CIVIC GROUND

ST JAMES GARDENS

SUMMARY

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INTRODUCTION

"Civic Ground concerns the public nature of artistic experience, its fundamental position in our culture, and the role that architecture, sculpture and landscape play in articulating this. "Civic" does not refer to a use class as such, i.e. a town hall, but to something which orients architecture towards the shared conditions of urbanity. The term "common ground" gets close to the original meaning of "civilitas", which more properly means civic order. Its use in English law as common public grazing land, and its survival as "digital commons", suggests its participatory character. However, the ground itself is not simply a matter of property or of one's "rights" to use it, nor is it just a metaphor or a philosophical construction, but it is the basis and grounds for life itself. Martin Heidegger claimed that its central orienting importance for human affairs might be best described as "motive" (what Aristotle called "mythos" or plot in his Poetics) and wrote that: "Motive is a ground for human action.... All different grounds are themselves based on the principle of ground. All that is has a ground." The term "motive" fuses together the representational and practical aspects of architecture as the expression of civic ground."

Patrick Lynch (introduction to Civic Ground: Rhythmic Spatiality and the Communicative Movement Between Architecture, Sculpture and Site, Artifice Books on Architecture, London, 2016)

The site for the workshop will be St James Gardens, and the land beside The Anglican Cathedral in Liverpool. We will work with sketches, models, watercolours and photography, studying the relationships between topography, Biophilia, atmosphere and mood, seeking to reveal the latent equilibrium between the everyday life of the city and its symbolic, and monumental dimension.

Originally, the sunken garden was accessible via ramps. These are still visible, cut into the hillside. An excavated, redundant quarry became, in a surreal turn, almost immediately a pleasure garden. Citizens of Liverpool promenaded up and down in their finest clothes, creating, out of an industrial landscape, a grand urban theatre. Gilbert Scott's cathedral led to the creation of a cemetery in St James Gardens, and then this led through a series of opaque bureaucratic decisions - to the ramps becoming inaccessible from the upper level of the city.

We would like to make gardens more accessible: the question, put quite simply, is how?

HISTORY

Establishment:

In August 1825, a meeting was held at Liverpool Town Hall to discuss the necessity of a new public cemetery in Liverpool. The non-conformist Liverpool Necropolis (also known as Low Hill Cemetery) had opened in February 1825 on the two-hectare site at the corner of Everton Road and West Derby Road. It became apparent that an aflternative cemetery was desired, this being in affiliation with the Church of England. Such a cemetery "should be on a plan similar to those on the Continent of Europe, in which perfect security, simplicity of ornament, and retirement of situation are happily combined" (St James' Cemetery Trustees 1825). It was intended that 1,500 shares of £10 each were to be sold to raise funds for the construction of the new cemetery. John Foster Junior was appointed as architect, along with John Shepherd of the Botanic Gardens as landscaper, both of whom had worked together on Liverpool Necropolis. In September 1825, the site of a former stone quarry was chosen for the new cemetery, bounded by Duke Street to the north, Upper Parliament Street to the south, Hope Street to the east, and St James' Mount (previously Quarry Hill and Mount Zion) to the west. The quarry had provided material for the construction of the Old Dock (opened in 1715), the Town Hall, and several other public buildings, but had been exhausted by 1825.

Read more about the quarry and St James' Mount

Foster presented his plans for the new cemetery comprising of 44,000 square yards (3.7 hectares) in October 1825. An Act of Parliament was passed on May 5th 1826 formalising the provision of the additional cemetery and allowing the borrowing of up to £20,000 for construction. It enacted other regulations with regard to appointment and duties of officials, as well as banning the burial of any corpse nearer than two feet to the ground's surface (St James' Cemetery Act 1826).

Construction of the cemetery began in August 1827. The site was enclosed by stone walls and iron railings, and four entrances with gates led into the cemetery; two from Duke Street, one from Hope Street, and one with a monumental archway at the south end of St James' Walk. The eastern wall, almost perpendicular, was 52 feet (15.8m) high and 1,100 feet (335m) long and included broad ramps lined with a total of 105 catacombs cut into the rock face. The ramps allowed for the procession of funeral carriages down into the cemetery itself, and were protected by walls approximately two and a half feet in height (76cm). The lower ground of the cemetery itself was laid out with winding paths lined with trees and shrubbery. The mortuary chapel was designed in the Greek Revival style, with a portico with six fluted columns at each end. It was situated prominently on the higher ground to the north-west where the quarry's windmill had been located, accessed from the cemetery grounds by a small subterranean tunnel through the rock. The minister's house was positioned nearby. A porter's lodge was constructed on the higher land at the south-western end of the site alongside the arched entrance.

The 19th Century:

The cemetery was consecrated by Lord Bishop Dr Sumner in January 1829. The first interment, of John H. Harem of Slater Street, took place on June 11th 1829. The economic success of the cemetery became apparent almost immediately – by 1830 the company was paying a dividend of eight percent. The cemetery began to fill rapidly, with a peak of 2,640 burials in 1857 (around seven interments per day).

View examples of burial receipts and charges

Complaints regarding the sanitation of the cemetery rose in line with wider concerns over public health in the mid-nineteenth century. Fears over the dangers of intramural burials had existed since the previous

century, but were increasing, particularly following the first cholera epidemic in 1832. Publications such as Gatherings from Graveyards (Walker 1839) and Edwin Chadwick's public health report of 1843 drew attention to the dangers of pit burials and the urgent need for burial reforms. At St James' Cemetery it was the practice to "pile the coffins of the poorest class in deep graves or pits, one coffin over the other, with only a thin covering of earth over each coffin until the pit is filled, when it holds upwards of thirty" (Chadwick 1843, p.139). A subsequent report by the Medical Officer of Health Dr W. M. Duncan in 1849 drew attention to the dangers of emanations from burial grounds. Of the average 10,000 or 11,000 burials in Liverpool each year, approximately two thirds were in pits. In St James' Cemetery only six inches of soil were placed over the coffins at the end of each day, and it was urgently recommended that pit burials be ceased (Duncan 1849). A series of Burial Acts were passed from 1852, leading to the increased number of newly established garden cemeteries nationwide, but the debate over the potential hazards of St James' Cemetery persisted throughout the second half of the century. Petitions for the closure of the cemetery circulated in 1867, with complaints over the continuance of burials despite the foundation of new cemeteries outside of the city. Local residents also complained of the unauthorised opening of new graves on the higher ground alongside Upper Duke Street (Liverpool Daily Post 1867, p.5).

Closure of the cemetery was again debated in the 1880s when the site was proposed as a location for the new cathedral in 1883. It was suggested that the cemetery be filled in and the cathedral erected above it, prompting outcries against the desecration of the cemetery. T. W. Christie wrote: "with your committee you are proposing to desecrate St. James's Cemetery as though it were the devil's acre, to be outraged, hacked up, filled in!" (Christie 1884, p.532)

Debate on closure continued through the 1890s, again on sanitation grounds. In 1892, the Medical Officer of Health declared that all interments in town should cease, despite the observation that burials were conducted in accordance with the regulations of the Burial Acts, pits were no longer used, and there were no dangers to public health (Liverpool Mercury 1892). Regardless, the Health Committee ruled that the cemetery stay open, as there was still room for further burials.

20th Century & Closure:

In June 1901 the site of St James' Mount was chosen for the new cathedral, and its foundation stone was laid in 1904. In 1902 a section of cemetery land comprising of the north-western corner and western terraces was sold to the Cathedral Committee. The number of annual interments decreased gradually from the turn of the century, and as the centre of the population moved out of the city and new cemeteries were provided, the Trustees had difficulty filling vacancies. There was an understanding that after the Cathedral Committee had acquired the land, they would become Trustees of the cemetery, but after its condition and poor financial situation became apparent, this was rescinded. By the 1930s, the Trustees no longer had funds for the continued maintenance of the cemetery. Complaints about the appearance of the cemetery increased, and in 1933 a questionnaire was sent to all grave owners to assess their opinions on the future of the cemetery. The Trustees attempted to contact the approximately 5,000 grave owners to ask their preference of the following options: a) filling up the cemetery to the level of the surrounding streets, b) moving the monuments and remains to another burial ground, c) leaving the space consecrated for all time, or d) dedicating the site to the public use as a garden (Liverpool Daily Post and Mercury 1933). It was declared two years later that the cemetery would become a public garden:

The position of St. James's Cemetery is really unique, with its many reminders of prominent Liverpool families, its bird sanctuary, and its spreading trees, all of which tend to make it a veritable oasis in the midst of a noisy city (Liverpool Daily Post 1935).

The last burial took place in July 1936, and the cemetery closed after a total of approximately 57,774 interments. The Liverpool Corporation Act of 1936 formalised the acquisition of the cemetery by the Corporation, with a view to maintain the site as an open space with the powers to lower, cover up, or remove memorials. The Liverpool Daily Post subsequently declared that "an awkward problem may be regarded as solved".

The site, however, was neglected and quickly became overgrown and in a general state of disrepair. The dangerous nature of the site and its frequentation by drug users and incidence of other unfavourable activities finally led to action being taken by the Cor-

poration in the 1960s. The cost of maintenance of the site as it remained was considered too great, and the memorials were cleared. The majority of gravestones were stacked at the southern end of the site above the pit burials. These were covered in earth resulting in an artificial slope. Others were lined along the sides of the site and pedestrian tunnel, with only a few of the larger monuments remaining in place. The atmosphere of the former cemetery was destroyed. Curl wrote of St James' Cemetery and the Necropolis in 2001:

It is worse than regrettable (indeed it is a local and national disgrace) that both these cemeteries have been largely cleared (of the Necropolis virtually nothing remains) and comprehensively vandalised (both officially and unofficially) by those who were obviously ignorant of the quality and significance of what they once had.

Again, the area was neglected. The oratory was restored in 1981, and opened as a sculpture gallery as part of the newly formed National Museums and Galleries on Merseyside, but the rest of the site continued to deteriorate until the end of the century. In 2001 the Archbishop's Council and the Conservation Foundation set up The Friends of St James' Garden and since that time the Friends have played a pivotal role in the reclamation of the site. You can read about their work at The Friends of St James' Garden's website.

source: http://www.stjamescemetery.co.uk/index/category/history

South View of Cemetery

This lithograph by Barrow & Crane shows the cemetery from the south. The oratory is on the higher ground to the right, and the minister's house is on the mount in the centre of the image. The ramps, catacombs, and railings along Hope Street are on the left. The cemetery grounds only show around twenty gravestones with lots of open space and limited planting, as well as Huskisson's large monument. Around 30 figures are shown visiting throughout the cemetery.

St James' Cemetery, c.1830

This lithograph by W. C. Crane shows the cemetery around 1830. The minister's house is shown on the mount at the right of the picture, with the houses on Hope Street (Gambier Terrace) on the left. The centre of the image is dominated by the ramps and catacombs of the east wall. Very few gravestones are shown, and Huskisson's monument has not yet been built. Visitors are shown throughout the grounds, including a couple with a small child. Distant figures are also shown walking on the ramps.

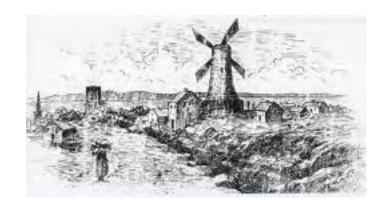






This image is by S. G. Nicholson from 1821. It features the windmill that stood on the site of the oratory and the steep rock cliff faces of the quarry as well as one of the tunnels.

There are two churches in the distance, the one to the right seems likely to be St Mark's Church of Upper Duke Street (built in 1803)





St James' Cemetery, Looking North, 1829 T. M. Baynes/Fenner 1829

St James' Cemetery, 1858 This illustration is from Fraser's Guide to Liverpool (1858). It looks south and shows all the main features of the cemetery. A windmill is shown at the far end on Upper Parliament Street. The oratory is on the right, with St Mark's Church behind, and the central upper ground shows the minister's house and the other houses of St James' Mount. Paths wind in the lower part of the cemetery with Huskisson's mausoleum in the centre. The east wall and ramps with catacombs are to the left.





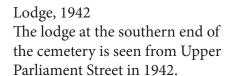
Oratory and Gravestones, 1896
This photograph shows the northern end of the cemetery in 1896.
Rows of memorials are in the foreground of the image, with the oratory on the higher ground on top of the cliff behind. The memorials include three crosses, none of which survive today. Samuel Holme's memorial is visible in the rock face.



Huskisson Monument, 1942 The mausoleum of William Huskisson designed by John Foster Jr and built in 1834, adapted from the Choragic Monument of Lysicrates in Athens.



Cemetery, 1896
This photograph shows the cemetery full of memorials in 1896.
Looking north-west the oratory is on the higher ground to the right of the image, and the minister's house on the mount to the left.







St James' Cemetery, c.1955 Source: Peter Fleetwood-Hesketh (1955) Murray's Lancashire Architectural Guide London: John Murray



Huskisson Monument, c.1955
This image shows Huskisson's
mausoleum surrounded by overgrown vegetation and trees. The
tops of a few other headstones are
visible above the long grasses.
The mausoleum of William
Huskisson was designed by John
Foster Jr and built in 1834, adapted from the Choragic Monument
of Lysicrates in Athens.

Source: Peter Fleetwood-Hesketh (1955) Murray's Lancashire Architectural Guide. London: John Murray

St James' Cemetery, c.1830

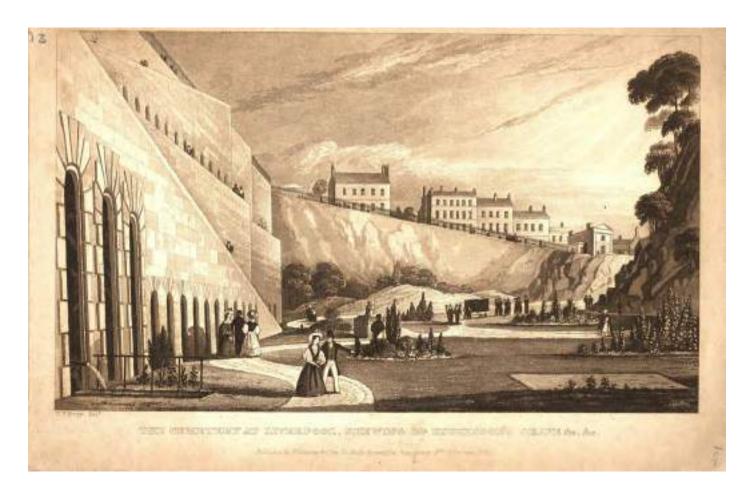
This picture is by T. T. Bury and W. Read and shows St James' Cemetery looking east. The side of the oratory with one column visible stands tall in the right of the image. A woman with a child are draw small in the foreground to give everything else a sense of grandeur. The child points towards the oratory. Three other people are drawn in the bottom left of the image - one man points to the grounds of the cemetery. Very few memorials are shown. The centre of the image is dominated by the large east wall and ramps, with the catacombs cut into the rock. Small figures are drawn walking throughout the cemetery. Gambier Terrace can be seen on the ground above in the background, and the newly built St Bride's Church peeks above the railing in the centre.

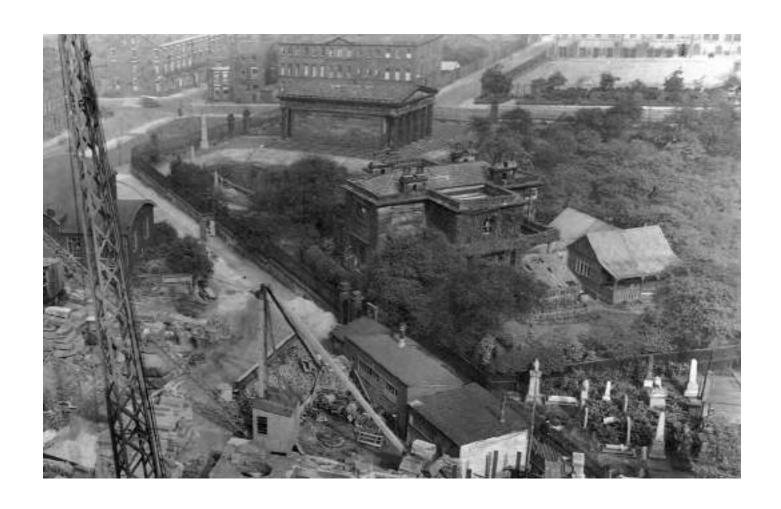


St James' Cemetery, 1831

"The cemetery at Liverpool, showing Mr Huskisson's Grave &c. &c." Published by Whittaker & Co. in La Belle Assemblée (new series) for June 1831. by T. T. Bury.

Water is flowing from the spring in the bottom left corner of the image. A couple is stood nearby and the man is pointing out the location of Huskisson's grave (the mausoleum was not built until 1834). Other figures are shown across the cemetery with a funeral procession in the distance. Houses are shown in the background along Upper Parliament Street, and the lodge is visible on the rocky higher ground towards the right.





Minister's House Taken during the construction of Liverpool Cathedral Showing the oratory and minister's house, and the Lower Western Terrace. Gambier Terrace and Ramps
A photograph taken in the mid20th century looking towards the
north-eastern corner of the cemetery. The majority of the grounds
are covered in gravestones and
memorials. The catacombs and
ramps of the east wall can be seen.
The houses of Gambier Terrace
are visible in the top right. Hope
Street runs across the centre, and
Hope Street Church can be seen
in the distance on the left.





St James' Cemetery, 1960s
Looking south over the many
monuments and flatstones of section Av, from above. The east wall
and catacombs run along the left
side of the image, with the path on
the right side. Memorials fill the
main part of the photograph and
fade into the distance. The silhouette of Huskisson's mausoleum
can be seen in the distance.

Source:

Graham Smith/David Wrightson in

Quentin Hughes - Seaport: Architecture & Townscape in Liverpool Liverpool: Bluecoat Press 1964



St James' Cemetery & Hope Street, 1960s

Looking down on Hope Street and the cemetery from the cathedral tower. Gambier Terrace is in the top of the photograph with Hope Street dividing the houses from the cemetery. The ramps and catacombs are clearly visible. The lower part of the cemetery is filled with gravestones and shrubbery. The winding path at the bottom of the image leads to the circular pool of the spring.

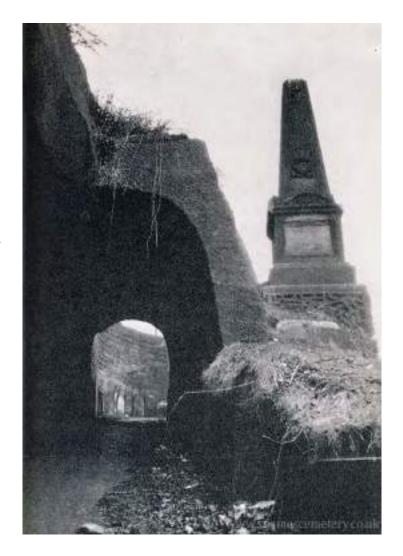
Source: Graham Smith/David Wrightson in Quentin Hughes - Seaport: Architecture & Townscape in Liverpool Liverpool: Bluecoat Press 1964 Tunnel, 1960s

Looking up the pedestrian tunnel cut into the rock. A large obelisk is on the slope to the right of the tunnel and appears to be marked on the Ordnance Survey map of 1847.

Source:

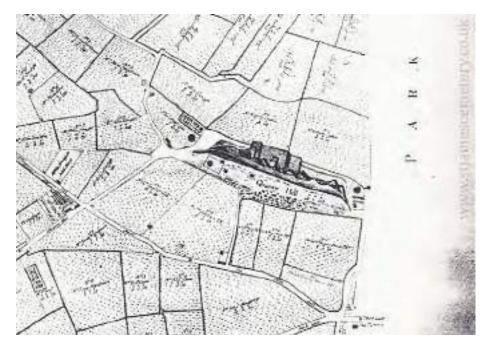
Graham Smith/David Wrightson in

Quentin Hughes - Seaport: Architecture & Townscape in Liverpool Liverpool: Bluecoat Press 196



St James' Cemetery & Cathedral Under Construction, 1936
This photograph shows a very crowded cemetery from the north-eastern corner, probably taken at the top of the ramp or from Hope Street. The only open space is the winding pathways - the rest of the cemetery grounds are covered in a large variety of monuments. The southern part of the cathedral appears complete but the northern part and the tower are under construction.





This map from 1765 shows the quarry and Quarry Hill surrounded by fields, with Toxteth Park to the south (right). The numbers, 3, 1, and 20, are marked on the hill but are otherwise unidentifiable. Circles show the locations of the windmills to the north (left) and south (right) of the site. Duke Street is named as Quarry Hill, and "Park Gate" is marked where St James' Church currently stands.



1785 Map

This map shows the stone quarry and St James' Walk and Mount. The two windmills are marked at the north (left) and south (right) of the quarry, and the steps at the south of the walk are shown. Toxteth Park is to the right of the quarry with St James' Church towards the bottom right corner. A bowling green is also shown at the corner of the end of Rodney Street and the top of Duke Street.

Engraved by Thomas Conder. Published according to Act of Parliament, June 1st 1785, by C. Eyes, Liverpool and Sold by J. Johnson, St. Paul's Church-yard, London.

This map shows the quarry with St James' Walk and Mount, and the buildings on the mount. St James' Church is at the corner of Parliament Street and St James' Street. St Mark's Church is shown to the north (top) of the quarry. There is a large illustration of St Paul's Church to the east (right) of the quarry where the map ends. Hope Street does not yet extend along the east side of the quarry site.

Drawn and engraved under the direction of J. Britton
Engraved by J. Roper from a drawing by G. Cole
London: Published for the Proprietors, by Vernor, Hood & Sharpe, Poultry, August 1st 1807.

1810 Map

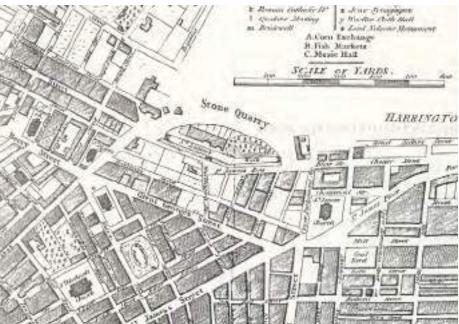
This map from 1810 shows the stone quarry and St James' Walk, as well as six buildings on the mount. Buildings are shown to the north (left) and south (right) of the site but are not labelled. St James' Church is shown at the junction of Upper Parliament Street, St James' Street, and St James' Place.

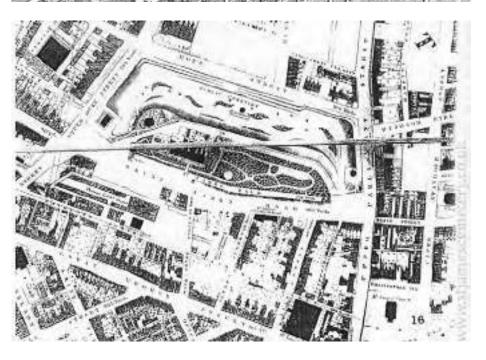
Thomas Kaye: A Correct Plan of Liverpool 1810

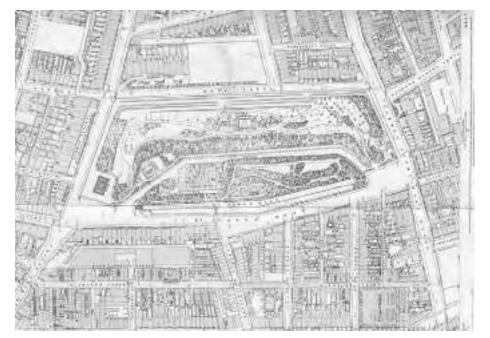
1835 Map

Gage's 1835 map shows the layout of the cemetery, including the oratory, Huskisson's monument, minister's house, and lodge. The mount shows six buildings, and St James' Walk is marked as being 322 yards long. Hope Street extends along the east (top) of the cemetery and is measured as 975 yards. Upper Duke Street to the north (left) is 384 yards, and St. James' Road to the west (bottom) is 486 yards.









The first Ordnance Survey Map, surveyed in 1847, shows a detailed layout of the cemetery and St James' Mount and Walk. The oratory, chaplain's house, Huskisson's monument, well, and clerk's house are all illustrated along with the winding pathways. The mount also shows the the Sexton's House, Gardener's Cottage, and six terraced buildings, as well as an observatory. A portion of land between the mount and cemetery is also labelled as "Burial Ground" and is likely to mark the location of the Higher Western Terrace. The mount is accessed by steps at both ends (north and south), as well as in the middle from St James' Road to the west (bottom). Surveyed in 1847 by Captain Hawkins, R. E. and engraved in 1849, under the direction of Captain Yolland, R. E. at the Ordnance Map Office Southampton. The outline by J. H. Jones, the writing by J. Marshall, and published by Lt. Colonel Hall R. E. Superintendent. 29th September 1849.

Reprinted by Courtesy of The Trustees of the National Library of Scotland. Liverpool Sheet 35.



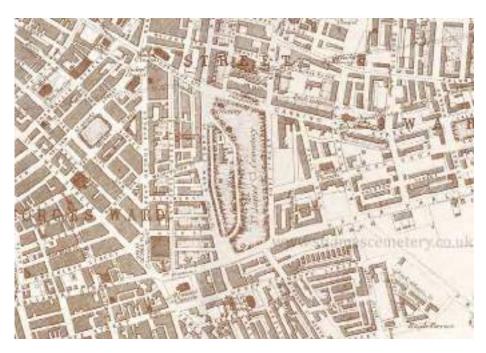
1847 Map

Ackermann's Panoramic View of Liverpool from 1847 shows Liverpool at an angle with buildings drawn in great detail. The catacombs of the cemetery are illustrated, as well as the oratory, gates, Huskisson's monument, and buildings of St James' Mount.

This map from 1855 by B. R. Davies shows the area much more built up than maps from the early 19th century. The cemetery shows the oratory (labelled), and markings for Huskisson's tomb and the lodge (unlabelled). The mount includes marked shapes for the houses on the northern (top) part, as well as another unlabelled building in the centre. St James' Road is to the west (left), Sandon Terrace is to the north (top), Hope Street is to the east (right), and Upper Parliament Street is to the south (bottom).

1860 Map

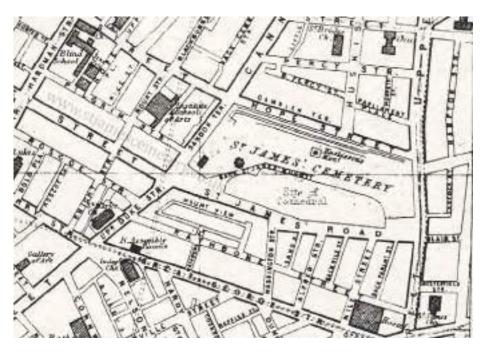
Benson's Plan of Liverpool from 1860 shows the cemetery with Huskisson's monument labelled. Shapes are drawn in for the oratory and minister's house. The cemetery is divided from the mount by a street named Back St James' Mount. St James' Walk is also labelled.





1906 Map

The map from the Ward Lock
Travel Guide of 1906 shows that
the mount and walk is now the
site for the cathedral. The street
dividing it from the cemetery is
named Back St James' Mount and
still shows a shape for the location
of the minister's house. A shape
is also shown for the oratory, and
Huskisson's monument is labelled
in the centre of the cemetery.



ST. JAMES' MOUNT, LIVERPOOL.

By the late Reginald Threlfall Bailey, M.B.E.,
M.R.C.S.Eng., L.R.C.P.Lond.

Read 15th March, 19161

THE gradual uprising of the Liverpool Cathedral, upon what has been known for years past under the name of Quarry Hill, Mount Zion, St. James' Mount, St. James' Walk, or The Mount, has made it worth while to give an account of the previous history of the site.

Anyone taking his stand two hundred years ago upon the Cheshire side of the Mersey, and looking across the river at the town of Liverpool, must have been struck with the beauty of its situation, just as Camden was in 1586, for in his Britannia he said that Liverpool was a town more famous for its beauty and populousness than for its antiquity. The site of the old town of Liverpool was unique—a triangular piece of land with its apex pointing southwards, its base being joined to the rest of the land, along the western side the river Mersey and along the eastern side the Pool. At the apex stood the Castle, at the base the Chapel of St. Nicholas and the Tower; behind all these there arose, in gradual slopes, a series of sandstone ridges gorse and heather clad, the highest being Everton, 241 ft. high.

For years these hills remained unbuilt upon; about 1700 a commencement to fill in the old Pool took place and in 1704 the Parish Church of St. Peter was built. Once the town got across the Pool, building upon the hills in the background went on rapidly, until all were built over except St. James' Mount. Why was this hill alone spared? From time immemorial there had been a quarry, the property of the Corporation, and it was from this quarry that the stone was obtained for erecting the growing Public Buildings, namely the Town Hall and St. Thomas', St.

Owing to the death of the author, this paper was not printed after it was read thirty years ago. We are glad to include it in this volume as a valuable record dealing with a part of Liverpool which has been much altered in recent years.

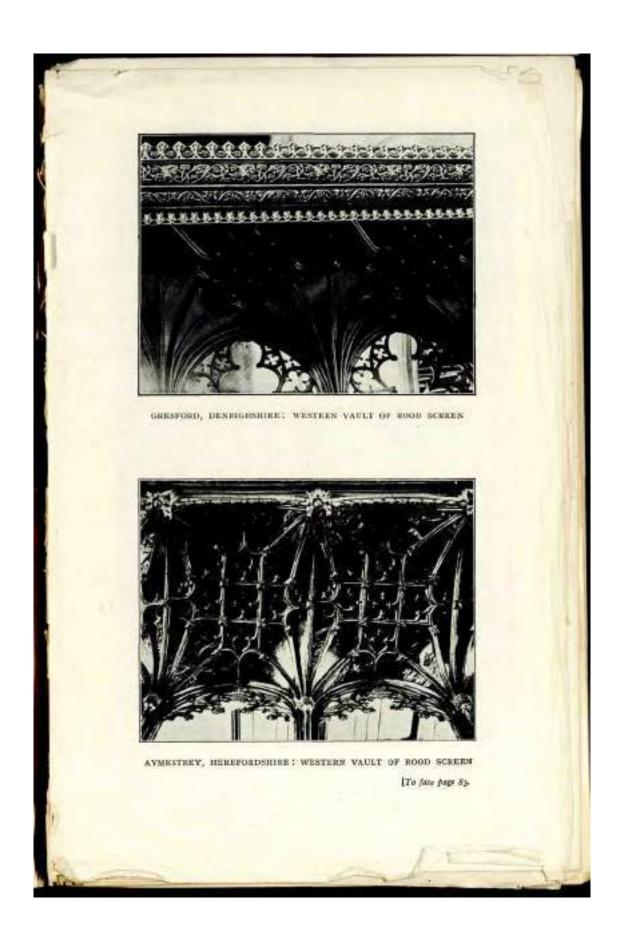
Paul's, and St. John's churches. Duke Street, the road leading to it, is an old road and was probably called "The way to the Quarry," its new name being probably given to it somewhere about 1745 in honour of William Augustus, Duke of Cumberland, who became a popular individual after the victory at the battle of Culloden. The quarry is now St. James' Cemetery, and rubbish got out of it was tipped on St. James' Mount.

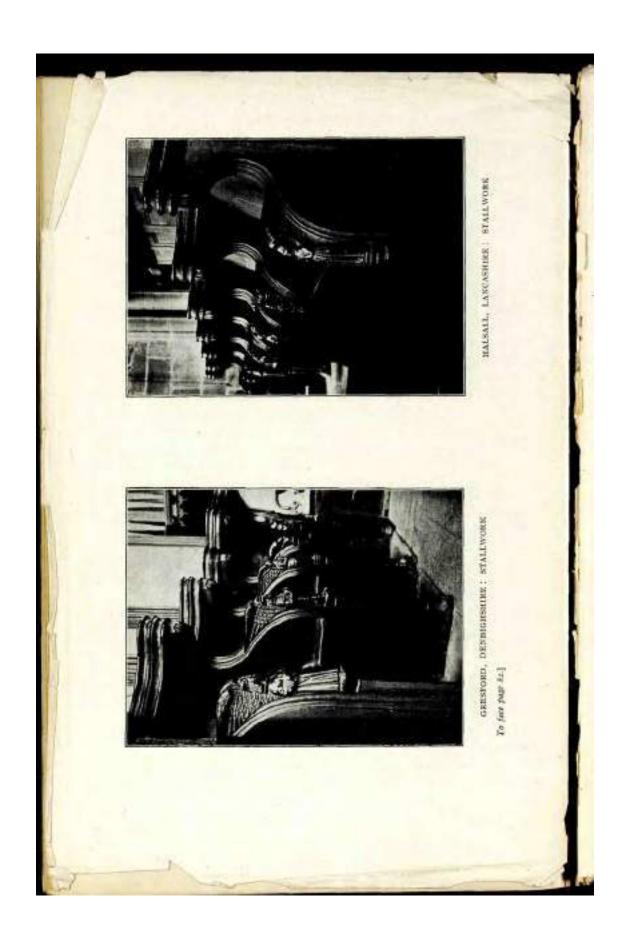
There were two entrances into the quarry, a cartway at the south end, represented in later times by the coach road, and another by a subterranean tunnel commencing at the junction of Duke St., Rodney St., and the north end of St. James' Road. This tunnel had two eyes to admit light and air, and on each side over the entrance was the figure of a lion, carved in stone. This entrance is now filled in, but the tunnel may be seen from the cemetery. Almost over this tunnel is the present very beautiful Grecian Doric Chapel for the Cemetery, designed by Mr. Foster: formerly the site was occupied by a windmill.

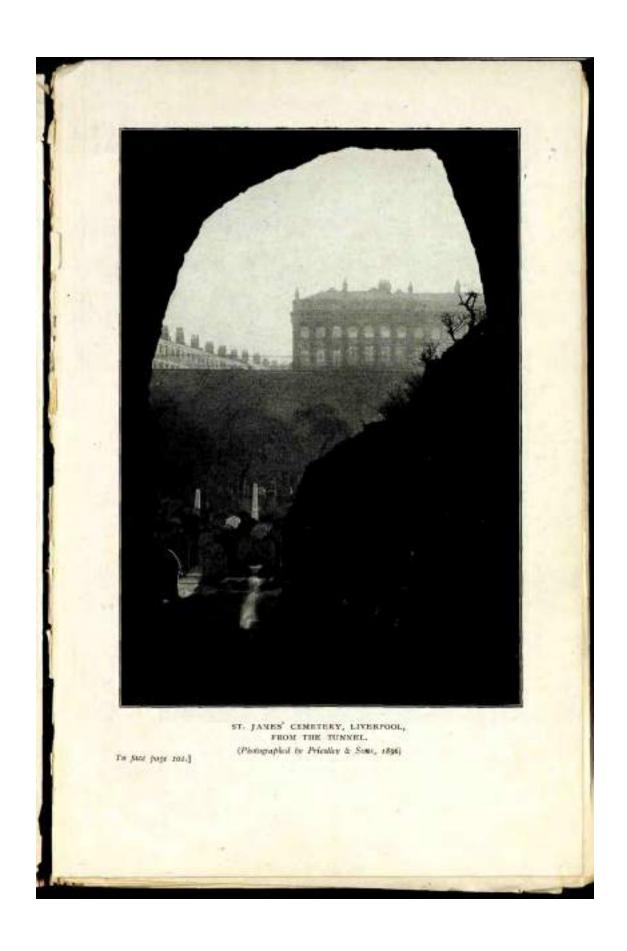
In the year 1767, the winter was a very severe one, the price of bread was high, and the poor suffered very much. As earth and rubbish were piled on the hillside of the quarry, the then mayor, Mr. Thomas Johnson, with a desire to relieve the suffering of the poor, and a wish to see the hill more sightly, persuaded the Corporation at their expense to undertake the levelling of the hill and the laying of it out. A terrace was formed along the extent of the front with a green slope, behind the terrace was a pleasure ground and plantation, and the northern portion behind the terrace was let on lease for the building of houses. One portion of the ground was thrown up into an artificial mound, commanding a fine view. It is upon the part occupied by the dwelling houses that the Cathedral is built.

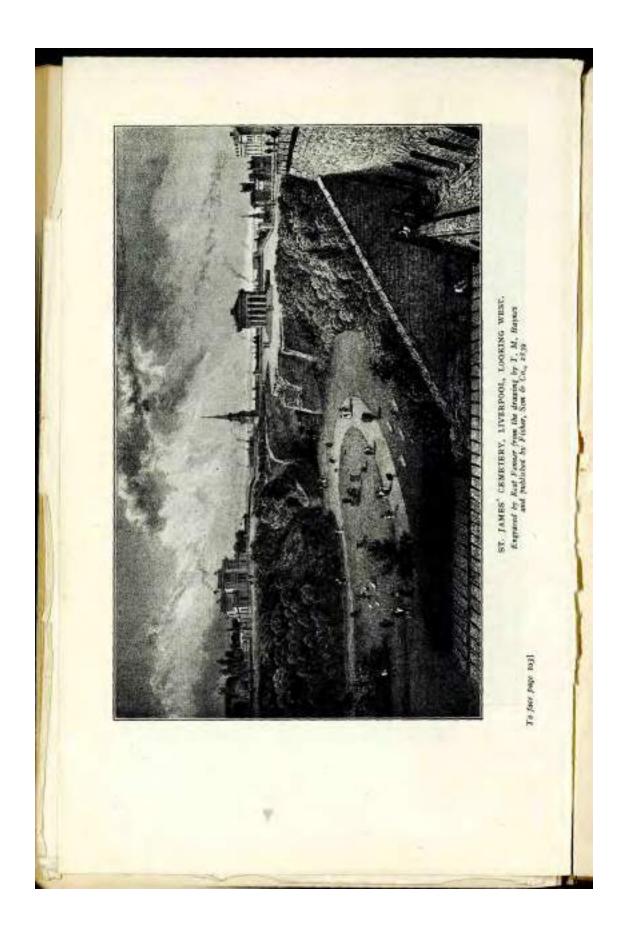
At the southern end was another windmill, which stood until 1800, and there was also at one time an Observatory on the Mount

Public Walks were not new to the town, for on January 1st, 1748, it was ordered "that two public walks be made, one at the South end, the other at the North end, and that Mr. Mayor, the Baliffs, and such others of the Council as he shall desire to attend him be empowered to treat with any persons for the purchase of two pieces of ground for such purpose and to report the same









to the Council." Five years later, on August 8th, 1753, it was ordered "that the Public Walk leading from Duke St. towards Quarry Hill be repaired and gravelled, and a foot walk be made from thence up to the said hill, under the direction of Mr. Alderman Trafford, Mr. Pole, and Mr. Bailiffe Cunliffe."

The Southern Ladies' Walk extended along the southern side of Duke St., from York St. to Colquitt St.; the last remaining tree, which stood nearly opposite York St., was blown down in January 1852.

In subsequent years the following orders were made:

1761. Sept. 9. "Ordered that a piece of land or ground, part of the Wast of this Corporation be given to his Majesty, his heirs and successors, to build Magazines on, under the like conditions the land for the fortification is given." The piece of land mentioned was at the top of Duke St., near the north end of St. James Walk.

1762. "Ordered that the Walk, Cop, or Road, at the top of Quarry Hill be repaired under the inspection and direction of Thomas Johnson Esquire, a gentleman of this Council." This shows that there was a kind of walk there before 1767.

1763. March 2. (William Gregson, Mayor.) "Ordered that Mr. Mayor and Bailiffs, Mr. Johnson, and Mr. Manesty be appointed a Committee to go to Mr. Alderman Gildart, and talk with him about the purchasing of the Rope-walk at the top of Duke St., or such part thereof as is not sold, and report the price he asks for the same to the Council to make it into a publick Walk, if it shall be thought proper to buy it. . . . And it is also Ordered that an Estimate of finishing the Walk at the Quarry Hill be laid before this Council next Council day, and that £20 be laid out thereon in the mean time."

This public walk seems to have been finished during the mayoralty of Thomas Johnson in 1766, and named Mount Zion, for on December 7th, 1768, it was "Ordered that John Bridge have liberty to enclose and take in a piece of ground to the south and eastwards of his house on the Zion walk on Quarry Hill Waste according to the plan now produced and to take down the present Powder Magazine and Watch house, and rebuild the same in some other convenient place as shall be fixed by the

[&]quot;This would be the 14 gun battery, on the west side of St. Nicholas" Church.

Mayor and the Committee of Views with the consent and approbation of his Majesty's Board of Ordnance, and to convert the said land into a Bowling Green, but not to be suffered to build any houses, or other buildings, except an Alcove on the said Green." The magazine was removed to the slope of Brownlow Hill, where it remained until the construction of the Magazines at Liscard.

1771. June 5. (John Sparling, Mayor.) "Ordered that John Callender be allowed the sum of £20 a year, to look after and take care of the North and South Public Walks, finding all trees, gravel, labourers' tools and all other things relative thereto for such yearly sum to the satisfaction of Mr. Mayor and Baliffs for the time being, and during the pleasure of the Council."

1777. June 4. (William Crosbie, Mayor.) "Ordered that Mr. Mayor, and the beforementioned gentlemen do purchase at a fair price a Windmill and Premises on Quarry Hill from Mr. Drinkwater, to prevent its being purchased by others who are about buying it, and might convert it into some use that might detriment the Public Walk."

The "premises" mentioned consisted of a coffee house or tavern called the St. James' Coffee House; it was of considerable repute, and was kept by a Mr. John Bridge. It formed a portion of the row of houses, and the garden of the tavern was later thrown into the Mount Gardens.

Picton says the title Mount Zion became lost because of this tavern, and that after St. James' Church was built in 1774 and the road called St. James' Road, the hill came to be known as St. James' Walk. 'The notion of Mount Zion being the site of a public house, also did not fit in with the ideas of a clergyman, a wit of his day, who composed the following:—

"The Mayor and Council in a dreaming fit,
To slight the Scriptures, and to show their wit,
The name of Zion, sacred seat of Heaven
To this unhallowed common walk have given.
Fond of implety, behold a shrine
They've dedicated to the god of Wine,
And, to excite our admiration more
See "Bottled Beer" recorded o'er the door
But thou, who answerest the poor man's prayer,
Protect the innocent, and guard the fair,
And if thou canst forgive, forgive the Mayor!"

This killed forever the name Mount Zion, but to this day the Hill is called "The Mount" much oftener than St. James' Walk. 1821. June 6. (Thomas Leyland, Mayor.) The Mayor having stated in the Council, that much idleness prevailed on a Sunday evening at St. James' Walk, it was resolved "that with a view to preventing the same, a Lodge be built at each end of the walk, to be inhabited by the gardeners." There is no doubt that St. James' Walk was a great acquisition to the town, and it is still the oldest of the Liverpool parks. It can truly be called the grandparent of Sefton Park, and the great grandparent of Calderstones.

Kaye, in The Stranger in Liverpool, 1st edition, 1807, calls St. James' Mount "Mount Pleasant," or "St. James' Walk." It is evident that the name Mount Pleasant is a mistake, for in the 4th edition he calls it "The Walk," "The Mount," or "St. James' Walk," and states that it is situated "at the top of Duke St., inclining to the right." "The gravelled terrace which is 400 yards long, and kept in excellent condition, is artificial ground, raised considerably above the level of the streets below, and owing to the elevated situation of that part of the town affords an extensive and interesting prospect. Behind the terrace is a shrubbery with gravelled walks, kept in good preservation. It is a favourite resort for people in the middle rank of life, and is open every day, except Sunday. The buildings opposite the entrance are now private dwellings, but formerly occupied as a tavern. whole belongs to the Corporation, and is supported at its expense for the accommodation of the public." In 1900, the Bishop of Liverpool proposed the erection of a cathedral, and six different sites were considered. As a result of a public meeting at the Town Hall, on June 17th, 1901, the site on St. James' Mount as decided upon. In 1903, the portion with the houses upon was bought for £11,300, and on July 19th, 1904, the foundation one was laid by King Edward VII and Queen Alexandra.

SPRING

The spring was first discovered in 1773 while work on the quarry was progressing. A local surgeon, James Worthington wrote a paper to the medicinal virtues of this water, especially for: "loss of appetite, nervous disorders, Lowness of spirit, headache is proceeding from crudities of the stomach, Ricketts and weak eyes." Indeed until recently a Doctor from the nearby Rodney Street used to visit the spring for a drink every day.

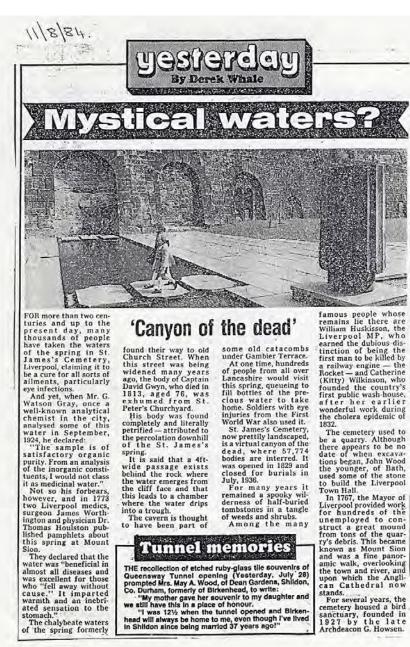
The spring was surrounded by an iron railing with a ladle attached so people could easily fill bottles and jars from the Spa.

An interesting point about the spring was made by John Thompson in 1894. Apparently when they were widening Church Street, they had to remove some bodies from St Peter's Church graveyard. Among them was the corpse of Captain David Gwin who died on the 21st July 1813 aged 76. His body was completely petrified and as hard as stone. It is believed that St James's spring may have run in that direction, and the minerals in the water caused this remarkable result.

A small plaque above the spring bears the inscription by Cuthbert Bridgewater.

I have come across a very interesting document titled 'Virtues of the Liverpool Spa.

Amongst other things it suggests the best times to take the waters



THE recollection of etched ruby-glass tile souvenirs of Queensway Tunnel opening (Yesterday, July 28) prompted Mrs. May A. Wood, of Dean Gardens, Shildon, Co. Durham, formerly of Birkenhead, to write:

"My mother gave her souvenir to my daughter and we still have this in a piace of honour,"

"I was 12½ when the tunnel opened and Birkenhead will always be home to me, even though I've lived in Shildon since being married 37 years ago!"

and the ideal diet to benefit fully from them:

stomach."

The chalybeate waters of the spring formerly

"Moderate exercise, regularity, temperance, a light simple diet, not flatulent, using but little animal food, malt liquor, tea or coffee and relaxation of the mind also contribute much to assist its operation; as does, in obstructions, the

Spring Article 1984

warm bath."

source: http://www.stjamescemetery.co.uk/index/category/spring

Christian reader view in me,

An emblem of true charity,

Who freely what I have bestow,

Though neither heard nor seen to flow,

And I have full return from heaven,

For every cup of water given.



This photograph shows the spring in 1942 surrounded by a curved metal railing.

© Mike Faulkner

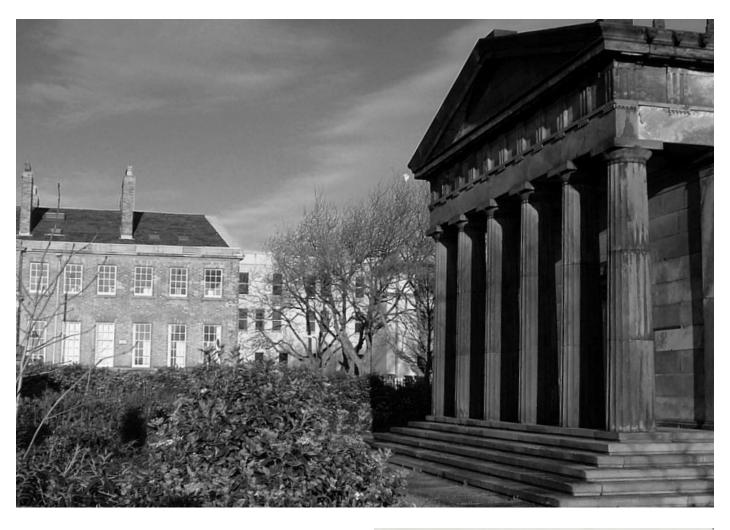


ORATORY

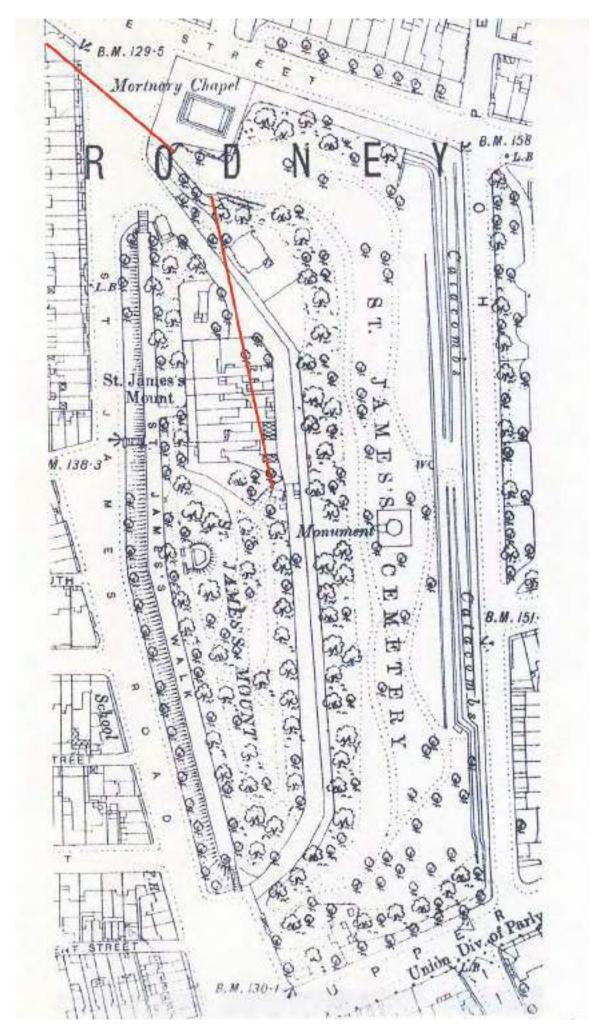
"On the spot where we now stand, will soon arise a specimen of the purest era of Grecian art... long to remain a monument no less of the piety of the age that erected it, than of the classical purity of taste ini the architect who designed it. It will possess all those beauties which were characteristic of the noblest, as it was the earliest, invention of the building art - grandeur, simplicity, and harmony, united with that degree of ornament with which true taste refines and dignifies the vigorous conceptions of genius. It will be a counterpart of those beautiful and much-admired temples of the most polished nations of antiquity; not, indeed, to be applied for the same purpses as they were.... but to be devoted to the pure, and simple, and chaste, and impressive services of reformed Christian worship."

Jonathan Brooks, Rector of Liverpool, on the laying of the founation stone of the Oratory, September 1827.









TUNNELS

There are three tunnels leading into (or from) St James' Cemetery.

The Pedestrian walkway

The first one is the tunnel virtually every visitor will use. It is about 8 feet wide and 12 feet high and follows a downward slope from just to the left of the main Cathedral entrance. It has been called a 'natural arch' by some Ordnance Survey maps. This may or may not be true. Certainly the chisel marks which are plainly evident on the walls and roof point to the fact that this tunnel has been 'worked'. Maybe the tunnel is 'natural' but the need was felt to widen it in years gone by.

It is likely that the tunnel extended further than today, there is some evidence of stone being removed from the area. In 1832 it was written:

Lighted by only one opening to the surface of the ground, rendering the subterranean passage sufficiently sombre and frightful to inspire the legendry muse with many a rich fireside tale of fairies, sprites and hobgoblins, which, according to the chronicles of those gone by times, performed their nightly vigils on, or near this spot, to the great terror of every schoolboy and nursery-maid who had the temerity to venture through this darksome way.

Today, tombstones line the sides of this tunnel. Visitors are recommended to pay close attention to the walls, where the names of long dead stonemasons have carved their names.

The Quarrymen's Tunnel

The second tunnel is bricked off and heads underneath the cathedral. In his book, 'The Building of

Left, Tunnels Map A map of the cemetery showing the locations of the tunnels in red.

Right, Quarry from Tunnel

Liverpool Cathedral', Peter Kennerly writes:
The preparation of the foundations for the West
Front was hampered by the presence underground of
an old collapsed tunnel, which had been excavated in
the eighteenth century to give access to the quarry.
Engineers drilled several boreholes to determine
how far this tunnel stretched. A report from November 1963 discusses the problem of building mass
concrete foundations on the North side of the site
because of the tunnel. It mentions two brick blast
walls built during the 1939-45 war when the tunnel
was reputed to have been used to store stained glass
windows from the Cathedral. The diagrams drawn
from these investigations are attached below.
Currently it is not known where this tunnel leads.

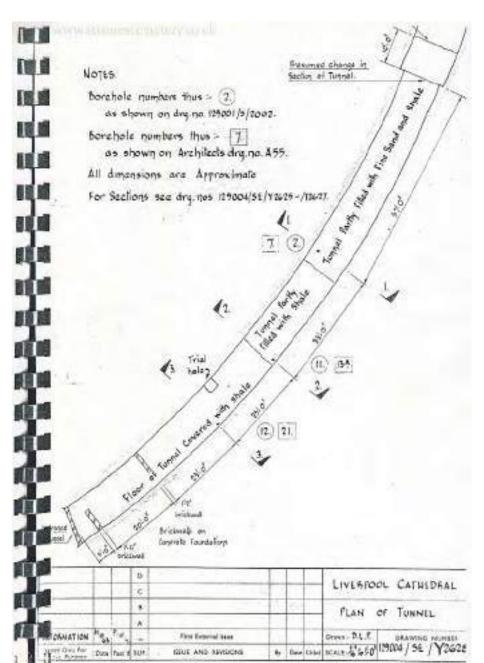
The Hearse Tunnel

The third and final tunnel is facing the previous one. We have a little more information on this tunnel and its use. It was almost certainly used by hearse traffic during the years as a cemetery. It is reported that this tunnel emerged at the junction of Rodney and Duke St, near to the home of Dr Gill. In 1853 Brooks wrote:

The tunnel had two 'eyes' to admit light and air, and on each side over the entrance was the figure of a Lion carved in stone.

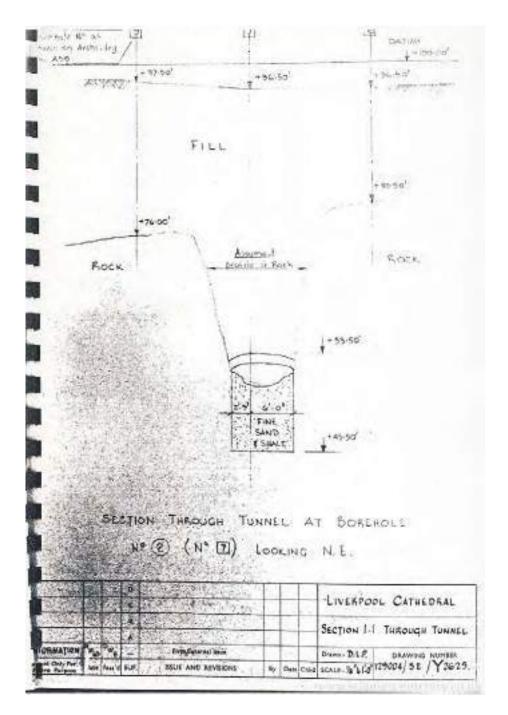
This tunnel was blocked off in 2002.

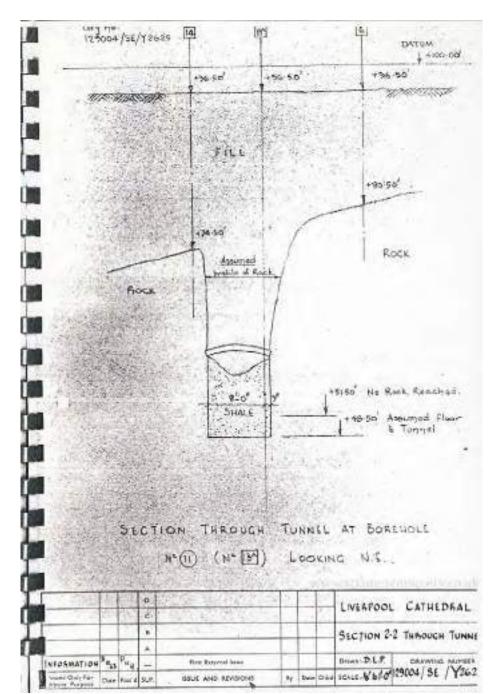




Tunnel 2 Diagram 1 A diagram of the second tunnel after investigation during the construction of Liverpool Cathedral. The cemetery entrance is in the bottom left.

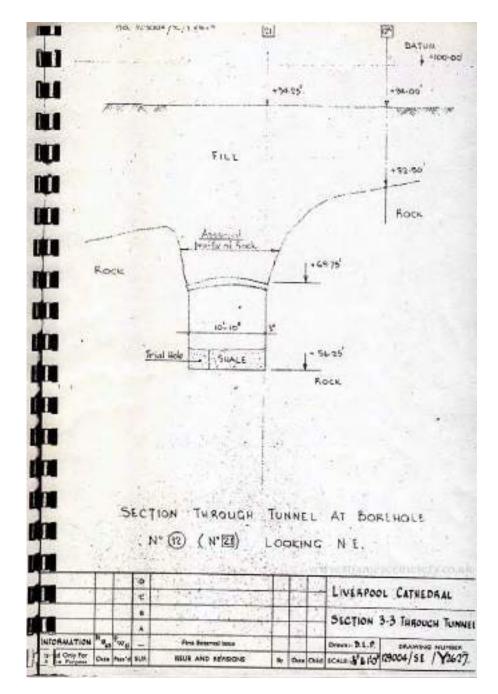
Tunnel 2 Diagram 2 A diagram of section 1 of the second tunnel after investigation during the construction of Liverpool Cathedral.





Tunnel 2 Diagram 3 A diagram of section 2 of the second tunnel after investigation during the construction of Liverpool Cathedral.

Tunnel 2 Diagram 4 A diagram of section 3 of the second tunnel after investigation during the construction of Liverpool Cathedral.



CATHEDRAL

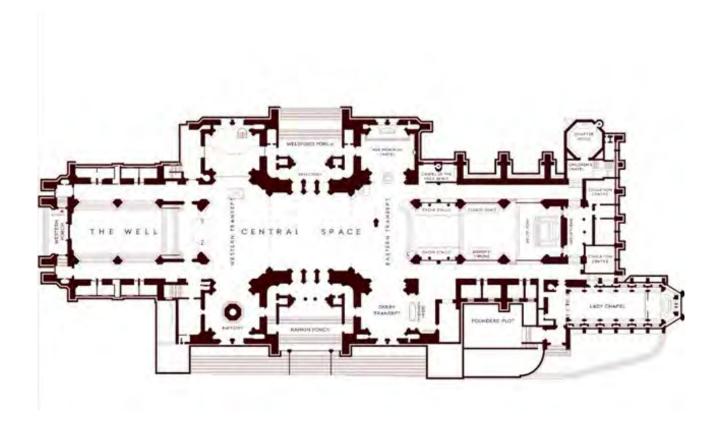
1903 - Giles Gilbert Scott's design for Liverpool Cathedral

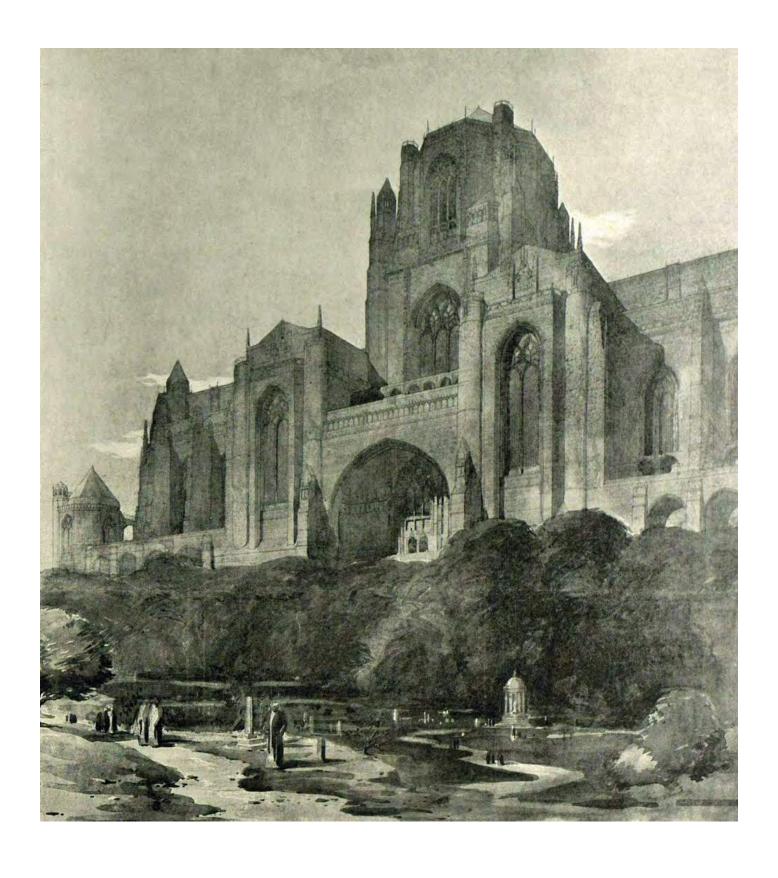
Scott is perhaps best-known for his work on Liverpool Cathedral. When the competition for a 'Design for a twentieth century cathedral' was announced in 1902, he began work on the drawings at his home in Battersea in his spare time. He was surprised to be one of the five architects selected for the second round of the competition (his employer's designs were rejected) and even more surprised at the tender age of 21, to win in 1903. This was the second competition to design a cathedral for Liverpool.

Because of his age and obvious inexperience, (he had previously only successfully designed a small pipe rack) it was decided by the Bishop and the Cathedral Committee that Scott should work with George Frederick Bodley, a more senior and experienced architect, on the new Cathedral. However, they did not get on, with Scott complaining that Bodley had taken on too much other work. Scott was on the verge of resigning when Bodley died suddenly in 1907. This allowed Scott to continue single-handed and he immediately redesigned the Lady Chapel (one of the parts then under construction) more in the style he favoured.

In 1910 Scott realised that he was not happy with the main design, which looked like a traditional Gothic cathedral in the style originated in the previous century. He persuaded the cathedral committee to let him start all over again (a difficult decision, as some of the stonework had already been erected) and redesigned it as a simpler and more symmetrical building with a single massive central tower instead of the original proposal for twin towers.

source: http://archiseek.com/2009/1903-liverpool-cathedral-lancashire/





Scott's 1910 redesign, with central tower source: PD-US, https://en.wikipedia.org/w/index.php?curid=33278871

SITE PHOTOS



























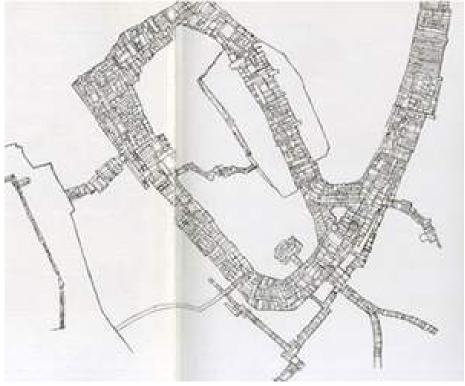






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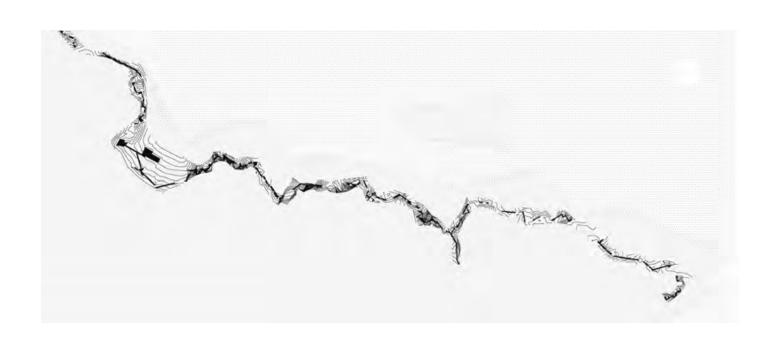


PROJECT: Landscaping of the Acropolis of Athens ARCHITECT: Dimitris Pikionis LOCATION: Athens, Greece

YEAR: 1954 to 1957

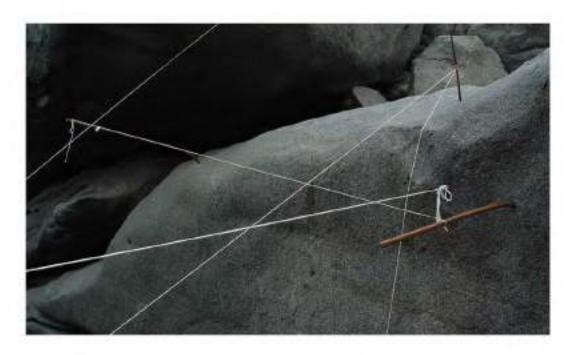






PROJECT: Punta Pite LANDSCAPE ARCHITECT: Teresa Moller LOCATION: Papudo, Chile

YEAR: 2005





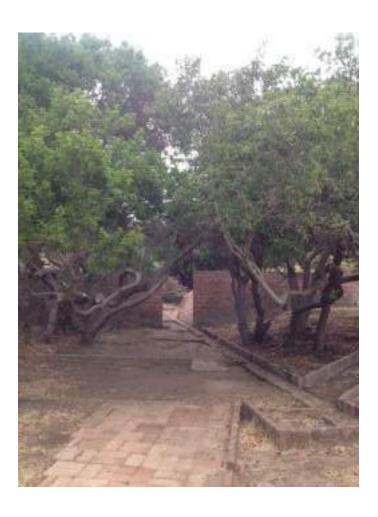












PROJECT: Open City Amphitheatre and Graveyard ARCHITECTS: Jorge Sanchez and Juan Purcell LOCATION: Ritoque, Chile YEAR: Graveyard - 1976 Amphitheatre - 1999











PROJECT: Open City Dawn and Dusk Palace (Palacio del Alba y el Ocaso) AUTHORS: Godofredo Iommi (poet) and Alberto Cruz (architect) LOCATION: Ritoque, Chile

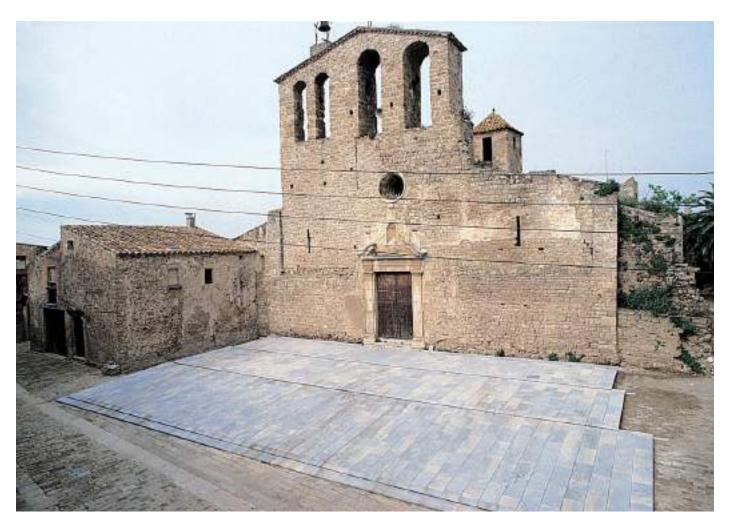
YEAR: 1982













PROJECT: Development of the Ullastret ARCHITECT: Josep Lluis Mateo LOCATION: Girona, Spain YEAR: 1983-1985





PROJECT: Alto Albaicin Nazari Wall Refurbishment AUTHOR: Antonio Jimenez Torrecillas LOCATIONS: Granada, Spain YEAR: 2002-2005





















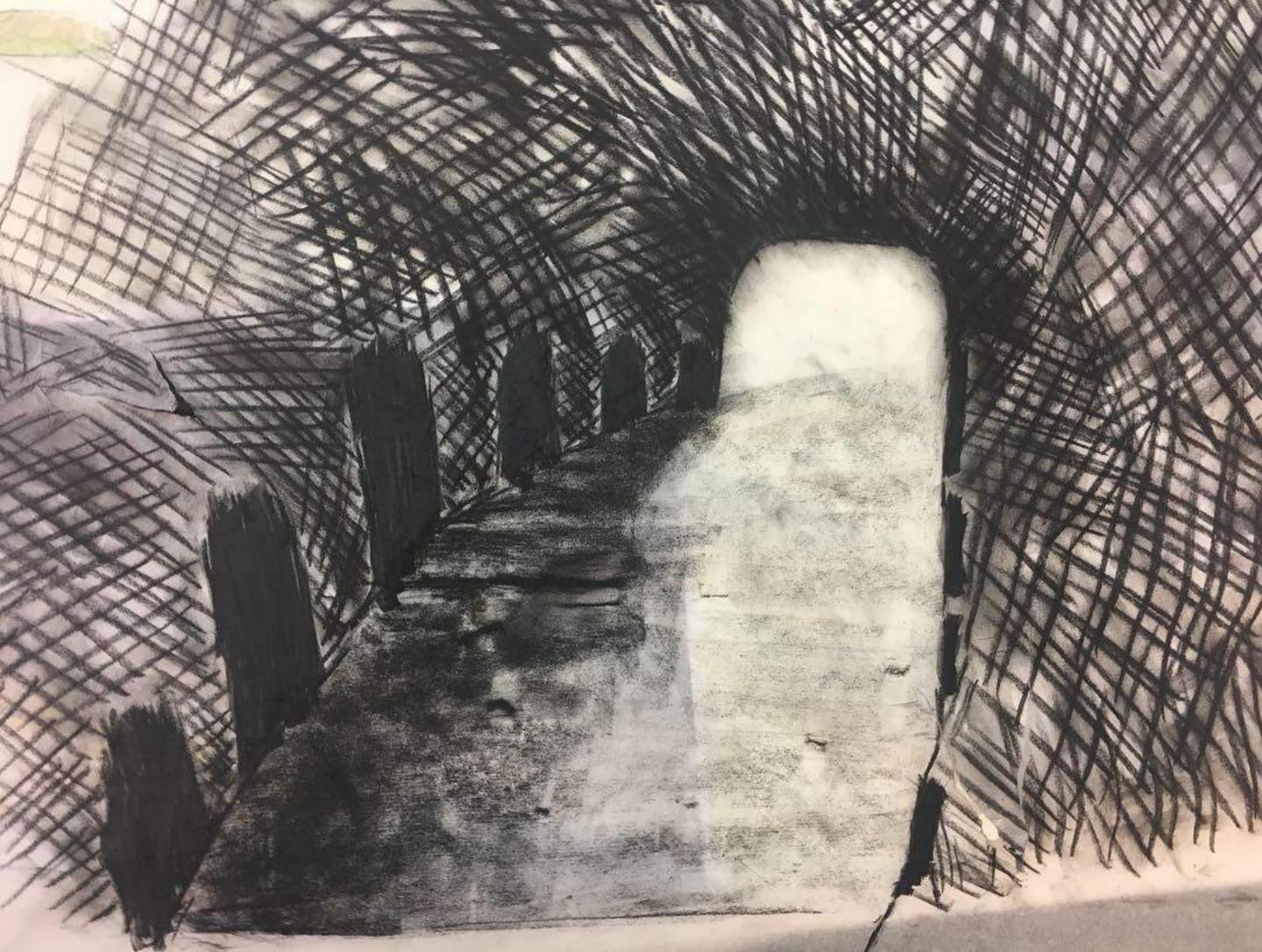
























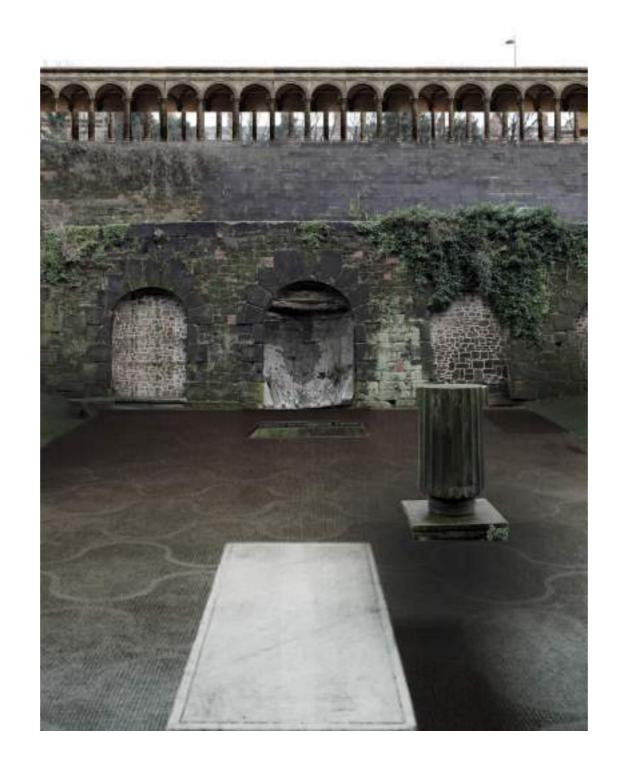




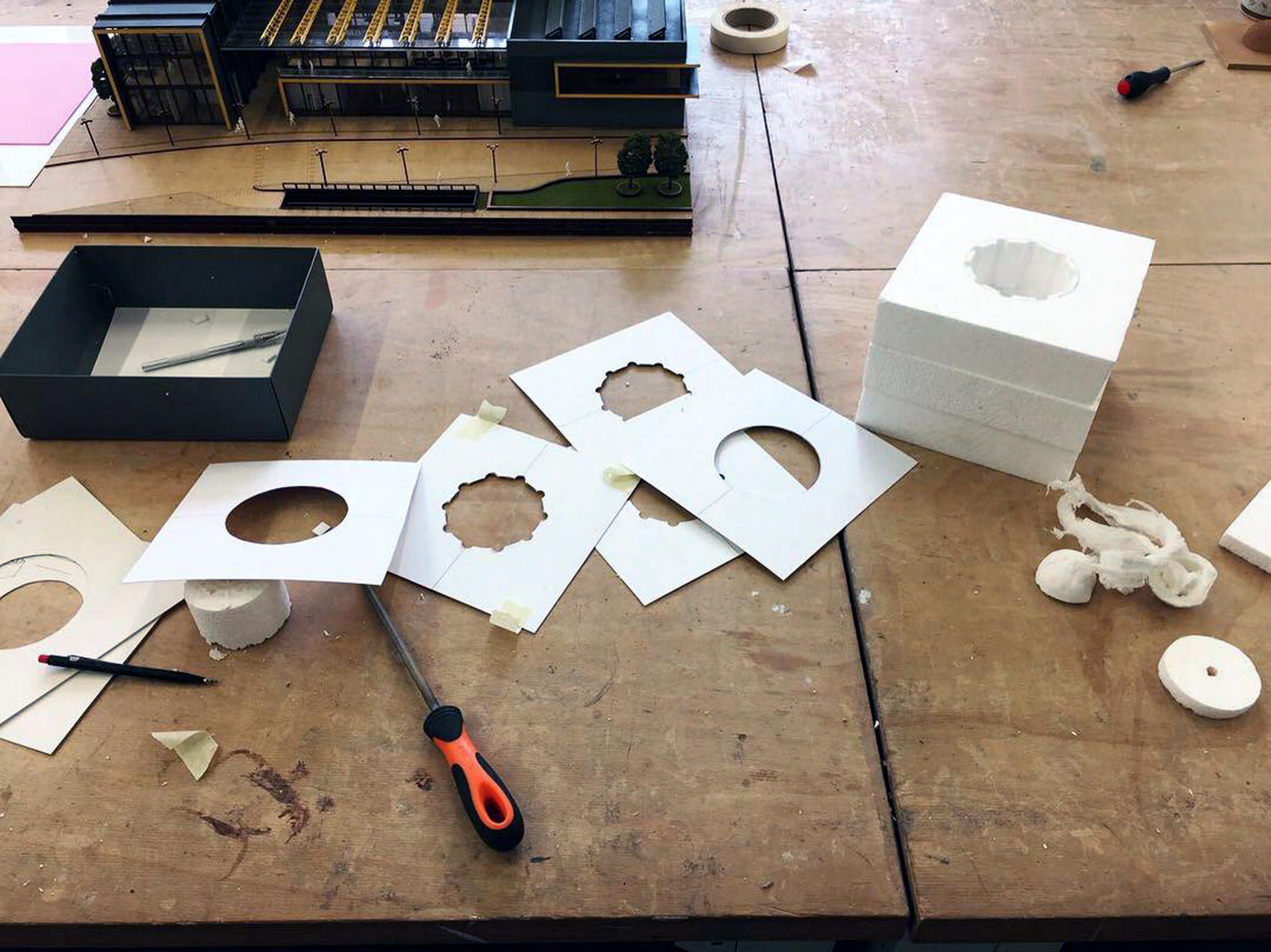














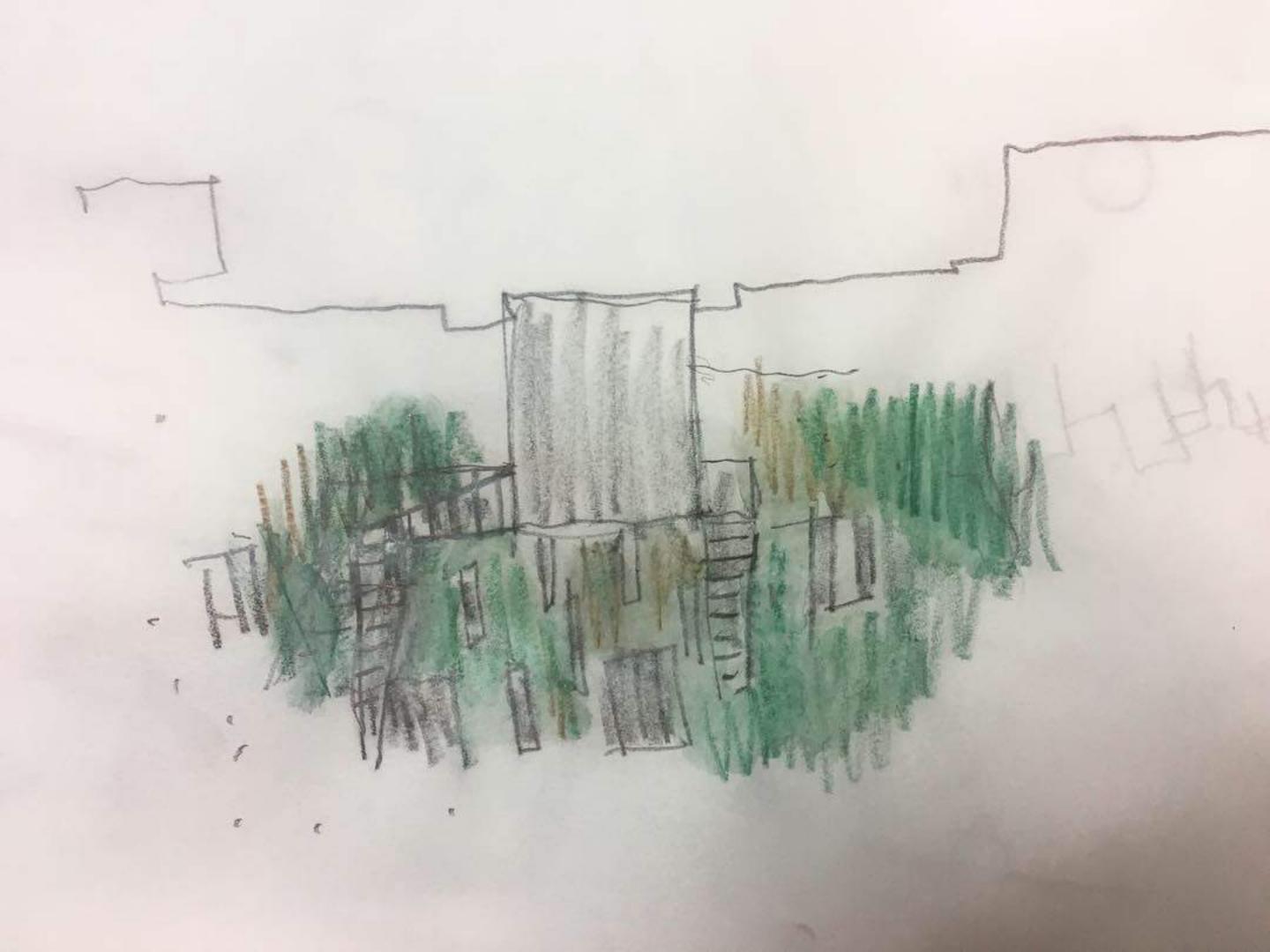


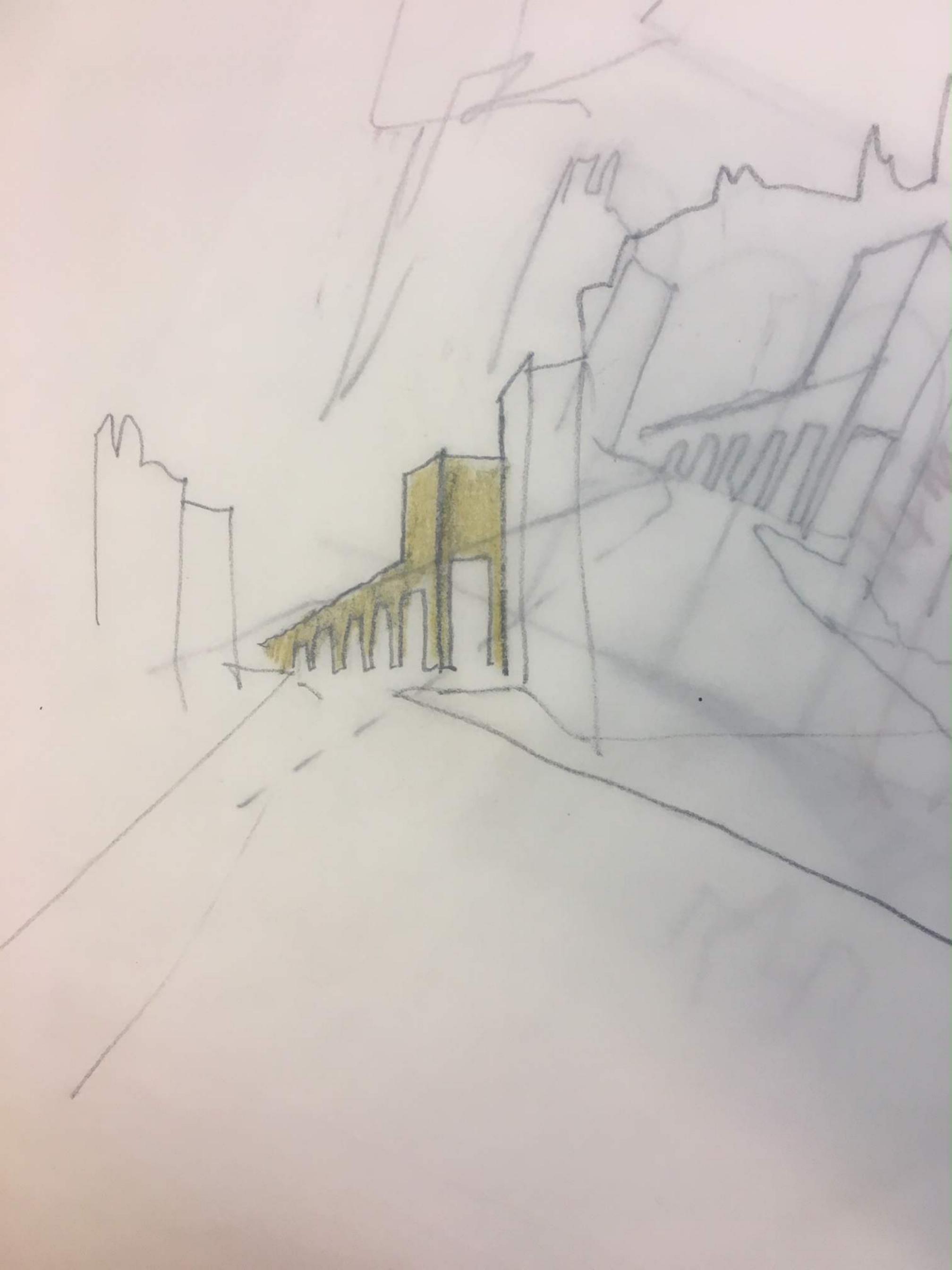




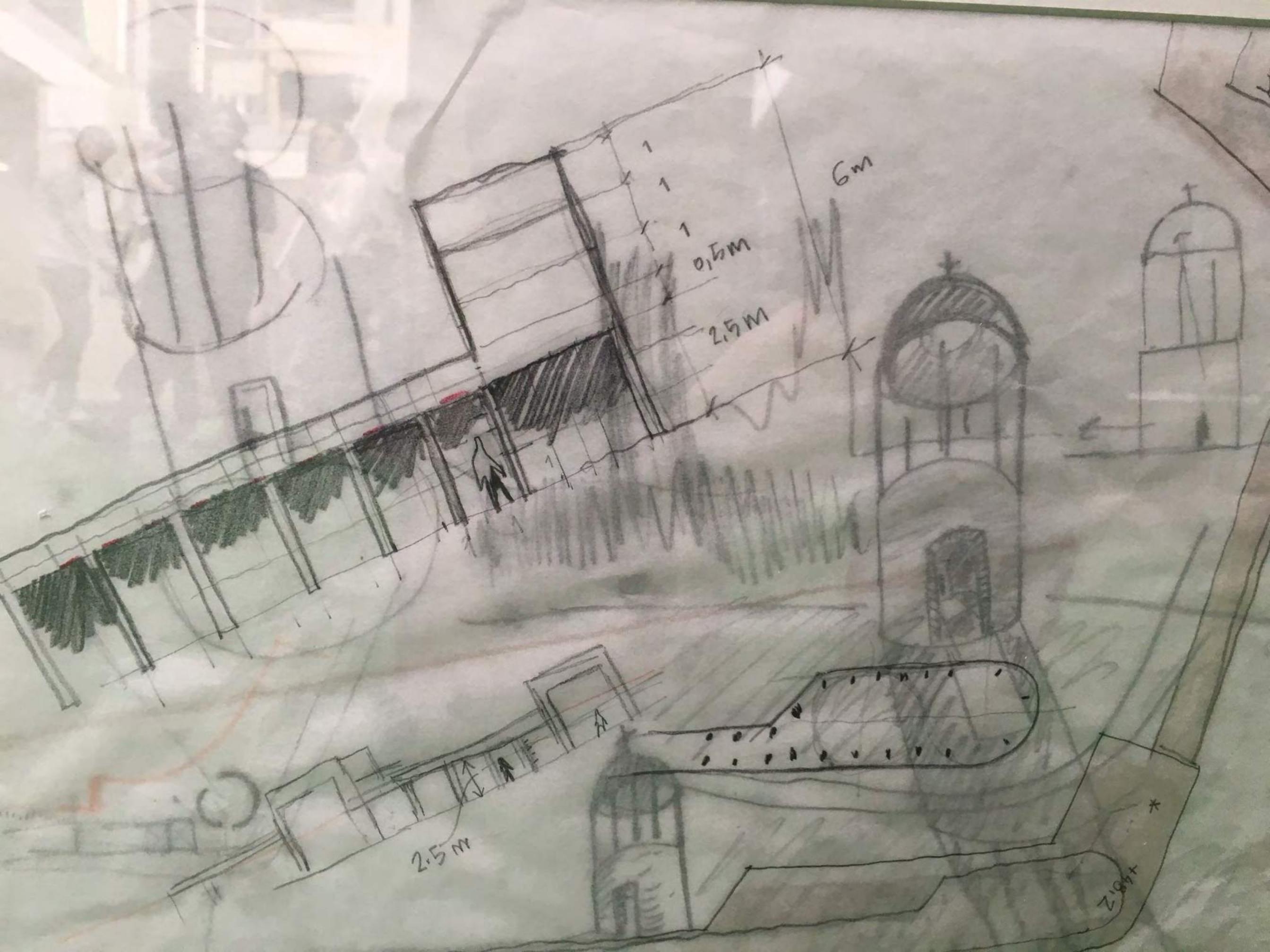


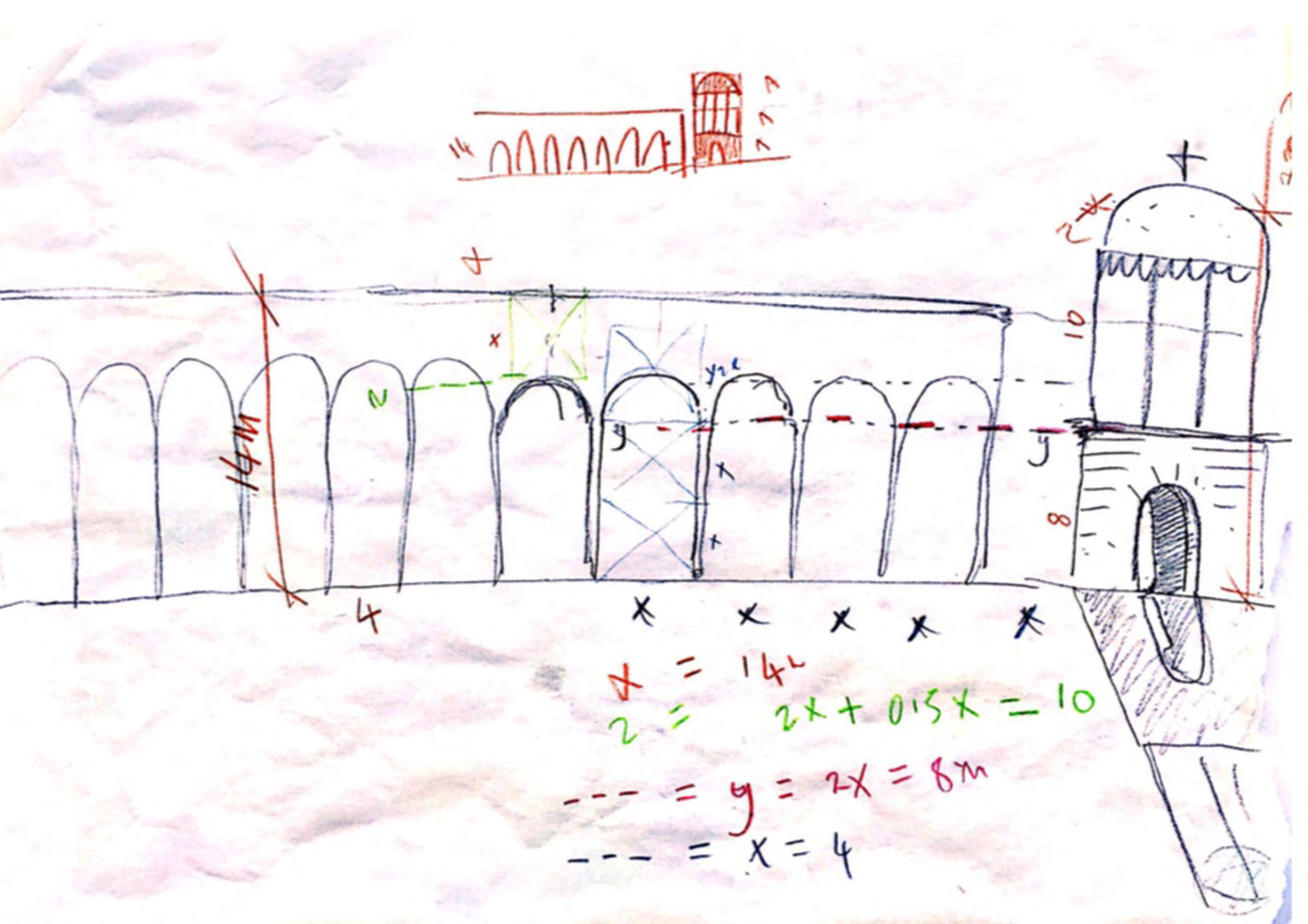


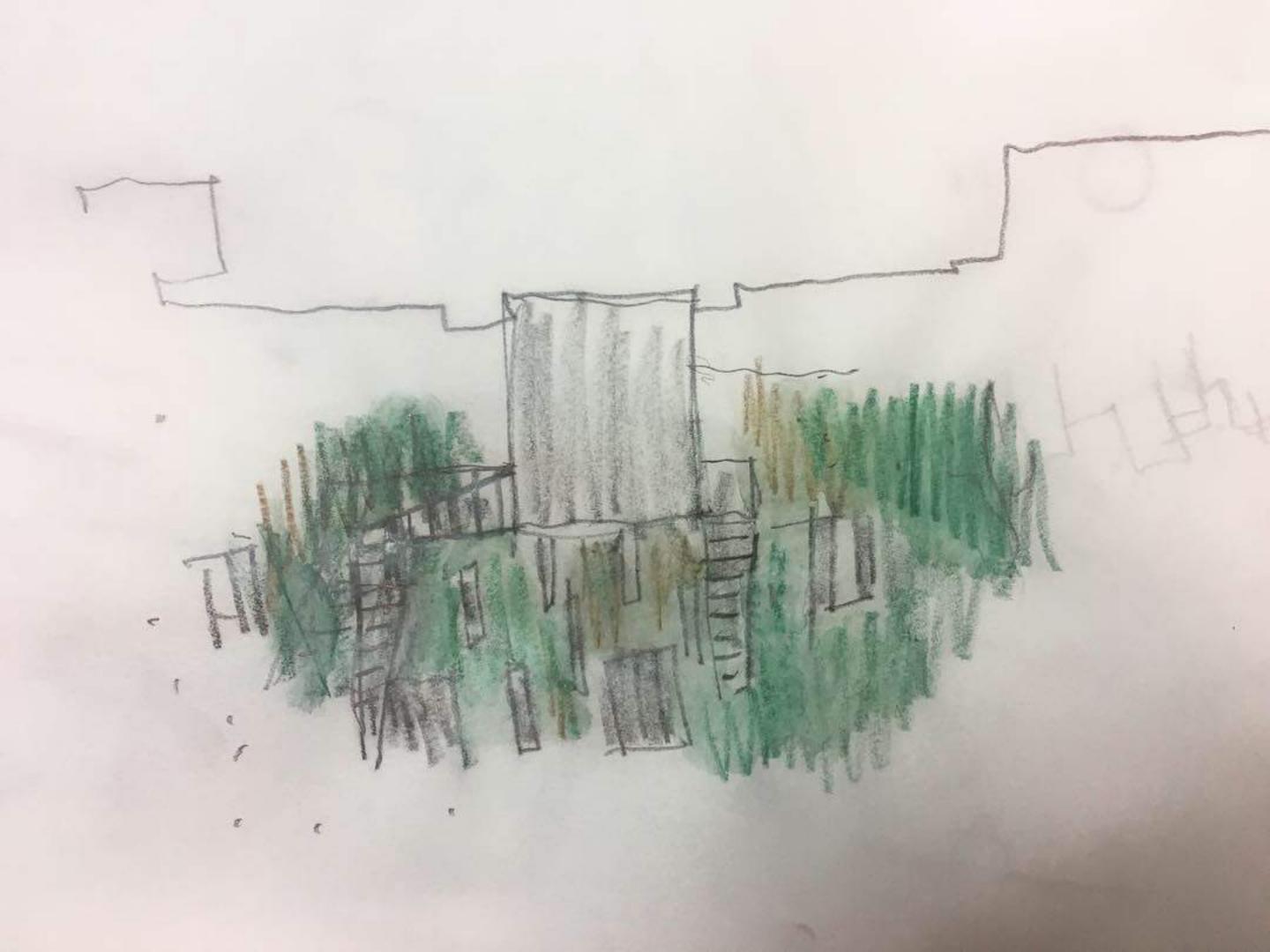


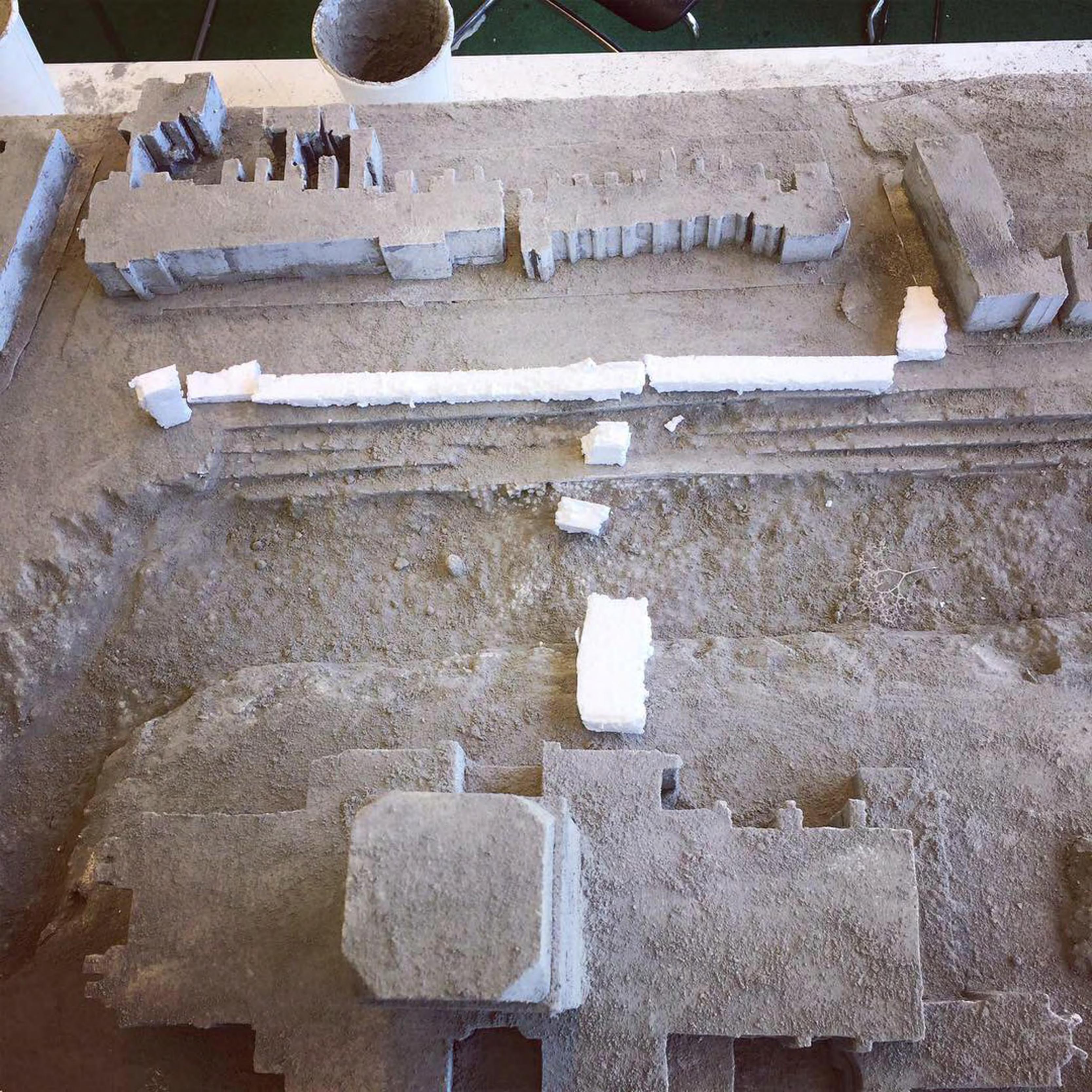




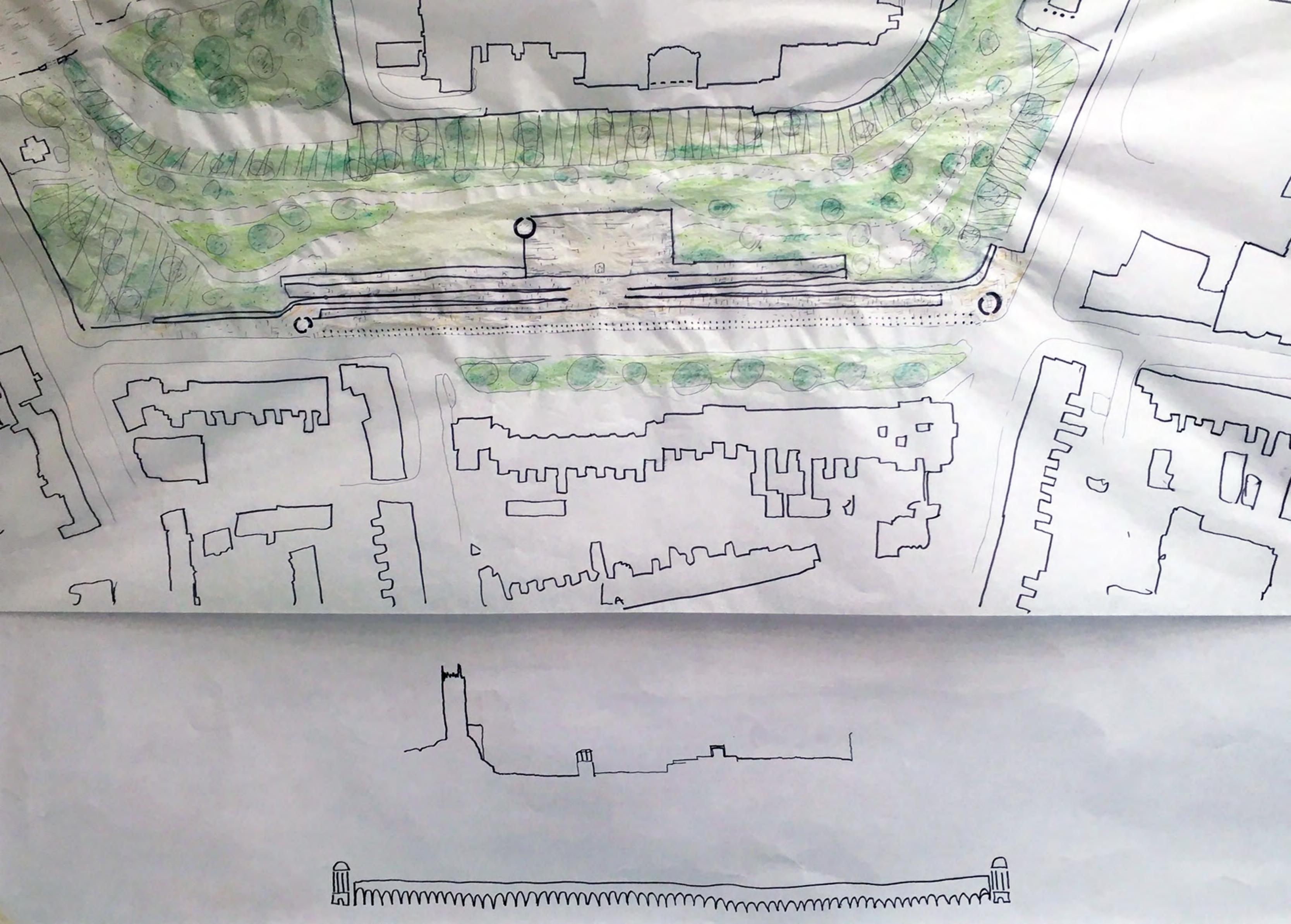
































PEVSNER ARCHITECTURAL GUIDES

Liverpool

