

## Acknowledgements

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### **John Harvey**

Conference Organiser

## General Information

### **Conference Venue**

The conference is held at the School of Art, Buarth Mawr, University of Wales, Aberystwyth. All papers will be delivered in Lecture Theatre (312) on the first floor of the building. Public toilets can be found on the ground floor, to the left of the staircase. The Registration desk in the concourse will be staffed during the periods of official Registration periods, lunch, and coffee-break. Student helpers are assisting the running of the conference. They are identifiable by yellow badges.

### **Refreshments**

Lunch and coffee will be served in Room 301, on the first floor at the top of the second flight of stairs. Outside the designated periods, drinks and confectionary can be bought from vending machines in the Student Common Room, to the right of the Lecture Theatre.

### **Book Fair**

The Book fair, provided by Waterstone's, Arts Centre, Pengllias, is located in Room 305, outside 301. It is open during the periods of Registration and lunch. There, you can to buy a selection of books relevant to the theme of the conference.

### **Exhibitions**

A temporary Exhibition related to the theme of the conference can be seen on the main staircase National Library of Wales. A permanent exhibition of Calvinistic Methodist artefacts, entitled 'Trysorau'r Cyfundeb' ['The Connexion's Heritage'], is situated inside Oriel Gregynog, on the first floor. The Library is situated on Pengllais, below the main university campus. The exhibitions are open between 10 and 5 on weekdays. There is an extended lunch period on 16 April to allow delegates to visit.

### **Badges**

All delegates are issued with a badge at Registration. For reasons of security, please ensure that you wear it for the duration of the conference.

### **Useful Telephone Numbers**

School of Art (01970) 623460; Conference Office (01970) 621960; National Railway Enquiries (0345) 484950/(0845) 6040500; Taxis 625625, 627777.

## Conference Programme

The sessions are either 60 or 30 minutes in length. There will be a short period for questions from the floor at the close of each paper. The papers reflect the following strands or general themes:

- A** Architecture and Religion
- B** Theology, Liturgy, and Church History
- C** Architecture, Art, and Taste
- D** New Nonconformity
- E** Preservation
- F** Congregations and Community
- G** Nations and Countries

### Wednesday 14 April

2–3.30	Registration
3.30–4	<b>Introduction</b>
4–5	<b>Session 1 (B):</b> <i>Biblio-centricity and Its Implications for the Form and Decoration of Meeting-Houses and Chapels</i> (John Harvey)
5–5.20	Coffee
5.20–6.20	<b>Session 2 (B):</b> <i>Public or Invisible: Reformed Churches and Dissenting Meeting-Houses in the Dutch Republic</i> (Arie de Groot)
7.30 (for 8)	Conference Dinner*

### Thursday 15 April

9–9.10	Notices
9.10–10.10	<b>Session 3 (G):</b> <i>The Architecture of Protestant Dissent in England</i> (Christopher Stell)
10.10–11.10	<b>Session 4 (F):</b> <i>The Stronghold of Methodism: A Survey of Chapels in Cornwall</i> (Jeremy Lake)
11.10–11.30	Coffee
11.30–12	<b>Session 5 (C):</b> <i>The Print and the Pauper: The Portrait Print and Methodist Religious Life in the Late-Eighteenth and Early-Nineteenth Centuries</i> (Peter Forsaith)
12–1	<b>Session 6 (G):</b> <i>The Architecture of Secession Churches in Scotland and Those of Other Minor Denominations</i> (John Hume)
1–2	lunch
2–2.30	<b>Session 7 (F):</b> <i>The Rise and Fall of John Humphrey, Thomas Thomas and the Industrial Townships of Swansea</i> (Stephen Hughes)
2.30–3	<b>Session 8 (C):</b> <i>The Chapels of South West Wales: A Few Side-Ways Thoughts</i> (Robert Scourfield)
3–3.30	<b>Session 9 (E):</b> <i>The RCAHMW Chapels Recording Project: Attempting an Overview</i> (David Percival)
3.30–4	<b>Session 10 (E):</b> <i>Listing Chapels in Wales: Principles of Selection</i> (David McLees)
3.30–3.50	Coffee

3.50–4.50	<b>Session 11(F):</b> <i>Society and Religion in Nineteenth Century Wales</i> (Ieuan Gwynedd Jones)
4.50–5.20	<b>Session 12 (F):</b> <i>Voluntary Commitment as a Cultural Expression: Some Questions</i> (Stephen Woodhams)
7.30	Dinner*

\* *The Conference Dinner (14 April) and the Dinner (15 April), for Residential delegates will take place in the Wasdell Room on the first floor of Penbryn hall of residence, Pengllias.*

### Friday 16 April

9–9.10	Notices
9.10–10.10	<b>Session 13(G):</b> <i>The New England Meeting-House, 1630–1830</i> (Peter Benes)
10.10–11.10	<b>Session 14 (B):</b> <i>Meeting-Houses and Crypto-Nonconformity: The Revival of the Anglican Tradition in Post-Revolutionary Virginia</i> (David Holmes)
11.10–11.30	Coffee
11.30–12.30	<b>Session 15 (F):</b> <i>Conforming Landscapes: Architecture, Dissent, and Identity</i> (Bernard Herman)
12.30–2	Lunch
2–3	<b>Session 16 (B):</b> <i>The Architecture of Dissidence: Calvinism and Church Architecture in the Early-Modern Period</i> (Andrew Spicer)
3–4	<b>Session 17 (B):</b> <i>The Puritan Tradition in the Twentieth Century</i> (Christopher Wakeling)
4–4.20	Coffee
4.20–5	<b>Review and Conclusion</b>
5	Close

## Abstracts of Papers

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### **Session 1**

#### ***Biblio-centricity and Its Implications for the Form and Decoration of Meeting-Houses and Chapels***

(John Harvey)

The paper examines two contrasting influences of a Bible-centred theology on the architectural form and significance of the place of worship. The Reformation principle of *sola Scriptura* affected the rejection of all extraneous traditions that had grown up under Roman Catholicism, and to reassert the Bible as the only authority in matters of religious practice and personal conduct. The paper studies the implications of this axiom for religious representation and the place of worship. The theology of God's spiritual and formlessness nature and of the incarnation not only determined the anti-iconic stance of the Reformers and early dissenters but also shaped the form of the meeting-house and early chapel. The place of worship was a site of religious representation; its paired-down simplicity, an elegant corollary for both the unrepresentable God and the invisible nature of spiritual worship. The distinction that existed in the seventeenth and eighteenth centuries between the form and decoration of the Nonconformists' place of worship and that of the Israel's sacred places and Established-Church's buildings was less clear after the mid nineteenth century. The development of the classical, temple-like chapels was informed by antiquarian concepts of the Old Testament places of worship, and, in Wales, by a strong cultural association that was supposed to exist between the Welsh and the Jews. In this context, the paper establishes a number of salient visual analogies between the chapel on the one hand, and the Tabernacle of Moses and the Temple of Solomon on the other.

### **Session 2**

#### ***Public or Invisible: Reformed Churches and Dissenting Meeting-Houses in the Dutch Republic***

(Arie de Groot)

The Reformed Church was the public church in the Dutch Republic of the seventeenth and eighteenth centuries. Just like the Church of England, or the Lutheran Church in Germany, the Reformed Church took over the mediaeval Roman Catholic churches. New churches were built only in the new towns and quarters, or when the old church was destroyed. In theological matters the Reformed Church was independent. Nevertheless, the buildings were financed and managed by the (local) government. The mediaeval parish church, now the Reformed "Great Church", was a public building and an object of public pride. It possessed external embellishments (towers with carillons) as well as internal fittings (organs, stained glass windows, and public funeral monuments). As a result, the newly designed churches had a dignified appearance. The number of Reformed churches was restricted from one, in a village, to twelve, in a city – like Amsterdam. However, there were, at the same time, many other places of worship, including those of the Remonstrants, Lutherans, Mennonites, Quakers, Anglicans, as well as Roman Catholics and Old Catholics. These buildings were financed by the Dissenters themselves, and had to be unrecognisable from outside as places of worship. Only the Lutherans and, later, in the seventeenth century, the Jews, received permission to build churches and synagogues visible from the street. In my paper I compare a number of Reformed churches and Dissenting meeting-houses in the Seventeenth and Eighteenth centuries. A number examples show that some of the characteristics of Dissenting places of worship were still present in the nineteenth century, although by then all the denominations were equal before law.

**Session 3**  
***The Architecture of Protestant Dissent in England***  
(Christopher Stell)

Meeting-houses built in the early years of organised religious dissent, including the conversion of existing buildings, are seen as closely related to local vernacular architecture. The subsequent architectural and structural development of chapels is discussed. Some chapels in the North of England are found to be closely related to chapels-of-ease. Others, in more populous areas, mainly of the Presbyterians and Independents, needing to accommodate large congregations, develop recognisable individual characteristics of which the internally supported double roof is the best known. Further developments in roof construction and a change in axial alignment typify the work of the later eighteenth century. The architectural treatment of the greater meeting-houses of the eighteenth century is contrasted with some later and lesser examples to the conclusion that Nonconformity in style rather than uniformity is a natural concomitant to religious freedom.

**Session 4**  
***The Stronghold of Methodism: A Survey of Chapels in Cornwall***  
(Jeremy Lake)

Methodism in Cornwall found few national parallels for the dominance which it held over other forms of Christian worship in the nineteenth and early twentieth centuries. The abundance and distribution of chapels in the county, as well as their remarkably wide range of architectural style and ambition, bears a direct relationship to Cornwall's social and economic history. Their planning, choice of style and considerable variety reflect significant historical factors replete with symbolism and practicalities, the social and economic diversity of chapel communities and their levels of aspiration. This talk aims to summarise some of the issues arising from a thematic survey of chapels in Cornwall, undertaken by English Heritage in consultation with chapel communities and planning authorities, which has highlighted their distinctiveness, the processes at work behind their architectural diversity, the high rate of alteration and remodelling and how factors such as funding, schism and religious revival have determined their architectural form and archaeology. It is considered that some of the conclusions to be drawn can be applied on a national basis to their identification and management as historic buildings, as well as an appreciation of their value and limitations in their architectural and historic context.

**Session 5**  
***The Print and the Pauper: The Portrait Print and Methodist Religious Life in the Late-Eighteenth and Early-Nineteenth Centuries***  
(Peter Forsaith)

This paper will deal with the relationship between the image of the portrait print and the religious life of the Methodists in the late-eighteenth and early-nineteenth centuries. It will examine the use of the portrait print from the inception of Wesley's *Arminian/Methodist Magazine*, and other magazines, (from 1778) to promote an image of a movement and its ideals; as well as of individuals. The paper will also present the development of the portrait print beyond Wesley's death and into the nineteenth century, until it was superseded in the age of the photography. In this context the paper considers the artists and the engravers, in particular the work of John Jackson R.A. and his synthesised likeness of Wesley, specifically for the 1827 hymn book. The paper will take into account of the development of the print in the eighteenth century, and its general use as a means of disseminating the portrait image to a wider and more popular audience. It will discuss some examples of such which appeared in the *Methodist Magazine* in terms of art, process, a popular iconography available in the chapel and the home, and as a vehicle for promoting a perception of the life and community of faith.

**Session 6**  
***The Architecture of Secession Churches in Scotland and Those of Other Minor Denominations***  
(John Hume)

The course of dissent in Scotland, from the late seventeenth century, differed markedly from that in England and Wales. After 1690, when Presbyterian government was revived for the national church, Episcopalianism and the Covenanted Reformed Presbyterian Church continued. The national Church of Scotland, however, could not accommodate the breadth of opinion within it, and a series of breakaway 'Secession' churches was established between the 1730s and 1843. The main issue was the patronage of landowners, which eventually split the Church of Scotland down the middle in the Disruption of 1843. The breakaway 'Secession' churches themselves split and recombined in a bewildering way. At the same time as these developments occurred within Presbyterianism, creating a family of related churches, the survival churches from 1690 continued, and grew, and Independents (Congregational), Baptists, Methodists, Swedenborgians, the Society of Friends and Roman Catholics all established congregations. The Roman Catholic Church remained a minor denomination until after 1850. The architectural expression associated with this variety of religious expression was sometimes only subtly different from that of the national church. Locations, plan forms, and both roof and elevational treatments did however have some distinctive characteristics. Classical treatments and broad rectangular plans were particularly prominent among Secession churches. This paper will trace some of the strands of architectural development in Scottish church building outside the ambit of the national church.

### **Session 7**

#### ***The Rise and Fall of Thomas Thomas, John Humphrey and the Industrial Townships of Swansea***

(Stephen Hughes)

Swansea was successively the world-centre of the copper-smelting and tinsplate industries. The workers lived in new semi-rural communities rather than in Swansea Town and the first and main places of worship in them were Independent Chapels. The lower Swansea Valley, one of the main centres of population in Wales after the 1857 revival, then produced a demand for a large number of sizeable chapels that local craftsmen/deacons and craftsmen/ministers sought to satisfy. From this base capable of fostering experiences in chapel architecture, exponents spread significant ideas of design across Wales and into England. Rivalry and investment in 'slum housing' seems to have cut short significant careers.

### **Session 8**

#### ***The Chapels of South West Wales: A Few Side-Ways Thoughts***

(Robert Scourfield)

While it is universally acknowledged that from c.1840 (and earlier, in other parts of Wales) chapels were built with gabled façades, there is a temptation to account for this solely on a stylistic basis; that is, a gabled façade was convenient in terms of scale and economy to embellish with Classical or Gothic detail. In planning terms, this also gave a spacious communal vestibule, a layout where the congregation were more focused on the pulpit, and the opportunity of extending the chapel simply by knocking through the pulpit wall to provide extra seating, schoolrooms, or an organ chamber. The old fashioned long-wall chapel lacked this adaptability. Were the changes of plan modified by each denomination?; What influence did the Wesleyans' communion rails, or the Baptists' immersion pools have on chapel interiors? All of these questions will need years of study in order to answer comprehensively, but they need to be raised now, to add more colour to the rich tapestry of our Nonconformist heritage in Wales. With the growing awareness of our Nonconformist heritage in Wales, it is surprising that no-one has paid much serious attention to matters of style. We may admire the breathtaking quality of many of the Victorian urban chapels, by the hand of masters such as Richard Owen, George Morgan and Lawrence and Goodman, and rightly view them as 'polite architecture', but the story may be far more complex than this.

### **Session 9**

#### ***The RCAHMW Chapels Recording Project: Attempting an Overview***

(David Percival)

The chapels recording project aims to create a basic record of every nonconformist chapel in Wales. It is estimated that more than five-and-a-half thousand chapels, Sunday schools or missions existed in the Principality at one time or another; a record will be created for each of them. The records are architecturally based and contain the chief historical facts relating to a building, with where possible, a photographic record. An important element in the project is the involvement of volunteers, both individuals and amateur societies. This has enabled recording to be progressed at a speedier rate and to a greater depth than might otherwise have been the case. Parallel with the basic recording, is the enhanced recording of selected chapels. This includes the preparation of detailed measured plans, elevations and in some cases cross-sections, as well as a comprehensive photographic record. Another aspect, currently under development, is a computerised architectural analysis of a large number of chapel buildings. Eventually this should make it possible to search the data for common architectural themes and attributes. Development work is underway to examine means by which the results of the project can be made more useful to users and disseminated to a wider audience. These include the use of rectified digital images to rapidly construct elevation drawings; the linking of images to specific records; web page compilation, and the accessing of the database via the Internet. The end result will we hope, be an accurate and comprehensive tool aid for anyone seeking information on the chapel buildings of Wales.

### **Session 10**

#### ***Listing Chapels in Wales: Principles of Selection***

(David McLees)

The paper examines the listing of chapels in Wales, the methods whereby certain chapels are selected for listing and the justification processes which sustain CADW's decisions for such statutory action. Chapel buildings have a special resonance within the religious and cultural history of Wales and these buildings are evaluated within the general Principles of Selection which are published by the Welsh Office in Annex C of the Circular 61/96 and Appendix F of Circular 1/98.

### **Session 11**

#### ***Society and Religion in Nineteenth Century Wales***

(Ieuan Gwynedd Jones)

In the middle of the last century it was commonly believed, on the basis of what was taken to be sufficient evidence, that the Welsh people were manifestly more religious than the other peoples of the British Isles. What is indisputable is that by the last two decades of the century a totally new culture had come into existence, of which the most visible and creative elements were the unique religious institutions which had been created in the course of the previous century. Nothing better illustrates the hegemonic nature of this new culture than the provision for religious worship for the country as a whole which it had ensured and which, in some places, far exceeded the total number of people for whom it was intended. Almost exclusively this provision had been secured for the common people by the common people, and was overwhelmingly the work of Nonconformist denominations. Though at roughly the same period the Established Church was entering a period of fundamental reform it could never hope to regain the leading role in the cultural life of the country which had been its prerogative from time immemorial. The geographical spread of the denominations throughout the country and their characteristic structures reflected not only doctrinal and theological differences but also the differing ways they were responding to profound economic and social differences taking place in society at large. But underlying such diversities there was a community of belief which made it possible for denominational differences to be overcome and for cooperation in the work of evangelization, both at home and abroad. It was this religiously-based culture which unified a society which the forces of industrialism constantly and increasingly threatened to destroy.

### **Session 12**

#### ***Voluntary Commitment as a Cultural Expression: Some Questions***

(Stephen Woodhams)

A radical, dissenting people centred on the chapel, has long been the subject of stories, novels, film and biography. Less though has been written on possible connection of chapel attendance and plethora of leisure, social and political activities which sprouted around the turn of the century. In this paper I will suggest that these different investments of time and money may be understood as a culture pattern which in a very few years produced such diverse results as the Labour Party, the Workers Education Association and a revival in choral music. Three questions will shape the paper. First I shall question whether this pattern of voluntary commitment can be clearly differentiated by social class groupings. I will secondly question the nature of this cultural pattern, suggesting that its ethos included individual and collectivist sentiments. Pride of personal achievement, existed, I suggest, alongside a belief that this was part of a collective statement, which could encompass the expression of a people and place. Thirdly I shall pose the question whether learning, informal and formal, lies at the heart of much of the practice of this culture, not just in the adult education class, but in chapel going, co-operative or trade union membership and a range of leisure pursuits. In pursuing these questions, particularly in respect to issue of belonging and identity, I will draw on the work of Raymond Williams. I will conclude by suggesting that region is important

**Session 13**  
***The New England Meeting-House, 1630–1830***  
(Peter Benes)

In the context of this paper "New England" represents the upper northeast part of North America including what are now Massachusetts, Connecticut, Rhode Island, New Hampshire, Maine and Vermont, but also extending into long island; the region stops as one approaches the Hudson River; the northern boundary was vaguely drawn by split loyalties of native Americans. Address the English immigrant waves up to about 1650, their splitting up into various colonies; address the northern movement of the population into the Connecticut Valley from the Connecticut shoreline. Why was the wooden New England meeting house so different both in its origin and its history from European versions of this form? The answer involves American ecology and local parish law as it evolved in the "Puritan" colonies. Ecologically, large trees were available to make large wooden structures at relatively little cost. Almost all meeting houses were "raised" on large-timbered frames, like barns. A small number, for example the four large meeting houses in Boston, were made of brick. On the legal side, the regions' s Puritan "Churches of Christ" were established, the opposite of what was true in England, and it means that the clergyman's salary and the meeting house where he officiated was mostly paid for by civil or parish authorities. For much of the seventeenth century, every resident in a parish was ipso facto a member of the local Protestant congregation and participated in the votes to tear down and rebuild old houses of worship as the old ones wore out, or ran out of room, or became leaky. Exceptions: no "parish" law existed in Boston where each person selected his own church; and Rhode Island, which was in part Quaker and Baptist, developed styles traditions of their own.

**Session 14**  
***Meeting-Houses and Crypto-Nonconformity: The Revival of the Anglican Tradition in Post-Revolutionary Virginia***  
(David Holmes)

In 1784, the Virginia Legislature formally disestablished the Church of England in Virginia – once the largest of the Anglican established churches in the colonies – and placed it on the same level as other denominations. Twenty years later the legislature seized the glebes (or church farms) of the now-renamed Episcopal Church in Virginia, sold them for public benefit, and authorized other denominations to assume control of unused Episcopal churches. In an atmosphere of Deism, republican religion, and suspicion of things English, the Episcopal Church almost died out. By 1810 fewer than one thousand Virginians may have been active Episcopalians. Travelers frequently commented with surprise on the crumbling Anglican churches they encountered along Virginia's roads. Led by bishops and clergy heavily influenced by Calvinism (and disdained by higher-church Episcopalians as "Dissenters"), the Episcopal Church began to revive from 1811 on.



And it did so by rejecting much of its colonial heritage in architecture, liturgy, and church life. Under this leadership Virginia's parishes gradually replaced their ruined churches with plain meeting houses containing clear glass windows, high center pulpits, small holy tables, simple baptismal fonts, and no ornamentation other than tablets. This low-church architectural and liturgical heritage (which molded Robert E. Lee) still exists in Virginia, as do several dozen of these Episcopal meeting houses. The paper will analyze the significance of this heritage to architectural religious, and social history.

### **Session 15**

#### ***Conforming Landscapes: Architecture, Dissent, and Identity***

(Bernard Herman)

The paper consists of two components that address the changing face of meeting-house architecture: first, through the evolving character of Methodist meeting houses as they move toward a new culture of orthodoxy; second, through the appearance of Quaker meeting-houses in a secular context. My goal is to raise questions about how we begin to look at meeting-houses in varied contexts, especially in terms of how they negotiate secular concerns through religious buildings. The first phase of the paper turns to Methodist meeting-houses as they emerged in the mid nineteenth century. From their origins as simple structures with bench seating, these buildings evolved first into simplified nave plan and then into variations on auditorium plans. The design trajectory carried these buildings ever further from the rhetoric of their origins into one that embraced increasingly "church-like" architecture. This change parallels a drive toward a faith that is increasingly conservative and at odds with its founding values. The vehicle for resolving that conflict seems to lie in trevivals and campmeetings. Eighteenth-century Quaker settlements in and around Philadelphia gave rise to a tradition of meeting-house architecture that anticipated the architectural paradox of Methodist churches. The rise of Quaker meetings which divided seating into male and female spheres reflected a deeper culture in Quaker secular building where houses typically bear inscriptions indicating a more consanguinal or companionate landscape. The goal of this first part is to look at meeting-house design in a larger context of landscape relations.

### **Session 16**

#### ***The Architecture of Dissidence: Calvinism and Church Architecture in the Early-Modern Period***

(Andrew Spicer)

The 1560s marked a turning point in the architectural history of Protestantism, with the emergence of what could be called the Architecture of Calvinism. By the mid-sixteenth century Calvinism with its radical theological and liturgical changes had become the driving force of the Reformation and as a result a new Protestant church architecture began to emerge. The paper begins by discussing the implications of Calvin's theology for Reformed worship and how this contrasted with the pre-Reformation Church. The outbreak of the French Wars of Religion (when the Duc de Guise massacred a worshipping Huguenot congregation at Vassy) and the beginnings of the Revolt of the Netherlands during the 1560s were both closely linked to the spread and growing self-assurance of Calvinism. In both of these countries, there were demands for Reformed places of worship and attempts were made to take over the existing ecclesiastical buildings at this time. These attempts were linked with iconoclastic outbursts as these buildings were adapted for Reformed worship. Unlike the situation in Scotland and what became the United Provinces, the Reformed attempts to take over the existing churches in the Southern Netherlands and France were thwarted. As a result the Calvinists in France, and briefly in the Southern Netherlands, were obliged to develop their own forms of church or 'temple'. These buildings reflected the demands of Reformed worship but they provoked comment and curiosity amongst contemporaries, so different were they from existing ecclesiastical buildings. Although many of these earlier temples were shortlived they served as the precursors of the buildings constructed in France in the wake of the Edict of Nantes. Besides examining the buildings which were constructed by the Reformed, the paper will also briefly consider the importance of

church-building in the development of Calvinism. The construction of a temple required considerable financial and practical organisation in adverse circumstances. The temples therefore represent an important symbol of the growing strength and assurance of Calvinism. This illustrated paper will therefore attempt to explore the common themes in the emergence of a Calvinist architecture in the sixteenth century.

**Session 17**  
***The Puritan Tradition in the Twentieth Century***  
 (Christopher Wakeling)

For many twentieth-century commentators, historians and architects, the sustaining image of the Nonconformist world has been the simple beauty of Puritan architecture. How that image evolved in the subject of this paper. The development of interest in what M.S. Briggs called the Puritan tradition can be seen as part of a general reaction against Victorian culture, and stands in contrast to the serious consideration which writers such as Fritsch and Muthesius gave to the architecture of nineteenth-century Nonconformity. The emphasis on the Puritan tradition took many forms. It was to be seen in artist' representations of Nonconformity, and in the selection of certain older meeting houses for attention by historians and restorers. Not least it was reflected in many of the new places of worship which were built in the early twentieth century. In comparing buildings and representations from the early period of Dissent with their counterparts from the twentieth century, an number of useful distinctions emerge. This paper examines the partial view of Nonconformist culture which developed during the early decades of the twentieth century, and suggests that it was the result of a desire to emphasis not only the togetherness, but also the decorum, of the Free Churches. This was a significant matter as Nonconformists came to play an increasing role in British public life, and as progressive architectural taste looked toward the modern movement.

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## Notes on Contributors

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**Peter Benes** BA PhD is co-founder, Director, and editor of the *Dublin Seminar for New England Folklife*. His research specialisms include New England meeting-houses, gravestones, itinerant arts and trades, and portraiture. He is co-author of the *New England Meeting House and Church: 1630–1850* (1979), and author of 'Psalmody in Coastal Massachusetts and the Connecticut River Valley', in the *1981 Proceedings of the Dublin Seminar for New England Folklife* (1982).

**Peter Forsaith** is Project Co-ordinator at Westminster College, Oxford. His research field is early-Methodist portraiture, and Wesleyan iconography in particular. He is currently studying the correspondence, life, and ministry of the Rev. John Fletcher (1729–1785), Vicar of Madeley, Shropshire. Among his recent publications are 'Every picture tells a story' in *City Road Magazine* (1997), and the forthcoming 'Samuel Wesley III: A Portrait By John Russell RA', in *Proceedings of the Wesley Historical Society*.

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