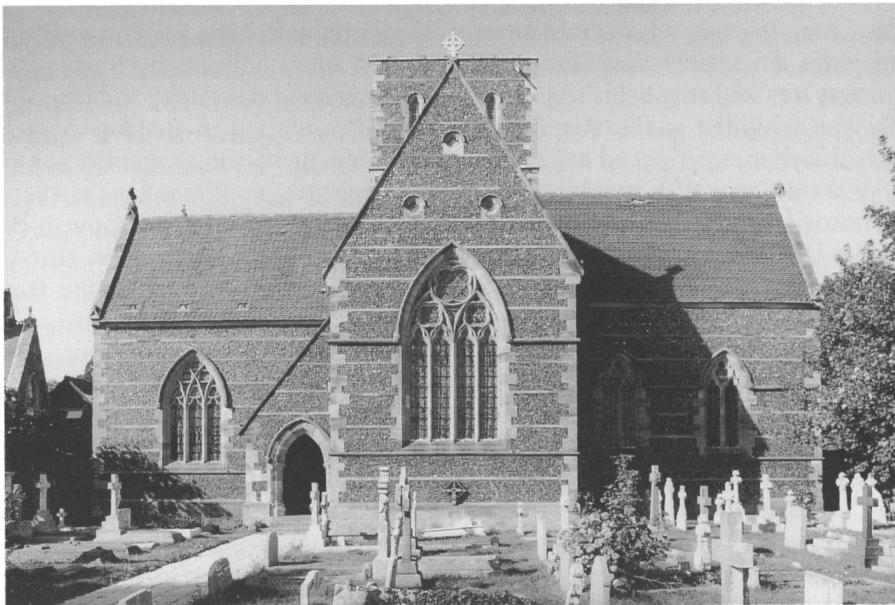


Fig. 2 . *St Augustine's Church, Ramsgate*, by A. W. N. Pugin, 1845–50
(Photo: Gavin Stamp)

'Do you know I have become a great admirer of late work, and perpendicular,' Scott had written to his father's assistant, J. T. Irvine, in 1865; 'you will be pleased to hear this I know, you are fond of it. I believe intensely in English of all sorts, and let French go to the dogs.'¹⁰ Now, four years later, Scott was at last able to express this shift in taste in a complete new building. The reaction against Continental Gothic and the return to English and to late Gothic precedents is sometimes characterized as a move back to the tastes and ideals of Pugin. Scott's double-chapel at Ramsgate would seem to be an early expression of this: a design of great sophistication and beauty which was a conscious tribute to the master who had died in his house at Westcliff two decades earlier. It is now clear to me that it is one of Scott's best buildings, and certainly the one which marks his embracing of English Late Gothic. I should have seen it years ago, but to discover it now is all the more exciting.¹¹

ACKNOWLEDGMENTS

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NOTES

- 1 *The Thanet Advertiser*, 11 March 1871; obituary of Sir Gilbert Scott by 'E. W. G.' in *The British Architect*, ix, 5 April 1878, p. 156.
- 2 *Building News*, xxix, 16 July 1875, and correspondence in subsequent weeks.
- 3 G. F. Bodley, 'On some Principles and Characteristics of Ancient Architecture, and their application to the Modern Practice of the Art', in *The Builder*, XLVIII (1885), p. 295.
- 4 Michael Hall, 'The rise of refinement: G. F. Bodley's All Saints, Cambridge, and the return to English models in Gothic architecture of the 1860s', in *Architectural History* 36 (1993), pp. 103–26.
- 5 *Ecclesiologist*, xxiv (1863), pp. 127–28.
- 6 Thanet Branch Archive Collection, Ramsgate Library.
- 7 *The Thanet Advertiser*, 11 March 1871.
- 8 Scott's account book cites £4,258 but records of payments earlier than September 1870 may have been lost. In the list of Victorian cemeteries in Kent in Roger Honan, 'Municipal Cemeteries and Parish Overflows', *Bygone Kent*, vol. x, no. 1, January 1989, pp. 2–9, the estimated cost is given as £6,000.
- 9 *Building News*, xxvii, 11 September 1874, pp. 310 & 319; C. Carus Wilson to Scott, 26 September 1874 (British Architectural Library).
- 10 G. G. Scott junior to J. T. Irvine, 18 February 1865 (Royal Commission for the Ancient & Historical Monuments of Scotland, Edinburgh).
- 11 The author's study of the life and work of George Gilbert Smith junior is to be published by the Cambridge University Press.