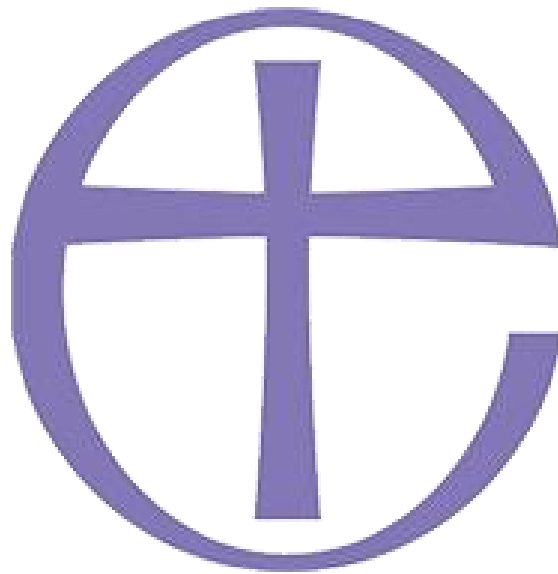


Research Report



Canon Clarke Project
Cathedral and Church Buildings Division
Archbishops' Council of the Church of England

Contributors: Richard Asquith, Jan Moore and Hannah Mead

Editor: Alexander Collins

Contents

<i>A biography of Canon Clarke</i>	3
I. The Chapel Royal of St Peter ad Vincula	6
II. The Chapel of St John the Evangelist	9
III. Gray's Inn Chapel	11
IV. Lincoln's Inn Chapel	13
V. Temple Church	16
VI. The Wren Chapel	19
VII. The Guy's Hospital Chapel	21
VIII. Charterhouse Chapel	25
IX. Mary Sumner House Chapel	32
X. Fulham Palace Chapel	36
XI. The Chapel of St Peter and St Paul at the Old Royal Naval College	41
XII. The St Thomas' Hospital Chapel	45
XIII. The Chapel of St Christopher	50
XIV. The Guards Chapel	55

Basil Fulford Lowther Clarke

1908–78

Basil Clarke began to visit churches when he was ‘about eight’, he said. As a teenager, his father encouraged him and his brother, Martin to keep notes on church architecture. Martin stopped, but Basil carried on with what he called his ‘church-crawls’. He later gave his recreation in *Who’s Who* as ‘Visiting churches, and research in connexion with them.’ He visited nearly 11,000 in his lifetime, all over England. He kept notes on each in folio books and collected so many postcards that they now fill 112 albums.

Basil Clarke’s grandfather was the first Archbishop of Melbourne, Australia. His own father was Canon of Chichester. Clarke himself was ordained in 1932. He was minister of Knowl Hill, St Peter in Berkshire for 30 years. He is known to us as Canon Clarke for his last appointment as Honorary Canon of Christ Church, Oxford.

Canon Clarke became an authority on church architecture although he started with ‘no special qualification, except that I was interested, and other people did not seem to be.’ One of his books, published in 1958 was about Anglican cathedrals abroad. From hours in the library and letters of enquiry, he described buildings from the Arctic to Honolulu. He wrote too about how to visit churches in *My Parish Church*, a book for the ‘fairly young’. He noticed that people wrote the same things in visitors’ books, usually praise like ‘Lovely old church’ as though churches were all the same. They are not. They share only the purpose of being built to worship God. Canon Clarke wanted people to see the difference between one church and another because:

It is an interesting subject; and if you once begin to feel interested, you can go on with it for ever. There are enough churches in England to last you all your life.

In the nineteenth century people could alter churches as they liked, but ‘Nowadays churches are carefully watched.’ Canon Clarke was one of their watchers. He worked on the Oxford Diocesan Advisory Committee for the Care of Churches and the Advisory Board for Redundant Churches.

‘People who visit churches must decide for themselves what they think about them,’ and Canon Clarke had opinions. Among London chapels, he wrote of Sir Christopher Wren’s at Chelsea Hospital, ‘How rare are buildings like this!’ But the chapel in Church House, Westminster annoyed him, ‘It is neo-Georgian, of the board-room type.’ And he regretted one chapel that he would never get inside – HM Prison Wormwood Scrubs.

In 1960, Canon Clarke put a loose page inside the cover of his first teenage Notebook. He wrote of his ‘hope that these notes may eventually be of use to someone.’ Now his 31 Notebooks can be read online. They are of use, for example, as a first-hand description of bombed-out London churches and what was built in their place. Some postcards show a building before restoration which will help architectural historians. Or Canon Clarke simply conveys the delight of visiting churches like the one he went into ‘towards the dusky end of the day, & thought, “This is marvellous.”’ His Notebooks are of use, as he had hoped.

Sources

- Basil F.L. Clarke, *Church Builders of the Nineteenth Century. A Study of the Gothic Revival in England*, London (SPCK) and New York (The Macmillan Company) 1938.
- Basil F.L. Clarke, *My Parish Church*, London (National Society; SPCK) 1943.
- Basil F.L. Clarke, *Parish Churches of London*, London (Batsford) 1966.
- Historical Manuscripts Commission, *Summary Report on the papers of Basil Fulford Lowther Clarke (1907–1978), historian of ecclesiastical architecture*, London (Historical Manuscripts Commission) 1998.
www.nationalarchives.gov.uk/nra/lists/GB-1926-Clarke.htm, accessed 28 December 2016.
- [Michael Maclagan,] *In Memoriam Basil Fulford Lowther Clarke*, [Knowl Hill] (Advisory Board for Redundant Churches) [1978].
- ‘CLARKE, Rev. Basil Fulford Lowther’, *Who Was Who*, London (A & C Black) 1920–2016 and online edition, Oxford (Oxford University Press) 2014.
www.ukwhoswho.com/view/article/oupww/whowaswho/U153220, accessed 28 December 2016.



Basil F. L. Clarke memorial tablet, image courtesy of Sandra Baker, Churchwarden, Knowl Hill, St Peter.

Works on church architecture by Basil F.L. Clarke

SPCK Society for Promoting Christian Knowledge

- *St. Mary's Church, Monmouth*, London (SPCK) [1936]; reprinted with additions, Gloucester (British Publishing Company) nd.
- *Church Builders of the Nineteenth Century. A Study of the Gothic Revival in England*, London (SPCK) and New York (The Macmillan Company) 1938; reprinted with additions, Newton Abbot (David & Charles Reprints) 1969.
- *My Parish Church*, London (National Society; SPCK) 1943.
- *Anglican Cathedrals Outside the British Isles*, London (SPCK) 1958.
- *The Building of the Eighteenth-Century Church*, London (SPCK) 1963.
- With John Betjeman, *English Churches*, London (Vista Books) 1964.
- *Parish Churches of London*, London (B.T. Batsford) 1966.

I.

The Chapel Royal of St Peter ad Vincula

HM Tower of London, London, EC3N 4AB

Open to HRP Tower of London ticket holders: 15.30-16.30 (winter) or 16.30-17.30 (summer), otherwise access only on a Yeoman Warder guided tour. Access for services every Sunday, except during August and on the Sundays following Christmas and Easter: Holy Communion: 9.15; Matins (sung): 11.00; Holy Communion (sung): 11.00, normally on the last Sunday of the month.

Short Description

A chapel under the special status of a Royal Peculiar, St Peter ad Vincula has its origins in a Saxon church which was absorbed into the Tower of London, now one of the most-visited heritage sites in the world. The current building is 500 years old and has a fascinating history, being the burial place of many famous people with Royal connections, including Anne Boleyn, Thomas More and Lady Jane Grey. It is a place of deep religious and royal significance, and entrance is included in tickets for the Tower.

Long Description

There are perhaps few other chapels that have a history so intertwined with that of England's most notorious king, Henry VIII, than St Peter ad Vincula. Although this chapel, nestled in a corner of the great fortress of the Tower of London, served many medieval kings before Henry, and before even then had its origins as an Anglo-Saxon parish church, it was Henry VIII who was responsible for the edifice we see today. Despite Henry's famously large personality, St Peter ad Vincula seems somewhat modest and understated. However, a look at the names on the nineteenth-century memorial plaques in front of the altar begins to reveal the chapel's royal and bloody history.

The most famous of those buried there is Anne Boleyn, the woman for whom Henry broke with Rome to create the Church of England. Their romance has almost become legend, with Anne being 'mine own sweetheart' in a letter written by Henry, but St Peter ad Vincula is a testament in stone to its tragic ending. After a seven-year courtship and a three-year marriage, Anne had not borne Henry the male heir he desired, and he took drastic steps to end their relationship. Henry had Anne arrested on charges of infidelity and incest (with her brother, Lord Rochford, who is buried next to her), and she was executed on Tower Hill on 19 May, 1536.

The macabre turmoil of court life under Henry VIII is further illustrated here by the final resting places of many nobles who had fallen out of favour, but most noticeably by the bodies of Thomas Cromwell and Queen Katharine Howard. Cromwell had been instrumental in both the rise and fall of Anne Boleyn, but even his political acumen could not keep him safe from Henry forever. In 1540 he was arrested for associating with non-conformist religious groups and as a traitor, and he too was executed nearby. As if to cruelly exemplify Henry's unpredictable temperament, he had rewarded Cromwell with the offices of Earl of Essex and Lord Great Chamberlain only three months before his death. Katharine Howard's fate was truly tragic, as a young girl caught up in the machinations of the Tudor court. She was executed in 1541 for adultery against the King, aged less than 20 years old.

Being in a royal palace, the royal connections of this chapel are not, however, restricted to Henry VIII. Buried under the altar is James Scott, duke of Monmouth. Although his tale may not be as famous as that of his Tudor forebears, it is equally steeped in royal familial intrigue and conflict. Monmouth was the oldest son of Charles II, although he, like his siblings, was illegitimate and thus the throne passed to Charles' brother, James II. In 1685, Monmouth led a rebellion against his uncle, in opposition to the King's Catholic beliefs. Captured and condemned for treason, Monmouth became yet another royal beheaded on Tower Hill at a time of intense religious turmoil.

The distinctive position that the chapel of St Peter ad Vincula has held for hundreds of years at the heart of the English and British royalty means that it has been afforded special significance by virtue of the people who are buried by its altar. It attests some of the most crucial episodes in the history of the monarchy, the Church and society.

Architecture

The most striking thing about St Peter ad Vincula is its relative plainness, despite its status as a royal chapel. Externally, its most decorative feature is its modest eighteenth-century tower, upon which is the 'pretty lantern' described by Pevsner. Canon Clarke notes that it is 'of little interest architecturally', but it is not, perhaps, as dismal as it once was. Thomas Babington Macaulay declared, in his *The History of England from the Accession of James the Second*, originally published in 1848, that there was 'no sadder spot on earth than this little cemetery'. Physically, the building was in bad repair: defects such as 'broken and uneven' pavements and 'walls and columns disfigured with whitewash and unimportant tablets' were retrospectively recorded. The end of the century saw a flurry of architectural work to improve the state of the chapel, which led to the discovery of the bodies of people executed during the sixteenth and seventeenth centuries.

Canon Clarke Notebook 11, f.24.

Nikolaus Pevsner, *London I: The Cities of London and Westminster*, ed. Bridget Cherry, London 1973, 210.

Thomas Babington Macaulay, *The History of England from the Accession of James the Second, Volume I*, London 1953, 471.

Doyne C. Bell, *Notices of the Historic Persons Buried in the Chapel of St. Peter ad Vincula, in the Tower of London*, London 1877, 10, 15.

Monuments/Fittings

Tomb Monuments:

John Holland, duke of Exeter, d.1447.

This impressive alabaster tomb displays effigies of John Holland and his wife, and is towered over by a gothic canopy with heraldic carvings and depictions of angels playing trumpets. Originally it was located in the church of St Katherine's Hospital, before being removed to a church in Regent's Park. It was moved to St Peter ad Vincula in 1950. It was designed to form a cage chantry, for which a priest would have been provided with a stipend to pray for the souls of Exeter and his family.

Exeter was a distinguished soldier during the fifteenth century, having fought with prestige at Agincourt in 1415 and the siege of Rouen in 1418-19. He was made a Knight of the Garter in 1416 and Constable of the Tower of London in 1420. He was captured at the Battle of Baugé in 1421 and remained imprisoned until 1425. During the minority of Henry VI, Exeter was part of the Council, but in 1439 he was appointed as the King's Lieutenant in Aquitaine.

Canon Clarke Notebook 11, f.24.

"Tombs at the Tower", <http://blog.hrp.org.uk/curators/tombs-at-the-tower/>.

R.A. Griffiths, "John Holland, first Duke of Exeter (1395-1447)", <http://www.oxforddnb.com/view/article/13530?docPos=2>

Sir Richard Cholmeley, d.1521

This monument displays Sir Richard and his wife, although in his will, Sir Richard made it explicit that he wished to be buried either in All Hallows, Barking, or St Olaf's. Damage sustained to these churches during the Blitz means that it is not possible to know for certain where he was laid to rest. In any case, the monument displays alabaster effigies of the two figures lying traditionally on their backs, with their hands together in prayer. As Lieutenant of the Tower of London under Henry VIII, Sir Richard was responsible for the rebuilding of St Peter ad Vincula, in which the tomb was constructed almost immediately after its completion.

Canon Clarke Notebook 11, f.24.

Benson Chamley, "Sir Richard Cholmondeley, Cheshire's most famous unknown", *The Family History Society of Cheshire Magazine* (June 2003).

Other tomb monuments include those of: Sir Richard Blount, d.1564, Lieutenant of the Tower of London; his son, Sir Michael Blount, d.1610; the children and wife of George Payler, Master Surveyor of the Ordnance; Sir Allan Apsley, d.1630, Lieutenant of the Tower of London; Sir Jonas More, d.1679; Captain Valentine Pyne, Master Gunner of England, d.1677.

Other Memorials: Dating from 1876 is the green and red marble pavement in the chancel, which was commissioned by Queen Victoria to commemorate the victims of Henry VIII, the bodies of whom were discovered during renovation work. The design of the pavement incorporates the coats of arms of those who have been laid to rest there. If facing the altar, those commemorated are: (first row) James Scott, duke of Monmouth; (second row) George Boleyn, lord Rochford; Anne Boleyn; Edward Seymour, duke of Somerset; John Dudley, duke of Northumberland; Katharine Howard; Jane Boleyn, lady Rochford; Margaret Pole, countess of Salisbury; (third row) Lord Guildford Dudley; Lady Jane Grey; Henry Grey, duke of Suffolk; Thomas Howard, duke of Norfolk; Philip Howard, earl of Arundel; Robert Devereux, earl of Essex; Sir Thomas Overbury.

Bell, *Notices of the Historic Persons*, 18.

The Organ: The instrument inside this organ is relatively new, being installed in 1999, but the case that surrounds it predates it by 300 years. It was constructed by Bernhardt Schmidt (also known as Father Smith) to aid worship in the Banqueting Hall on Whitehall, at a time when William III and Mary II were using the building as a chapel. However, in 1890, the decision was taken to cease the religious function of the Banqueting Hall, and Queen Victoria gave permission to have the organ moved to St Peter ad Vincula. During the renovations of 1999, the ancient case was carefully restored, preserving the original decorative details by Grinling Gibbons such as the coat of arms of William III.

<http://www.thechapelsroyalhmtoweroflondon.org.uk/music-at-the-chapels-royal/a-note-on-the-organ/>.

II.

The Chapel of St John the Evangelist

HM Tower of London, London, EC3N 4AB

Open to HRP Tower of London ticket holders: 9.00-16.30 Tues-Sat, 10.00-16.30 Sun-Mon (winter) or 9.00-17.30 Tues-Sat, 10.00-17.30 Sun-Mon (summer). Access for services every Sunday, except during August and on the Sundays following Christmas and Easter: Holy Communion: 9.15; Matins (sung): 11.00; Holy Communion (sung): 11.00, normally on the last Sunday of the month.

Short Description

Built in the White Tower for William the Conqueror, the Chapel of St John the Evangelist has served for hundreds of years as the chapel for the Royal Family in the Tower of London. It is one of the finest examples of early Anglo-Norman church architecture in the country. It sheltered the young Richard II and future Henry IV during the Peasants' Revolt of 1381, was the location of the laying in state of Henry VII's wife, Elizabeth of York, in 1503, and was where Mary I was betrothed to Philip II of Spain.

Long Description

Being located in one of the most symbolic physical expressions of the English monarchy, it is not surprising that the chapel of St John the Evangelist has found itself at the heart of some of the most dramatic moments in the history of the monarchy.

During the Peasants' Revolt of 1381, the chapel played an important role thanks to the double function as a place of religion and being inside a fortress. The young Richard II and his council established themselves in the Tower for the duration of the unrest, as they discussed the best way to proceed with the revolt. Contemporary chronicles record how 'King Richard heard mass in the Tower of London, and all his lords'. It is difficult to imagine how Richard must have been feeling, aged 14, and sheltering for his life as the city faced destruction around him. It is likely he may have found some solace in God as he prayed in the chapel of St John the Evangelist. On the second day of the rebels' occupation of London, Richard left the safety of the Tower for the second time, to meet the rebels at Mile End. A group of the rebels who did not meet the King stormed the Tower, forcing their way inside. The Archbishop of Canterbury, who had only 'little before' said mass before the King according to one source, was praying in the chapel and was dragged out by the rebels as he said the words 'Omnes sancti orate pro nobis'. He and others with him were summarily executed.

This short episode in which the chapel of St John the Evangelist played a centre part serves to remind us that the history of the English and British monarchy is intimately entangled with that of religion. Not always, however, in the large sweeping ways we associate with Henry VIII and Elizabeth I. Richard II taking mass in the chapel in the White Tower, as a young and fearful boy, is illustrative of a much more personal and intimate connection.

R.B. Dobson, *The Peasants' Revolt of 1381*, London 1989.

Architecture

The sheer size of the chapel and scale of the pillars are directly in keeping with the chapel's position in the most formidable fortress of early Norman England. Gargantuan and imposing, it is in fact 'one of the most impressive pieces of Early Norman architecture in England'. The shape of the chapel is reflected throughout the height of the Tower: the nave is rectangular, flanked by aisles, and the chancel is formed of an apse. A gallery traces the shape of the chapel around its whole perimeter. The masons employed a variety of types of vaulting for the ceiling, including tunnel-vaulting for the nave and gallery, while the aisles have groin-vaulting. Twelve unornamented pillars support the gallery and roof, dividing the aisles from the nave.

Nikolaus Pevsner, *London I: The Cities of London and Westminster*, ed. Bridget Cherry, London 1973, 208.

Monuments/Fittings

There is very little in the way of furniture or fittings. Plain wooden benches are arranged in rows, facing an equally plain lectern. The altar is Victorian, with the Office of Works agreeing to install one to assist with

worship after a period during which the chapel was used for storing state documents. In the late 1960s it was removed, but eventually located and replaced in 1998.

The Chapels Royal, HM Tower of London, “The Chapel of St John the Evangelist”, <http://www.thechapelsroyalhmtoweroflondon.org.uk/welcome/the-chapel-of-st-john-the-evangelist/>.

III.

Gray's Inn Chapel

A5200, London, WC1R 5ET

Open 10.00-18.00 Mon-Fri. Usual service times: Matins 11.15 Sundays, Holy Communion (occasionally Choral Evensong) 18.00 Tuesdays.

Short Description

Dating back to 1315, the chapel at Gray's Inn is in fact more ancient than the legal institution it now serves. In 700 years the chapel has existed in various iterations, being rebuilt in the seventeenth and nineteenth centuries and then again after suffering bomb damage in the Second World War.

Long Description

The first record of a chaplain being specifically employed by Gray's Inn dates to 1400, in a court case brought by the 'Chaplain of Greys Inn' against an assailant. In the sixteenth century, the Inn began to employ full-time and permanent priests, which is a post that has been filled virtually continuously until the present day. Included in the list of holders are some notable names that have been involved in wider events to do with developments in the religion of the country, especially during the turbulent years of the sixteenth and seventeenth centuries. Among their number are archbishops, royal chaplains and even a brother-in-law of Oliver Cromwell.

The first to be appointed was William Charke (or Cherke) in 1574, who remained until 1581. Charke was a fervent Puritan, whose career exemplifies much of the religious tension in Elizabeth and early Jacobean England. While a fellow of Peterhouse College, Cambridge, he preached a sermon claiming that the Devil had introduced episcopal hierarchy into the Church, in an attempt to subvert true religion. For this he was expelled, despite arguing for his defence that he only desired the Church of England to closer emulate the scripture. His zeal did not decline after his appointment to Gray's Inn, and the Bishop of London both tried to subdue his extreme views and to have him sent to convert Catholics in the far reaches of the kingdom. He also resolutely rebuffed a pro-Jesuit pamphlet, essentially arguing that any anti-Protestant sentiments amounted to an attack on the common good of the kingdom itself. He eventually moved to preach at Lincoln's Inn, during which time he was even involved in the imprisonment of Catholic priests.

In 1599 Roger Fenton began to preach at Gray's Inn, although informally at first. Like Charke, Fenton was a prolific scholar and even dedicated his first book 'to the right worshipfull his [Fenton's] singlar good patrones, the readers of Grayes Inne'. The Inn funded Fenton as he studied for a Bachelor of Divinity degree, and formally instituted him as preacher in 1606. He too was an advocate of a strict form of Protestantism, whereby Christians should use misery as a means to live closer to God and should admonish and repent sin. Perhaps his most lasting contribution to modern Protestantism was his involvement in the publishing of the authorised King James Bible. He worked to translate the epistles of St Paul and the canonical epistles from Greek to English. The driving force behind this endeavour were Puritans who saw numerous inconsistencies and inaccuracies in the older English translations of the bible. It is likely that Fenton's strong, almost Puritanical views meant he was viewed as an ideal candidate to participate. The King James Bible effectively became the standard bible in use in the Church of England, and did much to encourage conformity of worship.

Fenton's successor was Richard Sibbes, who has been described as 'a reformer, but a cautious reformer'; 'a puritan, but a moderate puritan'. His early career was based in Cambridge where he was so popular that a new gallery had to be installed at Holy Trinity Church in order to accommodate those who wished to see and hear him preach. On Fenton's death, Sibbes was secured the position at Gray's Inn, probably through the influence of Henry Yelverton, a prominent lawyer and attorney-general, whose father had been a treasurer of the Inn. Just as at Cambridge, Sibbes was such a popular preacher that the auditorium at Gray's Inn had to be enlarged. As he grew in fame and reputation, he was offered and accepted the position of master of a Cambridge college, although he continued in his post at the Inn. He worked extensively to ensure that the Church of England was filled with devout and moral clergy, and was part of a self-funded group who raised over £6,000 to fund eighteen preachers in eleven different counties, to ensure 'the maintenance and relief of a godly, faithful, and painstaking ministry'. In 1627 he was called

before Archbishop William Laud for advocating the raising of aid for destitute ministers in Bavaria – he was reprimanded not on religious grounds, but because his actions were viewed as an intrusion into state affairs and as a criticism of government inactivity.

The careers of these three early preachers at Gray's Inn provide an illustration of how the Church of England developed its status and teachings in the decades after the Reformation. After the prosperous reign of Elizabeth, the Church was in a position to stabilise itself and consider the ideologies of various strands of Protestantism. Gray's Inn chapel turned out to provide three men who were instrumental to and who encapsulate this process.

Robert R. Pearce, *A Guide to the Inns of Court and Chancery; With Notices of Their Ancient Discipline, Rules, Orders, and Customs, Readings, Moots, Masques, Revels, and Entertainments*, London 1855, 316.

Richard L. Greaves, "Charke, William (d.1617), religious controversialist", *Oxford Dictionary of National Biography*.

Louis A. Knafla, "Fenton, Roger (1565-1616), Church of England clergyman and author", *Oxford Dictionary of National Biography*.

Mark E. Dever, "Sibbes [Sibbs], Richard (1577?-1635), Church of England clergyman", *Oxford Dictionary of National Biography*.

Architecture

The chapel has been rebuilt at various points throughout its history – in the 1690s, the 1860s and, most recently, after it was destroyed during the Blitz. As such, it architecturally retains very little features of historic significance, other than a couple of fifteenth- or sixteenth-century windows. The chapel was rebuilt according to designs by the architect Sir Edward Maufe, who also designed Guildford Cathedral. While the rebuilding was taking place, services were conducted in a room in the Common Room building of the Inn.

Monuments/Fittings

Windows: The earliest mention of the glass in the Gray's Inn chapel comes from 1539, during the Henrician iconoclasm. It concerns the removal of a 'gloriously painted' window that depicted St Thomas Becket and its replacement with an image of 'Our Lord praying in the Mount'. Neither of these windows now survives, however, and all that were mentioned in the seventeenth century have either been destroyed or removed to the Hall of the Inn. In the 1860s, the Inn commissioned new windows for the chapel, but it was later decided that these were not of the desired quality, and three new stained glass windows were gifted and installed. The 1890s saw the removal of one of these windows to a new position from the north to the east, with the other windows in the north wall being taken out. Five new panels for the east window were also commissioned. Other windows in situ today display notable people associated with the Inn, and a war memorial window of 1920 showing Saints Michael, George and Louis. Despite heavy damage to the chapel itself during the Blitz, all the windows survived. During the rebuilding, changes to the size of some of the windows meant that certain panels of stained glass were removed and put in storage, only to be rediscovered in 2009. They are now on display in the chapel, being artificially lit from behind

Stoup: The incomplete remains of a rough medieval stoup, or vessel for storing holy water. It is positioned by the north door and would have been used for making the sign of the cross upon entrance.

Pulpit: Three-sided, dating to c.1630 with arabesque ornamentation.

Gray's Inn, "Chapel Stained Glass", <https://www.graysinn.org.uk/history/the-chapel/chapel-stained-glass>.

Bell: Made by James Bartlett of Whitechapel, dated to 1689.

IV.

Lincoln's Inn Chapel

London, WC2A 3TL

Open Mon-Fri 9.00-17.00. Public morning services at 11.30 every Sunday during law term time.

Short Description

A chapel has existed at Lincoln's Inn since at least 1428, but its 600 year history is one unknown to most that travel up and down nearby Chancery Lane. Secluded and peaceful, the mysterious charm of the chapel of Lincoln's Inn is heightened by the stunning seventeenth-century vaults that lie beneath, not to mention its association with one of the prestigious Inns of Court. Among its long and curious history are links with Christopher Wren and a near-miss from a Zeppelin raid in 1915.

Long Description

Lincoln's Inn Chapel is afforded a special status thanks to the fact that (like all other chapels of the Inns of Court) it is not strictly under ecclesiastical jurisdiction and therefore does not have an attached parish. It is known as a 'peculiar', similar to the royal peculiars that are owned by the monarchy. The Inn itself was established on a technicality to avoid falling foul of the law: in 1234 Henry III decreed that no institutions of legal education were to exist in the City of London, and so members of the legal profession moved to Holborn – the closest place to the courts at Westminster that was outside the City. However, the earliest reference to Lincoln's Inn itself does not appear until 1422. In a similar situation, Lincoln's Inn was founded on the site of the town house of the Bishops of Chichester, which, being the residence of a bishop of a different diocese, could not technically fall under the jurisdiction of the Bishops of London. Thus the Inn and the attached chapel were not part of any parish.

This somewhat complicated medieval system had repercussions in the eighteenth century, but perhaps not in an entirely expected way. As the centuries passed, the parish as an ecclesiastical unit took on civic and social duties, such as care for the poor and the maintenance of infrastructure. The *Act for the Relief of the Poor* in 1601 placed the duty of care of the poor and needy on the parish, and made stipulations that they were to reside in workhouses in order to make a contribution to society. This was further enforced by the *Workhouse Test Act* of 1723. Workhouses soon gained a reputation for being horrid and unhealthy places to live, especially for children.

William Hogarth, the great satirist of the age, also a great patron for the Foundling Hospital, which was established in 1739, created an engraving named *Study for the Foundlings* which was designed with the intention to shock. It depicts unwanted children, born out of wedlock, being disposed of in gruesome and unethical ways. It summed up what was a genuine problem in eighteenth century England. The least horrifying method, but still unimaginably cruel today, depicted by Hogarth is the abandonment of babies in the hope that someone else would take care of them.

How, then, does this relate to the extra-parochial status of the chapel at Lincoln's Inn? In 1732, the accounts of the Inn record that 2s 6d was given to 'a woman that kept a child that was dropt under the Chapell', and such references crop up intermittently for the next 20 years. There are also mentions that are testament to the tragic rate of infant mortality among those who were abandoned at in the chapel of the Inn. It has been suggested that parents (usually unmarried young mothers) would leave their children at Lincoln's Inn specifically because it did not fall under parochial jurisdiction. As such, they hoped that their children would not be sent to live in harsh and squalid conditions of the parish workhouse.

In most cases, the Inn did hand over care of the children to a local parish, but there are some noticeable examples of children being raised by the Inn itself. A total of three foundling children were given the name 'Lincoln', suggesting a closer association, and one, named George Lincoln, can be traced in the records as being brought up, cared for and sent off to boarding school in County Durham by the Inn in the 1770s.

Such stories are a poignant reminder of the role that chapels have played, and still play to this day, in society, in terms of support and care for those in need. Their job as a place of worship is augmented by the works of charity that they carry out, giving them a far wider reach than just those who rely on them for spiritual purposes.

Lisa Zunshine, *Bastards and Foundlings: Illegitimacy in Eighteenth-Century England*, Columbus OH, 2005, 44-45.

Mark Ockleton, "Where Are We? Foundlings and Parishes", *The Honourable Society of Lincoln's Inn: Annual Review*, 2011, 26-28.

Architecture

The medieval chapel was replaced in the seventeenth century, with the foundation stone being laid by John Donne, the preacher, in 1620. It was consecrated in 1623. Towards the end of the century, however, the chapel was falling into disrepair and Christopher Wren, who was a member of the Inn, was consulted. The chapel served in this state for two centuries, when major alterations were made. The roof was replaced and a third aisle was added, as well as a vestibule and two vestries. Canon Clarke's verdict was that the chapel was 'delightful: quite unmodernised, & with a staid, rather musty atmosphere'. Underneath the chapel lied the crypt, with a vaulted gothic roof which is intersected with bosses displaying foliage, blank shields, and the coats of arms of England and of Lincoln's Inn.

"The Chapel", The Honourable Society of Lincoln's Inn: <http://www.lincolnsinn.org.uk/index.php/history-of-the-inn/historic-buildings-ca/the-chapel>. Canon Clarke, Notebook 13, f.111.

An Inventory of the Historic Monuments in London, Volume 2, West London, London, 1925: <http://www.british-history.ac.uk/rchme/london/vol2/pp43-63>.

Monuments/Fittings

Windows: Until 1915, all of the original seventeenth-century glasswork survived in situ, but on 13 October, a German Zeppelin raid destroyed two historic windows and damaged others. Those destroyed were replaced by the stained-glass restoration company, C.E. Kempe & Co. Ltd., who also repaired the others. Their report noted that in the east window, 'one-third of the heraldic shields have been destroyed, wholly or in part, and other shields cracked in places; the larger lights of the tracery have also suffered severely', and of the west window that 'in the tracery of this window (exclusive of "wheel") more than half the old glass has been destroyed'. The total bill for repairs was between £1350 and £1425.

The east window above the altar displays the coats of arms of 228 treasurers of the Inn from 1680 to 1908, while later treasures are represented in the northeast and southeast windows. The side windows (mostly dating from the seventeenth century, except in instances damaged by the 1915 raid) were done by brothers Abraham and Bernard Van Linge, and Richard Butler. Canon Clarke describes the depictions on the windows thus:

"N: Zechariah, Amos, Ezekiel, Jeremiah (1624): Peter, Andrew, James & John (R: B. 1623): S: Philip (1623): Thomas (1626) (R. B.), Bartholomew (monogram prob: R. Bern and Van Ling fecit 1623): Matthew.. [sic] James, Simon (with a view of Lincoln's Inn), Jude (London), Matthias (Osney Abbey) (Bernard Van Ling.)"

<http://www.lincolnsinn.org.uk/index.php/104-linn/inns-archives/archive-of-the-month/660-october-2015-zeppelin-bombs-and-chapel-windows-don-t-mix>.

"The Chapel", The Honourable Society of Lincoln's Inn: <http://www.lincolnsinn.org.uk/index.php/history-of-the-inn/historic-buildings-ca/the-chapel>. Canon Clarke, Notebook 13, f.111.

Pulpit: Described by Pevsner as 'charming early C18 work'. Three panels of wood form an enclosure, which is moderately decorated. A large back panel against the wall supports an enormous hexagonal tester.

Communion table: Early eighteenth-century, but given to the chapel in 1938, surrounded by seventeenth-century railing composed of twisted balusters.

Pews: The ends of the pews date from the sixteenth-century restoration of the chapel, but the benches are modern.

Nikolaus Pevsner, *London I: The Cities of London and Westminster*, ed. Bridget Cherry, London 1973, 324.

Canon Clarke, Notebook 13, f.111.

V.

Temple Church

Temple, London, EC4Y 7BB

Open 10.00-16.00 Thurs-Tues, 14.00-16.00 most Wednesdays (occasionally open normal hours). Holy Communion every Sunday during law term time 8.30. Choral Matins every Sunday during law term time 11.15. Morning Prayer Tues-Fri during law term time 9.00. Wednesday Choral Evensong 17.30. Thursday lunchtime Holy Communion 13.15-13.45. No services held in August and September.

Short Description

Although famous for featuring in the film adaptation of Dan Brown's *The Da Vinci Code*, Temple Church has had an equally exciting and mysterious past. Its old association with the Knights Templar has been replaced by one with the legal Inns of Court meaning its present is just as interesting as its past. Just a short walk from bustling Fleet Street, Temple Church is a historic and peaceful sanctuary from the modern world.

Long Description

As you cross the courtyard to the chapel of the Inner and Middle Temples, the first thing to catch your eye is the curious solitary column, standing some way away from the building itself. Atop stands two knights, perched upon a single horse. If you look carefully enough, you may notice that the knight holding the reigns also triumphantly bears a banner, whilst his comrade clutches a shield which covers both of them. This is in fact a motif that was often employed by the Order of the Knights Templar since the twelfth century, and it provides a tantalising glimpse into the fascinating history of Temple Church.

The Templars had their origins in the successful siege and capture of Jerusalem by Christian forces during the First Crusade. Established as warrior-monks, they were to serve as protectors of the faithful coming on pilgrimage to the Holy Land. As the organisation grew, the Templars began to spread across Europe, and had a base in London by the middle of the twelfth century. However, this site soon became ill-suited, and thus in 1185, the chapel on the present site was consecrated by the Patriarch of Jerusalem.

Buried inside Temple Church is William Marshall, 'the greatest knight who had ever lived', even though he was only invested into the Order of the Templars on his deathbed. His story intertwines Temple with that of the turbulent series of crises in early thirteenth-century England. William gained fame through his prowess on the tournament circuit of Europe, which led to close associations with English royalty. By the time of King John and Magna Carta, he was one of the major land-holders of the Angevin Empire and an influential nobleman. He remained loyal to the King throughout the crisis that would lead to Magna Carta, and Temple was the location of the failed negotiations leading up to its sealing in June 1215. William was instrumental in the Magna Carta negotiations, and, after the death of John in 1216, instrumental in securing the throne for his young son and reissuing the great charter.

It seems fitting then, that Temple Church, with its close association with the most famous document in English legal history, would later become the religious home of two of the four Inns of Court. It was given over to the legal profession in 1608 by James I, and for the past 400 years has represented the integrity of the British legal system, as much as the thirteenth-century origins of English law.

Thomas Ashbridge, *The Greatest Knight: The Remarkable Life of William Marshall, the Power Behind Five English Thrones*, London 2015.

Lord Igor Judge, "Magna Carta: the Medieval Context and the Part Played by William Marshall", lecture given at Guildhall, 14 January 2015. Recording and transcript: <https://www.gresham.ac.uk/lectures-and-events/magna-carta-the-medieval-context-and-the-part-played-by-william-marshal>.

Distinction as a Chapel

Despite being named Temple Church, we have decided to include Temple in the project on Canon Clarke's London chapels for a number of reasons. This short explanation seeks to make clear why.

There has historically been confusion as to the status of Temple, and it has been named variously 'church' and 'chapel' throughout its history. The confusion seems to come from the fact that the chapels of the Inns of Court are peculiars, so, like the royal chapels, they do not come under the jurisdiction of a

diocese and thus have no parish attached to them. Therefore, Temple is not a church in the traditional sense.

We have been unable to trace down any extant contemporary references to when the Templars built on the site of the present chapel, so it is hard to ascertain its status in its earliest years. Rather, the most-quoted source for this event is the sixteenth-century John Stow:

'Beyond the barres had ye in old time a Temple builded by the Templars, whose order first began in the yeare of Christ 1118. in the 19. of Henry the first. This Temple was left and fell to ruine since the yeare 1184. when the Templars had builded them a new Temple in Fleet streete, neare to the Riuer of Thames.'

It's unsurprising that Temple Church would be afforded some kind of special status, as the Templars themselves had been granted protection from external influences by Innocent III (British Library, Cotton MS. Nero E VI) in 1200, which effectively led to their site near Fleet Street being used as a royal treasury. Richard I had already confirmed their exemptions from a variety of things in the first year of his reign: <https://babel.hathitrust.org/cgi/pt?id=umn.31951002098035k;view=2up;seq=170;size=400>

This kind of ambiguous status was reflected in much of the surviving documentation of the middle ages. In 1221, Archbishop Gray's register records the presentation of Richard de Poppleswirth in order to 'celebrate in the *chapel* of the New Temple, at London, for the soul of John, late king of England': Register of Archbishop Gray: <https://archive.org/stream/registerorrolloso00york#page/24/mode/2up>

The Templars were technically monastic, hence why Gray called them 'the prior and brethren'. We are reminded of this when, as an alien priory (the head of the house was located outside of England), they were subject to send their revenues back to France: https://dcms.lds.org/delivery/DeliveryManagerServlet?dps_pid=IE59704

In the reign of Henry III, the Charter Rolls simply record it as 'the Temple', but talks of chaplains (rather than a rector or a vicar, who would have jurisdiction over a parish): Calendar of Charter Rolls, 1226-1257 <https://archive.org/stream/calendarcharter00stamgoog#page/n155/mode/2up>

In 1240, Matthew Paris recorded the re-dedication of the Temple, calling it '*est nobilis ecclesia structuralis*' or 'the most famous church building' - once again, quite ambiguous: <https://archive.org/stream/matthiparisien04pari#page/10/mode/2up>

When the Templars were disbanded in the fourteenth century, the Temple was given by the king to the Knights Hospitaller. Documents relating to this talk of the '*ecclesie Novi Templi*', 'Church of the New Temple' (*The Knights Hospitallers in England*, ed. Lambert B. Larking. London: The Camden Society, 1862, p.202).

The early history of Temple is confusing, but this is not unique – other examples exist where chapels were granted some of the rights of a parish church (such as the right to burial), but still remained subordinate to the mother church and had to pay fees for their liberties. In such cases, the words 'chapel' and 'church' are found to have been used interchangeably.

Rather than serving a parish, the Church still nowadays serves the Inner and Middle Temples (according to its website), meaning it far more closely fulfils the function of the chapel rather than an actual church, similarly to its role as a place of worship of the Knights Templar. Its technically monastic status and the vagueness surrounding it revealed in documentation lends to the suggestion that it came to be called 'Temple Church' by tradition, even if this was not strictly speaking true. It is therefore possible, and legitimate, to argue that it constitutes a chapel on the basis that it does not hold, and has never held, full parochial rights, which is the usual distinction between a church and a chapel.

Architecture

There is much that is interesting in the architectural make-up of Temple Church; indeed Pevsner dedicates four pages to it. The most notable feature is the round nave, which comprises the oldest part of the building, dating from 1185. A porch was added in 1195, a small chapel dedicated to St Anne, which lies below ground to the east of the nave, in 1220, and the rectangular chancel in 1240. The circular nave is typical of buildings

created by the Templars, and were designed as a direct homage to the Church of the Holy Sepulchre in Jerusalem, said to be the tomb of Christ. However, the medieval elements of the chapel were subject to substantial alteration in the nineteenth century, and it was almost totally destroyed by bomb damage in 1941. Incendiary bombs set fire to the roof of the nave, destroying everything made of wood, and the heat caused the stone columns in the chancel to crack. So extensive was the damage that from 1948-58, all of the pillars of Purbeck marble had to be replaced and the interior had to be entirely refaced.

Nikolaus Pevsner, *London I: The Cities of London and Westminster*, ed. Bridget Cherry, London 1973, 313-16.

Monuments/Fittings

Tomb monuments: Of the collection of Purbeck marble effigies that lie recumbent in the nave, only one survived the bomb damage unscathed. The rest were restored. Those commemorated include William Marshall (d.1219), his sons William (d.1231) and Gilbert (d.1241), Geoffrey de Mandeville (d.1144) and Robert de Ross (d.1227). The remaining four effigies are unidentified, but all date from a similar time.

On the south side of the chancel, there is an effigy to bishop Sylvester of Carlisle (d.1255?). Pevsner calls it 'well carved', and it displays the suitable accoutrements for the office of bishop.

Between the chancel and the nave is an effigy to Edmund Plowden (d.1584), Treasurer of Middle Temple. The carving of his corpse lies underneath an arch, and he is apparently wearing the robes of the legal profession. The wall of the monument behind him is decorated, notably with allegorical *memento mori* images, including a child sat upon a skull, with his hand resting next to a sand timer.

There are various smaller seventeenth-century memorials to notable individuals, including one displaying Richard Martin (d.1615), Recorder of London, kneeling at a lectern and contemplating an open book.

Reredos: The reredos behind the altar dates from 1682 and was carved by William Emmett, underneath the supervision of Christopher Wren. It has the Ten Commandments written upon it in gold lettering.

Nikolaus Pevsner, *London I: The Cities of London and Westminster*, ed. Bridget Cherry, London 1973, 316.

VI.

The Wren Chapel

Royal Hospital Chelsea, Royal Hospital Road, London, SW3 4SR

Open 10.00-16.00 every day of the week. Public services every Sunday 11.00.

Short Description

Designed by and named after Britain's most famous seventeenth-century architect, the Wren Chapel provides a place of spiritual respite for the equally famous Chelsea Pensioners. The marvellous space is overlooked by a glorious rendition of the resurrection of Christ by Sebastiano Ricci in Wren's half-dome ceiling above the altar. With a 300 year history intimately connected with the retired veterans, the Wren Chapel is a poignant and contemplative place.

Long Description

The Wren Chapel necessarily fits into the wider history of the Royal Hospital itself, which in turn can be placed in a wider and more ancient history of Christianity and charity in England. During the Middle Ages, hospitals varied wildly in who they would take care of, and for how long, but the primary focus was on spiritual rather than corporeal care: it was considered important to ensure that people were healthy in regard to their souls, and that physical health would follow, should it be the will of God. Hospitals and almshouses flourished, as the pious hoped those who were being cared for would pray for intercession on behalf of the founders. However, many of these foundations were swept away during the Reformation, especially as the doctrines of Purgatory and intercession were removed from mainstream religious teaching in England.

There was thus little in the way of established medical care in the early modern period, save for local doctors and physicians. During the reign of Elizabeth, statutes were passed that went some way to make provisions for veterans, but there was no institutional foundation that would actively take care of them. It was Charles II who took the necessary steps to create such a foundation, 'for the relief of such Land Souldiers as are, or shall be, old, lame, or infirm in ye service of the Crowne'. Although this was not a hospital in the medieval sense, the seventeenth century was still a highly-religious age as Wren's inclusion of the chapel attests. No longer would residents be expected to offer prayers to speed the soul of Charles through purgatory. Rather, the hospital chapel had taken on a different role in the post-medieval world.

In 1691, the Chapel along with its associated cemetery were consecrated by the Bishop of London, and it was established that two chaplains were to 'officiate here in Divine service'. The Chapel was designed to offer spiritual care and support, although as a separate entity within a hospital, the main emphasis of which was on corporeal care. A document survives in the British Library that lists the original purchase of religious books for the Hospital in 1688. Among the expenses are large and elaborately decorated books, clearly intended for display, but there is also a cost for 'Arming the forty eight Common Prayer Books with the King's cypher'. It seems that these books of prayer would have been modest, for use by individual Pensioners, which suggests an intimate, reassuring form of worship in the Chapel.

And so the Chapel continues as such to this day. Not only is it a grand architectural space for visitors to marvel at, but a functioning chapel to serve the many veterans cared for by the Hospital. It offers a place of reassurance and comfort for those who need it.

Papers Illustrative of the Origin and Early History of the Royal Hospital at Chelsea, London 1872.

Architecture

The original hospital buildings are to the designs of Christopher Wren. The chapel is situated in the middle section of the original hospital, which forms, with the great hall, a link between the two wings. The chapel and the hall mirror each other, in different directions either side of a vestibule. The ornamented ceiling of the chapel is vaulted in a semi-circular shape, and terminates at the east end with an half-dome apse. Large windows, semi-circular at the top, line the walls and are separated by pilasters with decorated capitals. All this is the work of Wren, and has remained unaltered since its construction, but the bosses on the ceiling are more modern. The walls are panelled from the floor up to the sill of the windows, which join a large reredos that lines the wall of the apse. At the west end is an organ gallery, carved in a similar style to the rest of the woodwork. The floor is of black and white marble squares, laid diagonally.

Survey of London: Volume 11, Chelsea, Part IV: the Royal Hospital, ed. Walter H Godfrey, London 1927, 12-29.

Monuments/Fittings

Reredos: The reredos is a more elaborate continuation of the panelled walls, and is much more heavily adorned with pilasters and finials. At the centre of the reredos is a curved pediment, supported by four columns, which covers a back panel displaying a star and the monogram IHS in gold.

Seating: Original box pews survive on the north and south walls, although these have been restored more recently. The choir stalls and other seating are modern.

Survey of London: Volume 11, Chelsea, Part IV: the Royal Hospital, ed. Walter H Godfrey, London 1927, 12-29.

Organ: The original organ was made by Renatus Harris and installed in the early years of the eighteenth century. The original casing is still in situ, and sits on an organ gallery supported by pillars above the west door. The instrument was replaced in 1811, again in the 1920s and in 1978. In 2005 it was modified and extensively adjusted.

Royal Chelsea Hospital, "Music", <http://www.chelsea-pensioners.co.uk/music>.

Painting: The dome of the apse is decorated with an image of the resurrection of Christ, surrounded by a heavenly host and carrying a banner displaying a cross. The artist was Sebastiano Ricci, with help from his nephew Marco, who were most likely funded by Queen Anne as a donation to the Hospital in 1714.

VII.

The Guy's Hospital Chapel

King's College, St Thomas's Street, SE1 9RG

Open daily; the tomb of Thomas Guy in the crypt may be seen by arrangement with the hospital chaplain

Short Description

Behind the new Shard is the eighteenth-century courtyard of Guy's Hospital and, in it, a small chapel. It is galleried with original seating and Arts and Crafts mosaics. There is a grand memorial to Thomas Guy, the hospital founder and smaller plaques to staff. One is to May Smith, secretary in the Matron's office for 36 years and another to a house surgeon who died of diphtheria, given 'by his fellow-students'.

Long Description

Thomas Guy (1645?–1724) made his money as a bookseller. He sold English Bibles mostly, first printed in Holland and, when that became illegal, editions from Oxford University. He then made investments, most notoriously in South Sea Stock which he bought cheap and sold dear before the crash of 1720. He died a rich man.

In 1704 Guy had become a governor of St Thomas's Hospital, then sited at London Bridge. He decided to use his wealth to build a new hospital for 'incurables' discharged from there. As his Chapel memorial says, Guy's Hospital was for the 'Languor and Disease to which the Charities of Others had not reached'. He left more than £200,000 in his will to complete a hospital for 400 sick people and twenty incurably insane. A year after his death, his trustees got an Act of Parliament to establish and manage the hospital according to his plan. It was built alongside St Thomas's and opened on 6 January 1726.

Sources

- *A Copy of the Last Will and Testament of Thomas Guy Esq;*, London 1732.
- *Survey of London. Bankside (The Parishes of St. Saviour and Christchurch Southwark)*, sl (London County Council) XXII: 36–42.

Chapel

From St Thomas's Street, you walk through an iron railing and gates which connect two wings. The east wing was completed in 1741 by James Steere, hospital surveyor. It contained the Great Court Room, lodgings for the treasurer, a counting-house, all destroyed in World War II bombings. The facade has been rebuilt. The west wing with the Chapel is to the design of Richard Jupp, hospital architect, and was built in 1774–77. Nikolaus Pevsner, the architectural historian calls the Chapel 'a unique survival'.

It is almost square and has galleries on three sides supported by wooden columns, now painted blue. Three stained glass windows are a memorial to William Hunt (d.1829), a benefactor of Guy's Hospital. On two walls below the galleries are mosaic panels, inset with mother of pearl representing biblical women. They are Martha and Phoebe, Mary and Mary Magdalene and four angels with mottos such as 'Fear Not'. The mosaics were made by James Powell & Sons of Whitefriars in 1904. The Whitefriars Studio manufactured glass for William Morris and Edward Burne-Jones and supplied mosaics to St Paul's cathedral.

Sources

- *Survey of London. Bankside*, op. cit., 36–42.
- M.H. Port, 'Jupp, Richard (1728–1799)', *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004; online edn, May 2011.
- Bridget Cherry and Nikolaus Pevsner, *London 2 South The Buildings of England*, Harmondsworth (Penguin) 1983: 581.
- www.tilesoc.org.uk/pdf/opuslist.pdf; transcribed by Dennis Hadley of the *Tiles and Architectural Ceramics Society* from the account books of James Powell & Sons.

Thomas Guy Monument

Two well-known sculptors were asked to prepare models for a monument to Thomas Guy. Joseph Wilton was then sculptor to George III. Memorials by John Bacon Senior were in Westminster Abbey. Bacon's design was chosen and Wilton was paid £31 10s for his model. Bacon had made the sculptural figures for the main north-facing block when it was remodelled by Richard Jupp in 1774–78. Aesculapius and Hygieia are at first-floor level.

Bacon's life-sized funerary monument of Thomas Guy was unveiled in 1779. It is of white marble set in an arched surround at the back of the chapel. It shows Guy helping a man from the gutter. Behind him, in relief, is a sick person being carried on a stretcher into a building of similar design to the hospital. A long inscription is cut between two roundels. Charity fills the circle on the right. In the left there is Industry with her beehive. Prudence has a mirror and snake, and Temperance, a halter. A shield at the top has the hospital arms and motto, *Dare Quam Accipere*, or 'To give is better than to receive' from the words quoted by St Paul (Acts 20:35).

Sources

- Joan Coutu, 'Wilton, Joseph (1722–1803)', *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004; online edn, Jan 2008.
- Mary Ann Steggles, 'Bacon, John (1740–1799)', *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004; online edn, Jan 2008.
- David H. Solkin, 'Samaritan or Scrooge? The Contested Image of Thomas Guy in Eighteenth-Century England', *The Art Bulletin* 78:3 (1996): 467–84.

The Crypt

The brick-vaulted crypt, can be visited by arrangement with the hospital chaplain. Guy's stone tomb is coffin-shaped with the simple inscription that he died in 1724 and his remains were moved here from St Thomas's Church on 4 September, 1780.

Charles Joye (d.1737), hospital treasurer was 'lay'd as near as may be to the Body of the Founder'. William Hunt (d.1829) who is commemorated in the Chapel windows has a tomb as does Sir Astley Paston Cooper (d.1841). He was lecturer in surgery and anatomy for whom the Cooper's ligaments of the breast are named.

Canon Clarke, Notebook 9, f.1

We found it hard to be sure about the date of Guy's Hospital Chapel. The new block is said to have been added in 1739, including committee room & Chapel – designed by James Steer, & built by James Porter. We should have said that the date was nearer 1769. No doubt we shall discover in due course.

It is square, of 2 stories, with galleries: a flat ceiling over the centre, & plaster vaults over the galleries. It was repaired & redecorated in 1858, & has just been redecorated once again: we did not much like the latest work. The galleries keep their seating: the fittings on the ground floor are miserable.

At the (ritual) W. is the monument of Thomas Guy by Bacon (1779): Wilton also prepared models. This is really the only noteworthy thing in the Chapel.

Thomas Guy, generous man or miser?

In his will Thomas Guy left gifts to worthy causes and distant relatives. The rest of his estate, more than £200,000 went to found Guy's Hospital. But there were stories that he was a 'great miser'.

A fellow bookseller, John Dunton wrote *An essay on death-bed-charity, Exemplify'd in the Life of Mr. Thomas Guy* in which he said that Guy died unlamented for not parting with his money when alive and for under-paying his bookbinders. It was said too that Guy promised to marry his maid, but she exceeded his orders by asking workmen to mend a broken stone outside his front door. It was beyond the spot Guy had marked to be fixed. She cost him a larger bill and, for that, he did not marry her. He died a bachelor.

The governors of the Hospital published Guy's will soon after his death. There were three editions in 1725 alone. It was printed again in 1732 to defend Guy against the defamation that he was 'doing no good in his lifetime; but heaping up a great estate with an ostentatious design of founding an Hospital at his death.'

Sources

- William Maitland, *The History and Survey of London from its Foundation to the Present Time*, London 1756, II: 1305–09.
- John Dunton, *An essay on death-bed-charity, Exemplify'd in the Life of Mr. Thomas Guy*, London 1728.
- John Nichols, *Literary Anecdotes of the Eighteenth Century*, London (Nichols, Son, and Bentley) 1812, III: 600.
- *A Copy of the Last Will and Testament of Thomas Guy Esq;*, London 1732: 2.

Peter Scheemakers' sculpture

A week after Guy's death the *Daily Post* reported that his face had been 'taken in plaister ... to have his effigies cut by it, and set up in his new hospital to perpetuate his memory.' More than 40 years before the Chapel sculpture, a standing figure of Guy in bronze was put in the inner courtyard. The statue is by Antwerp-born Peter Scheemakers, unveiled in 1734. Guy has a folded paper in his right hand and holds his livery gown of the Stationers' Company with his left. Unusually for the time, he does not wear a wig. Bronze panels at the base represent, in relief, the Good Samaritan (Luke 10: 30–37) and Christ Healing the Sick Man (John 5:1–15). The statue is Grade II listed.

Sources

- *Daily Post* 2 January 1725, quoted in Samuel Wilks and G.T. Bettany, *A Biographical History of Guy's Hospital*, London (Ward, Lock, Bowden & Co) 1892: 61.
- www.pmsa.org.uk/pmsa-database/1137

Suggested illustrations

The engraving, a copy of which Canon Clarke pasted into Notebook 9, opposite f.1, from *The Saturday Magazine* 5, No. 134 (2 August 1834): 134. It is after Francesco Bartolozzi. The Bartolozzi original copper plates are held by Guy's Hospital.

1934 photograph of Guy's Hospital entrance gates

Plate 30: Guy's Hospital. Entrance gates from St. Thomas Street, 1934 in *Survey of London. Bankside*, op. cit., 30.

www.british-history.ac.uk/survey-london/vol22/plate-30 [accessed 20 January 2017].



Engraving of Thomas Guy's memorial, Saturday Magazine 5, no. 134 (2 August 1834): 134. Scan courtesy of Jan Moore.



Entrance gates to Guy's Hospital, plate 30, Survey of London, Bankside, 1934.

VIII.

Charterhouse Chapel

Charterhouse Square, London, EC1M 6AN

11am Tuesday to Sunday, last admission at 4.45pm

Admission to the museum and chapel is free; see the Charterhouse website for the price of daily tours

Long Description

The site was a burial ground for victims of the Black Death in 1348. Soon after, in 1361 the bishop of London, Michael Northburgh convinced Sir Walter de Mauny to convert the plague-cemetery chapel into a Carthusian monastery or charterhouse. The first prior and monks arrived in 1370, but no building had begun. By 1405, nineteen cells were completed. As a silent order, each monk's cell had an opening through which food was passed and it was identified by a letter and verses. So 'T' started *Tempore surge cito* or 'Rise up quickly at the right time'. One cell remains in the North Cloister.

After the dissolution of the monasteries in 1537 the building became a private mansion. It was one of the best in London, chosen as the place to stay by both Queen Elizabeth I and James I after their accession. Thomas Sutton, a rich gentleman bought the property from Lord Thomas Howard, Earl of Suffolk in 1611 for £13,000. Howard was probably pressed for money while building Audley End House at Saffron Walden, Essex.

Sutton intended to found an almshouse and school for the poor on the site. He received letters patent authorising the establishment of 'The Hospital of King James, founded in Charterhouse', known to this day as Charterhouse. Eighty unmarried men 'decrepit or old ... maimed or impotent' were to be admitted. There was to be a school too for 40 poor boys, older than nine, not over fourteen. The Chapel on the south side of the Great Cloister was the original monastic chapter-house, altered by Francis Carter for Sutton's foundation.

The school moved to Godalming in 1872, but more than 40 Brothers still live here today in the almshouse.

Chapel interior

Sir Thomas Sutton Monument

The monument to Thomas Sutton (d.1611) was executed by Nicholas Stone Senior together with Nicholas Johnson and Edmund Kinsman. It was completed in 1615 and, according to the receipt, cost £366 15s.

Sir Thomas lies on a tomb. On each side is a captain in armour, supporting the tablet inscription. Above, with their backs to a skull and hour-glass, sit Vanity blowing bubbles and Father Time with a scythe. Higher still is a long relief of a preacher giving a sermon to the Brothers of Charterhouse. At the outer sides are female figures of Faith and Hope and two boys. One has a spade for Labour and the other a mop over a skull which, the receipt tells us, represents Rest. A statue of Charity stands on top of the arms of Charterhouse. The whole is made of alabaster with limestone and black marble, details picked out in paint and gilding. Nikolaus Pevsner thought it 'looks as if it was composed by a committee'.

Sources

- Bridget Cherry and Nikolaus Pevsner, *London 4 North The Buildings of England*, Harmondsworth (Penguin) 1998: 9 and 619–20.
- Philip Temple, *The Charterhouse*, New Haven and London (Yale University Press) 2010: 107–08.
- James Peller Malcolm, *Londinium Redivivum, or, an Ancient History and Modern description of London*, London 1803, I: 411–12.

Moses and Aaron

The seventeenth-century stone figures of Moses and Aaron are from a lost reredos or table of Commandments. From account books, we know it was made by John Colt in 1636. Moses and Aaron with

their raised arms framed two white marble tablets carved with the Commandments. The figures would have been brightly painted and Aaron's censer most probably gilt.

Sources

- Temple, op. cit., 101.
- Stephen Porter and Adam White, 'John Colt and the Charterhouse Chapel' *Architectural History* 44 (2001): 228–36.

Stained Glass

When first fitted, the Chapel windows had painted arms of the King and of Thomas Sutton. Charles Clutterbuck supplied the first religious glass at the east end in 1844. Some contemporaries did not like it.

His [Clutterbuck's] drawing is better than his colouring. There is, in particular, a large mass of blue in the Bearing of the Cross, which quite puts the remainder of the window out of tone.

The other window, given by the boys of the school represents the Passion. Of that, the same critic said:

We were particularly displeased with a cinque-cento looking figure in trunk hose, which, in such a scene, is in very bad taste.

The glass has been twice restored, last in 2001 when the head and shoulders of Christ were repainted.

Sources

- *The Ecclesiologist* 5 [New Series, Volume 2] (1846): 163.
- Temple, op. cit., 101–04.

Fittings

The communion table has thirteen legs carved as Corinthian columns. Thomas Sutton's arms are included. The pulpit of 1613 lost its steps, sounding-board and post in late nineteenth-century alterations. The organ was installed in 1626. Its gallery was done at the same date by Robert Linton, Master of the Joiners' Company. It is decorated with musical instruments, firearms and two panels have perspective views. Most seating is nineteenth-century, but some pew-ends in the shape of greyhounds' heads are original.

Sources

- Cherry and Pevsner, op. cit., 619.
- Temple, op. cit., 94 and 99–100.

Sir Henry Havelock Memorial

The memorial, erected in 1894 in the Chapel Cloister commemorates the British general Sir Henry Havelock (d.1857) and other alumni of Charterhouse School who died in the Crimean War, the Indian Mutiny and other campaigns. The memorial has different coloured marbles in a grid, all enclosed in an architectural frame.

Source

- heritageoflondon.org/project/the-charterhouse

Painting

The painting is *The Visitation of the Blessed Virgin to St Elizabeth* by Luca Giordano. It was accepted in lieu of tax in 1973 from the estate of a former Charterhouse governor, O.T. Norris. It went to the Guildhall Art Gallery until it was returned to hang above the altar here in 1982.

Source

- Temple, op. cit., 97.

Other Monuments

In 1842 Edward Blore repaired the Chapel. He added new seating, plastered the ceiling and put a window in the east wall to light Sutton's tomb. He rearranged the memorials too 'in a manner less calculated to disfigure the chapel'. Of the following monuments to Charterhouse men, only the one to Dr Raine is in its original place.

John Law (d.1614) was Sutton's long-time servant and executor. Nicholas Stone Senior with Johnson and Kinsman made his portrait bust. He is in an oval niche flanked by angels, certainly carved by Stone for their typical long necks and no arms. A cherub sits on a skull blowing bubbles above him.

Francis Beaumont (d.1624), Master of Charterhouse has a wall monument commissioned by his niece, Elizabeth, Lady Cramond. He is kneeling before a desk, his hand resting on the Scriptures. Shelves of books and instruments are on either side.

Henry Levett (d.1725) was appointed physician of the school in 1712. He wrote an early tract in Latin on the treatment of smallpox. His monument has a classical surround and Latin inscription commemorating his love for Charterhouse. Levett rebuilt the physician's house by the great gate in Charterhouse Square at his own cost.

Andrew Tooke (d.1731) has a tablet framed by drapes with two children's heads, one asleep and the other awake. He was Professor of Geometry at Gresham College and a fellow of the Royal Society, lending his rooms to Society meetings. When Master of Charterhouse, he married Elizabeth, Henry Levett's widow.

John Christopher Pepusch, organist died in his Charterhouse room in 1752. The monument with lyre and music manuscript was erected in 1767 by the Academy of Ancient Music of which Pepusch was a founder. He was a contemporary of Handel.

Dr Matthew Raine (d.1811) has a tablet by John Flaxman, well-known for his church monuments. The inscription is by Samuel Parr, famous for his epitaphs. Appointed Master in 1791, Raine was credited with the reform of a single bed for each scholar.

The large seated figure is Edward Law, Lord Ellenborough (d.1818) in his robes as Lord Chief Justice. It is by Sir Francis L. Chantrey.

Sources

- Cherry and Pevsner, op. cit., 620.
- Walter Thornbury, *Old and New London: A Narrative of Its History, its People, and its Places*, London (Cassell, Petter & Galpin) nd, II: 392.
- Temple, op. cit., 109.
- Norman Moore, 'Levett, Henry (1668?–1725)', rev. Patrick Wallis, *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004.
- Thompson Cooper, 'Tooke, Andrew (bap. 1673, d. 1732)', rev. Anita McConnell, *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004; online edn, October 2009.
- Graydon Beeks, 'Pepusch, John Christopher (1666/7–1752)', *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004; online edn, January 2008.
- J.H. Lupton, 'Raine, Matthew (1760–1811)', rev. M. C. Curthoys, *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004.
- Michael Lobban, 'Law, Edward, first Baron Ellenborough (1750–1818)', *Oxford Dictionary of National Biography*, Oxford (Oxford University Press) 2004; online edn, September 2013.

Canon Clarke Notebook 12, f.41

Charterhouse Chapel. The Carthusian Priory was founded in 1371, on a site where there was already a Chapel of 1349. In 1611 Thomas Sutton bought it, and founded the Almshouse & School. The Chapel was built by his executors in 1612–14 – on the site of the Chapter House – not, as was once thought, on the site of the monastick Church. Much of the walls is mediaeval: the base of the tower, erected over the vestibule of the Chapter House, is 1512, with top, & cupola, of the C17th. The arcade is by Nicholas Stone. Ceiling, pulpit, bench ends & altar are 17th cent. The additional N. aisle was added by Blore (1841) [sic]

The monument to Sutton was finished in 1615 by Nicholas Stone ('the carven work') & 'Mr Janson of Southwark', who supplied the architectural part. Sutton's figure lies on a tomb-chest: above is a superstructure on coupled Corinthian columns. The tablet with the inscription is held by two standing bearded figures – John Law & Richard Sutton. Above the tablet is an hour-glass on a skull: with their backs to it are Vanity (blowing bubbles) & Time with a scythe. Above is a long frieze of the brethren listening to a sermon. A group of Charity surmounts the whole, & the various cornices bear figures of Faith, Hope, Love, Plenty, &c. The monument is set forth in the receipt as being 25 feet high & 13 broad, made of alabaster, touch, rance, & other hard stone: It is coloured, and enclosed in an iron rail, ornamented with the Sutton crest. The monument of John Law, 1614 – a bust in an oval niche – is also by Stone. Here are also Francis Beaumont (1624), Dr. Raine (1811 – by Flaxman), & Lord Ellenborough (1818, by Chantrey).

The Chapel was somewhat damaged during the War, & is now being repaired.

Raid Damage in the Second World War

In the early morning of Sunday, 11 May 1941 most of the Tudor buildings of Charterhouse were burned in enemy action. *The Times* reported how the chapel had 'a remarkable escape.'

The fire had crept along a running beam from the burned-out cloister almost into the interior of the chapel, which was saved by cutting down a staircase and by the resistance of its great oak door.

By 9.30 in the morning the brigade was getting the fire under control, but the water supply stopped and did not start again until 3.30. Dr Harris, the Warden of St Bartholomew's College next door and his wife saw smoke coming from the Chapel. They ran in and found the organ staircase alight. Dr and Mrs Harris cut the stairs down and put out the fire. The great oak door to the Chapel Cloister was fortunately closed and slowed the flames. It is mounted on the wall, its bottom half burned away.

Sources

- David Knowles and W.F. Grimes, *Charterhouse. The Medieval Foundation in the light of recent discoveries*, London (Longmans, Green and Co) 1954: 42–43.
- *The Times* (Monday 9 June 1941): 2.

No Woman or 'Woman Kinde'

In 1628 it was ordered that 'no woman or woman kinde' be buried in the Chapel or graveyard. But women were. At least three are beneath the Chapel including Master Thomas Walker's wife and daughter who both died in 1736. Others are commemorated. Elizabeth Jeffkins was appointed Matron to the scholars in 1830. A tablet was erected to perpetuate her name 'in the place which she most loved and in which she did so much good.' Mrs Elizabeth Miller was '36 Years Laundress of this House'. She died in 1804, age 86.

Sources

- Francis Collins ed., *The Registers and Monumental Inscriptions of Charterhouse Chapel, Publications of the Harleian Society, Registers 18* (1892): 89 and 105.
- Temple, op. cit., 106.

Thomas Sutton's Death

John Law was at Thomas Sutton's deathbed. As executor, he described what happened at the probate of Sutton's will. Sutton was 79 and had been confined to his Hackney house for months. He called for the keys of his strongbox and a black cloth bag which held his 23-page will. He died with the keys and his will in bed with him on 12 December 1611.

Sutton was interred in a vault in Christchurch, Newgate Street because the work to convert the mansion to an almshouse and school had not begun. Sutton asked for a funeral of 'the least pomp', but Lords and governors of Charterhouse walked from Hackney through a 'vast Crowd'. One hundred old men in black cloaks went before his corpse.

When the Chapel was finished, Sutton's body was disinterred. It was brought on the shoulders of the Brothers and placed in the new tomb on the third anniversary of his death, 12 December 1614.

Sources

- Philip Bearcroft, *An Historical Account of Thomas Sutton Esq; And of His Foundation in Charter-House*, London 1737: 111–13 and 160.
- Thornbury, op. cit., II: 386.

Thomas Sutton's Wealth

Thomas Sutton was believed to be the richest commoner in the country when he died in 1611. He first made money in coal mines near Newcastle. Moving to London in 1583, 'he brought with him the Quantity of two Horse-loads of Money', one servant testified. Sutton became a moneylender, putting £50,000 out on loan. His house in Fleet Street had so many chests full of money that it was feared 'the roome would fall'. His executors, in fact, found about £4,000 in ready gold.

His wealth was the subject of fables. Sutton walked on the beach and the waves laid a shipwreck at his feet. He found coals in the hull 'and under them an inestimable treasure, a great heap of fairy wealth.'

Known as 'Croesus' or 'Riche Sutton', of course, people challenged the will of such a wealthy man. The longest wrangle was with Simon Baxter, the son of Sutton's sister Dorothy. Baxter had been left £300, but wanted the whole estate. In the end he got £300 and two properties. Sutton's stepdaughter was left more than £2,000, feather-beds and tapestries. London prisoners, the poor of Hackney, 'the poorest fishermen' of Ostend were all Sutton's beneficiaries. Even the highways between Islington and Newington were mended with his money.

But his enduring gift is Charterhouse. In 1624, William Laud called the almshouse and school 'the greatest work' since the Reformation. A century later Daniel Defoe said it was 'the greatest and noblest gift that ever was given for charity, by any one man, public or private, in this nation.'

Sources

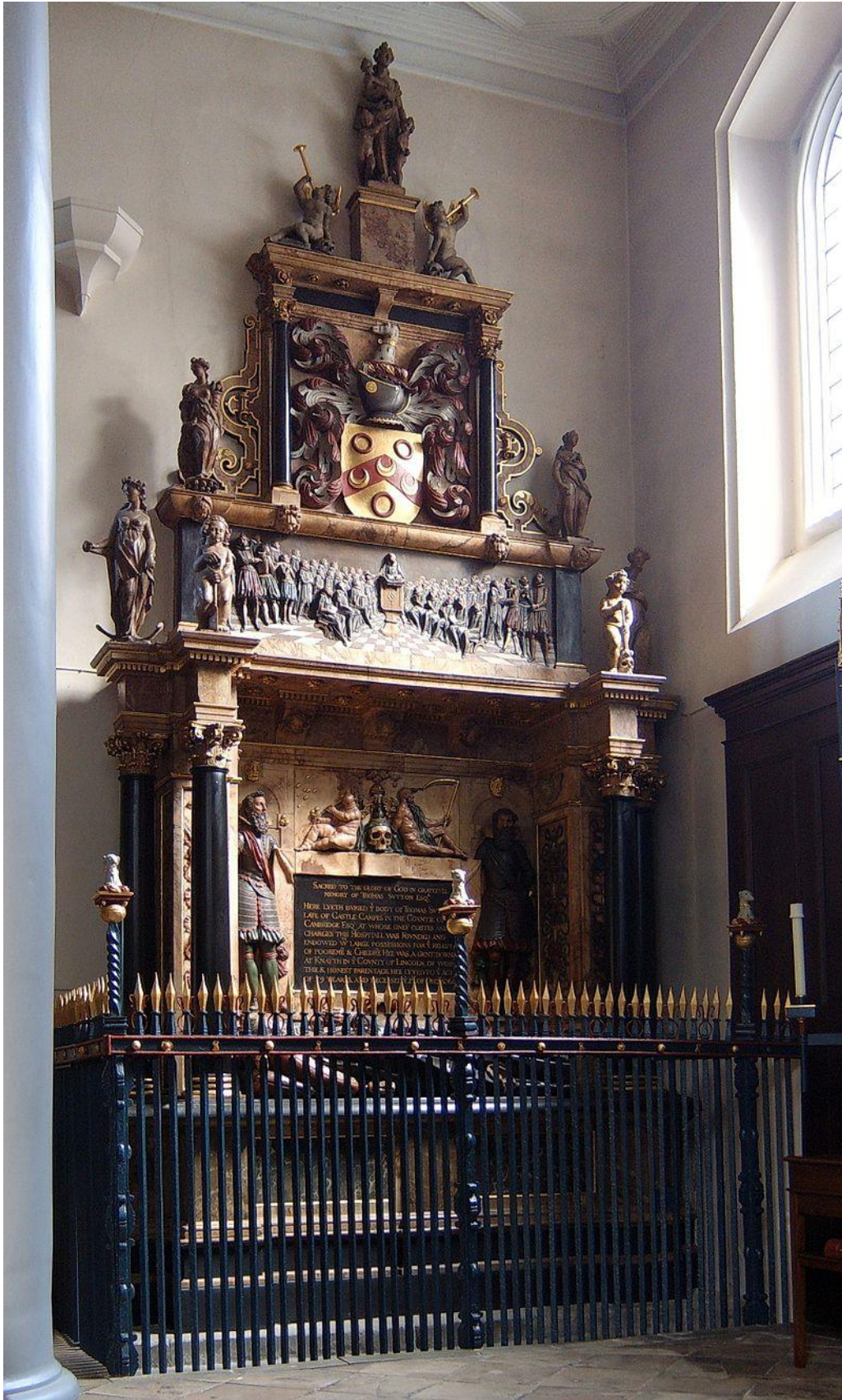
- Neal R. Shipley, 'Thomas Sutton: Tudor-Stuart Moneylender', *Business History Review* 50 (1976): 456–76.
- *Aubrey's Brief Lives*, ed. O.L. Dick, London (Secker and Warburg) 1958: 291.
- Bearcroft, op. cit., 8–9.
- William Laud, *The works of the most reverend father in God, William Laud D.D.*, Oxford (John Henry Parker) 1857, VI, part 1: 2.
- Daniel Defoe, *A Tour through the Whole Island of Great Britain*, ed. Pat Rogers, Harmondsworth (Penguin) 1971: 334.

Unruly Brothers in the Early Seventeenth Century

Governors' Statutes call for 'friendly and brotherly conversing and living together'. But there was some rule-breaking early on by both staff and men admitted to the almshouse. Three of the first intake of Brothers, for example, were expelled because they were married. In 1635 one pawned his gown and almshouse officers had to redeem it. But the staff ignored brotherly conversing too. In 1650 two of them fought in the dining-hall while everyone was at dinner. Chapel clerks were dismissed in succession. Richard Royston went 'for conveying books out of the Chappell' and John Benson for 'intemperate behaviour' which included alehouse-drinking.

Source

- Stephen Porter, 'Order and Disorder in the Early Modern Almshouse: The Charterhouse Example' *London Journal* 23 (1998): 1–14.



Sir Thomas Sutton's tomb. Image courtesy of Nicholas Jackson.

IX.

Mary Sumner House Chapel

24 Tufton Street, London, SW1P 3RB

Open 9am – 5pm

(Noon 12.00pm prayers are held Monday-Friday)

Short Description

Mary Sumner House Chapel is located in the central headquarters of the Mother's Union, and is named after its founding member. The Chapel hosts prayers every weekday at noon as part of the international Mother's Union 'Wave of Prayer'. Each chair and kneeler is dedicated to a member and chapter of the Mother's Union, whilst the sanctuary walls act as a memorial, being carved with a roll of honour of those known to members who lost their lives during the Second World War. The windows are dedicated to St Mother Julian of Norwich and St Hilda of Whitby, which serve as patrons of mothers and families.

Long Description

The Chapel is situated in Mary Sumner house, the central headquarters of the Mother's Union, and plays an integral part in the life of the organisation. Noon prayers are held every weekday in the chapel as part of the 'Wave of Prayer', during which members of the Mother's Union around the world stop to pray for each other and international issues.

The mission of the Mother's Union centres around motherhood, family and community, and this is reflected in the small stained glass roundels of St Mother Julian of Norwich and St Hilda of Whitby, as well as the '*Mother's Icon*' donated by a pilgrimage from Greece to St Paul's.

The chapel was consecrated in 1925 by the Archbishop of Canterbury as part of the opening celebrations for the newly built Mary Sumner House. Whilst the Mother's Union Central Council existed from 1896, the building of Mary Sumner house was a momentous occasion which celebrated the growth of the organisation and their continued vision. With 4 million members in 83 countries, the international links of the organisation are displayed on their visitor tree, which holds tags from locations of Mother's Union chapters around the world. The Chapel is full of personal and memorial touches. The restored stained glass was bought with donations from the Australian Chapter. Each seat in the Chapel is carved with the name of a member or chapter of the Mother's Union and each kneeler is hand-knitted. The Chapel's character of memorial and community is further displayed in a roll of honour commemorating those known to members who lost their lives during the Second World War. The east wall displays a stained-glass window dedicated to 'The glory of God and in memory of those who gave their lives 1939-45'.

Stained Glass

The two stained-glass roundels either side of the altar were restored in 1946 after damage from a bomb blast, thanks to donations from the Australian Chapter of the Mother's Union. They depict two female saints, St Mother Julian of Norwich and St Hilda of Whitby. The east wall displays a stained-glass window dedicated to 'the glory of God and in memory of those who gave their lives 1939-45'.

Roll of Honour

The wooden panels lining the walls of the sanctuary are carved with the names of those known to the Mother's Union members who were lost in the war and fold out to reveal further names.

Dedicated chairs and kneelers

Each chair is carved with the name of a member of the Mother's Union or a chapter branch, with a hand-knitted kneeler with the emblem of the chapter made by members to match.

Mother's Icon

The Mother's Icon hanging on the wall is a typical example of an Eastern Orthodox Icon and was given during a Greek Pilgrimage to St Paul in 2002 'with love from Greece'.

Visitor tree

The visitor tree contains tags with the locations of Mother's Union chapters all around the world.

Oak screen

The screen was originally positioned closer to the chancel, and was donated by members of the Canterbury diocese, like many of the other chapel furnishings.

Notable Associations

Mary Sumner

Mary Sumner was founder of the Mother's Union. The importance and the vocation of motherhood was illustrated to her through the birth of her granddaughter, when she realised the importance of supporting young mothers in their new role. Initially, Sumner set up the Mother's Union as a parochial organisation but in 1885, when she delivered a speech to the Church Congress in Portsmouth on motherhood and responsibility, she sparked an interest in her Union that led others to follow in her footsteps. The Union continued to grow and in 1896, a Central Council of Mother's Union was formed on a national level. Mary Sumner house was opened in 1925 to provide a central headquarters for the Mother's Union, sadly four years after the death of their founder.

Queen Victoria

Queen Victoria's patronage was important for the Mother's Union in its early years. Victoria became their patron after it became a national organisation in 1897. Her daughter, the Princess Mary, was also a patron and a room is named after her in Mary Sumner House - the Princess Mary parlour.

Queen Elizabeth II

The Queen also has links with Mary Sumner House. She visited the Diamond Jubilee celebrations at Mary Sumner House in June 1985, and is the current Supreme Governor of the Church of England, with which the Mother's Union is associated.

Emily Wilberforce

As President of the Mother's union in 1915, she initiated the idea of a central building – which became Mary Sumner House, complete with chapel, in 1925. Wilberforce married Ernest R. Wilberforce, the grandson of William Wilberforce, whilst Mary Sumner herself had links to William Wilberforce through her husband George, whose father was his cousin.

St Julian of Norwich

Pictured in one of the Chapel's stained glass roundels, St Julian was an English anchoress who wrote *Revelations of Divine Love* around 1395, the first book in the English language known to be written by a woman. Her theology likened Christ's divine love to motherly love, in a similar vein to Isaiah (49:15) and her writings described God as both like a mother and father.

St Hilda of Whitby

Pictured in one of the two stained glass roundels, St Hilda was the founding abbess of the monastery at Whitby in AD657. The historian Bede's *Ecclesiastical History of the English People* written in 731 mentions her as influential to the conversion of the Anglo-Saxons to Christianity and that 'All who knew her called her mother because of her outstanding devotion and grace'.

Additional Information

Wave of prayer

Every day members of the Mother's Union take part in a 'Wave of Prayer' as members stop to pray at noon for the work of Mothers' Union and international issues.

Global Union

The Mother's Union has 4 million members in 83 countries.

Chapel dedication

The dedication of the Chapel was part of the grand opening of Mary Sumner House. Princess Mary declared the building officially open and the Chapel was dedicated by the Archbishop of Canterbury. As not everyone present could fit in, a replica service was given in the Assembly Hall by the Bishop of Southwark.

Fundraising for Mary Sumner House

At the grand opening of the house of Mary Sumner House in 1925, just £1,000 of the £46,000 raised had come from donations from outside the Mother's Union - revealing the strength of the support of their members.

The building of the chapel

The Chapel was designed separately to the main building by Paul Waterhouse, and was completed by his son Michael after his death in 1924. In a letter sent to the Mother's Union membership about plans for Mary Sumner House it was announced that: 'A Chapel will be considered as indispensable part of the scheme to be used for many purposes, worship intercession, thanksgiving, meditation and instruction, not only by the staff and students but by any of our members who may be in or passing through London.'

Canon Clarke's Notebooks - Notebook 8, p.57

Mary Sumner House was begun in 1923, & opened in 1925: Claude W. Ferrier F.R.I.B.A architect: Perry & Co: L.^w – of Bow – builders. The Chapel is what one w.^u expect – with a carved oak screen, an altar with riddels, & 2 windows of female saints.'

The Mother's Union Website

Mother's Union. *Our History*. Mother's Union. 2017. Accessed 19 January 2017

<http://www.themothersunion.org/media-centre/our-history>

The Mother's Union Pamphlet

Hamburgh, Rin. *Celebrate: A History of Mary Sumner House*. 1st Edition. London: Mother's Union. 2015

Pevsner's Survey of London

Pevsner, Nikolaus and Simon Bradley, *The Buildings of England, London 6: Westminster*. New Haven: Yale University Press, 2003, pp 701

Page 701 - 'Diagonally opposite is MARY SUMNER HOUSE (MOTHERS'UNION), by Claude W. Werrier, 1923-5, orthodox red brick Neo-Georgian. Its CHAPEL, reordered 1985, has modest Whitefriars glass, 1946 and 1951.'

Historic England Grade II List Entry

Historic England, '*Mary Sumner House*', Copy 19 Jan 2017

<https://historicengland.org.uk/listing/the-list/list-entry/1380170>

'Chapel: recorded 1985 when screen resited, side wall squared off, glass panels installed, sanctuary reordered to accommodate new liturgy, bringing alter forward. Sanctuary vaulted ceiling, flanking circular windows with coloured glass, to left to Hilda of Whitby, to right to Mother Julian of Norwich. Nine bays oak screen with traceried panels now at roadside end of chapel. Window in memory of those who gave their lives in the service of their country, 1939-45, signed, monk in cowl, 1951. Organ 1935.'



Image courtesy of Anna Campen.



Image courtesy of Anna Campen.

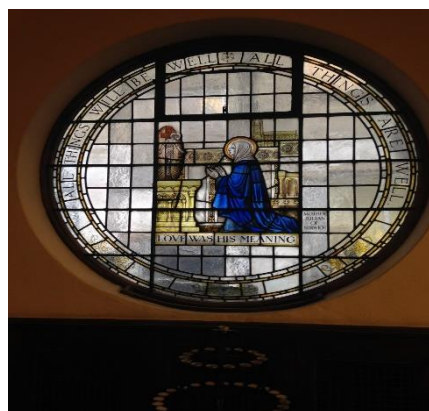


Image courtesy of Anna Campen.

X.

Fulham Palace Chapel

Fulham Palace, Bishop's Avenue, London, SW6 6EA

Short Description

Consecrated by Bishop Tait in 1867, the Grade I Listed chapel at Fulham Palace is an integral part of the former home of the Bishops of London. Originally designed by William Butterfield, the Chapel was drastically remodelled in the 1950s after bomb damage sustained during the Second World War. This included the addition of biblical murals by Brian Thomas and students from the Byam Shaw School of Drawing & Painting. The chapel contains its original mosaic reredos by Antoni Salviati alongside stained glass by Clayton & Bell and Sir Ninian Comper.

Long Description

As the former home of the Bishops of London from around 700 until 1973, Fulham Palace has been expanded and remodelled many times over the years as successive Bishops have left their mark upon its buildings. The Tait Chapel, commissioned by Bishop Tait and consecrated in 1867, is Grade I listed and the fourth chapel built at Fulham Palace.

Today, the Chapel interior reflects a mixture of different styles. The original design was by William Butterfield, a Victorian architect key to the Gothic Revival movement in architecture and design. The Chapel used bright colours and bold decoration, including marble from the Great Hall, polychromatic brickwork, stained glass by Clayton & Bell and mosaic reredos of 'the Adoration of Christ' by Antonini Salviati. However, after bomb damage, Bishop Wand organised a remodel of the chapel in the 1950s. Much of the bright brickwork has been covered over with white paint and biblical murals from Brian Thomas and students from the Byam Shaw School of Drawing & Painting, which depict 'important dogmas and historical events of the Christian faith'. A new east window was fitted by Ninian Comper showing the command 'Feed my Sheep' by the Risen Christ to St Peter, between portraits of Bishop Creighton and Bishop Wand.

The last Bishop to live at Fulham Palace retired in 1973 and today, the site is open to be admired and explored by everyone, holding regular exhibitions and events on its history and art.

Stained Glass

Originally the stained-glass work of Clayton & Bell featured in all of the windows in the Chapel, however the main east window was shattered by bomb damage in 1940 and 1944. Now only the original west window of remains from 1868. The two stained-glass quatrefoils either side of the altar on the north and south walls are also original and were made by Swindon Gibbs around the same period. The east window was redesigned by Ninian Comper in 1948 and depicts 'the Baptism of Christ' and 'the Risen Saviour' instructing St Peter, flanked by portraits of Bishop Creighton and Wand, whilst the text underneath reads 'Feed my sheep'. Comper's stained glass contains two memorials - the angel at the top of the east window is a portrait of Bishop Wand's son Paul, who died in a mountaineering accident in 1934, whilst Comper's signature motif from 1903 onwards was strawberry plants, in homage of his father. The money used to remodel the Chapel was claimed from the War Charge, set up by the government to restore damage sustained during the Second World War. However, Comper charged more per square foot than the fund allocated so there was only enough money to complete the East window, at a cost of £1260.

Altar Reredos

The current wooden reredos was brought to the Chapel by Bishop Creighton from Peterborough. It was made by C.E. Kempe (1835-1907) and carved by the German firm, Oberammergau. In 1897, in an attempt to tone down the Chapel, Creighton and his wife placed a curtain over the east wall brickwork and mosaics, placing the new and simpler reredos in front.

Mosaics

The mosaics found directly opposite the altar on the West wall were originally situated on the east wall, underneath the stained-glass and behind the altar. The mosaics were produced by the Venetian firm directed by Antoni Salviati, but the cartoon was made by Alexander Gibbs under the direction of the architect William Butterfield. Called '*The Adoration of the Shepherds of Bethlehem*', the historian Charles Feret once mistook the subject as the three kings because of the elaborate decoration and striking colours. The firm Jackson's rediscovered the mosaics hidden by a curtain put up by Bishop and Mrs Creighton in 1897, moving them to the west wall during the redesign of the Chapel.

Biblical Murals

The current murals were commissioned by Bishop Wand in a deliberate attempt to soften the interior of the Chapel by hiding the colourful brickwork. They were commissioned and completed by Brian Thomas and students from the Byam Shaw School of Drawing & Painting in 1953. Thomas intended them to depict 'important dogmas and historical events of the Christian faith lucidly and memorably'. They murals depict a series of biblical scenes including on the North wall '*Visit of Jesus by the Wise Men*', '*Garden of Eden*', '*Crucifixion*' and '*Pentecost*'. The South wall shows '*God on High*', '*The Stoning of Stephen*' and other scenes including Peter's vision at Caesarea and the parable of the Good Samaritan.

Polychromatic Brickwork

The original brickwork is visible most clearly on the exterior of the chapel, where a diaper pattern, formed by a grid of black and red bricks, can be observed. Originally, the Chapel contained white, yellow, red and black bricks alongside inlaid marble. This was typical of the Gothic Revival or Victorian Gothic style, and was a prominent feature in the work of William Butterfield. Whilst this was obscured in 1953 by the white paint and murals seen today, some of the original brickwork patterns are visible in the outline of the bricks laid around the Sanctuary walls.

Encaustic Tiles

The ceramic tiles on the floor of the Sanctuary are examples of encaustic tiles, characterised by their elaborate surface pattern, made through inlaying different colours of clay through moulds. The tiles were made by the ceramic specialist firm Minton, who had a workshop was in Staffordshire under Herbert Minton (1793-1858). Encaustic tiles were part of the Gothic Revival movement and were primarily used in ecclesiastical settings.

Piscina

The north wall of the Sanctuary contains a niche with a drain, known as a sacrarium, and would also originally have held a stone basin. Known as a piscina, this niche was used to wash communion vessels and dispose of the sacrament by returning it to the earth, and is connected directly to the ground outside.

Notable Associations

Bishop Tait (Bishop of London from 1856-68)

Tait commissioned the building of the new chapel after he moved to Fulham in 1857, and found the Great Hall was being used as a consecrated chapel. The chapel was finished in 1867, being consecrated and dedicated to the Blessed Trinity. Designed by William Butterfield, the chapel cost £1,869 and originally contained stained glass showing the four evangelists by Clayton and Bell.

Bishop Creighton (Bishop of London from 1897-1901)

Creighton was a prominent historian who set up and edited the journal *English Historical Review*, published five volumes of his master work *The History of the Papacy in the Period of Reformation*. Together with his wife, HE wrote 15 primer textbooks on history for young people. In 1897 the Bishop and his wife added a curtain behind the altar which masked the bright Salviati reredos, marble and brickwork and provided a new, simpler wooden alterpiece. Mrs Creighton declared despite this that 'nothing can make that Chapel beautiful'.

Bishop Wand (Bishop of London from 1945-55)

Wand was a keen historian who published *History of the Modern Church* and *History of the Early Church*, whilst also editing *The Church Quarterly Review* in his later post as Canon of St Paul's Cathedral. He commissioned and organised the repairs to the Chapel after it was bombed in 1940-44, hiring the firm Seeley & Paget to design a complete remodel. The chapel redesign included a new lower ceiling and plaster cornices, white walls and murals which acted to obscure the brickwork, a new East window and the re-location of the Salvati mosaic to the West wall, all at a cost of £5113/14/1.

William Butterfield

The Chapel architect for Bishop Tait, he completed the project at a cost of £1869 in 1867. Butterfield was one of the key architects and authors of the Victorian Gothic (or Gothic Revival) movement and built over 100 churches, cathedrals and buildings. His most famous work is All Saints Margaret Street which, in a similar manner to Fulham Palace Chapel, contains diaper pattern brickwork, inlaid marble and tiling.

Minton's Ltd

The firm created the encaustic tiles found on the floor of the Sanctuary. As manufacturers of encaustic tiles, they partnered to make Minton, Hollins & Company, and designed for churches and state buildings, including the United States Capitol. The firm also significantly contributed to the Victorian Gothic and Art Nouveau movements, and have been merged with Royal Doulton Tableware Ltd since 1968.

Clayton & Bell

One of the most prolific and well-known church interior designers, operating from 1855-1993. Their designs can be found throughout the United Kingdom and abroad. Primarily known for their stained-glass designs, they were famed for the clarity of the glass and their use of colour. As part of the Gothic Revival movement, the firm also worked with the Venetian firm ran by Antoni Salviati's in Murano, Venice to produce mosaics using their own new glass techniques and efficient methods of factory production. Some of their best work can be seen in the windows of Westminster Cathedral and the mosaics of the Albert Memorial in Kensington.

Brian Thomas

A twentieth-century artist who produced in a number of murals in public buildings, including Bangor Cathedral. He was also teacher at the Byam Shaw School of Art. The Byam Shaw school has been part of the school of Central St Martins since 2003.

Sir Ninian Comper

Another key artist in the Gothic Revival movement, Comper was the designer of the new east window. Comper, who was knighted in 1950, also completed design projects for Westminster Cathedral, where his ashes now lie interred beneath his work. His window for Fulham Palace Chapel contains personal as well as Christian references, as the stained-glass quatrefoil at the top of the east window depicts Bishop Wand's son Paul, who died tragically in a mountaineering accident whilst the strawberry plants used as his signature motif since 1903 were a continuing memorial to his father.

Seeley and Paget

The firm was commissioned by Bishop Wand to carry out the restoration of the Chapel; they had repaired many war-damaged churches. At the time, Paul Paget had already designed Eltham Palace which incorporated modern and historic architectural forms in 1950. Paget advised the church Commissioners on the 'aesthetic improvement' to be done to the Chapel. The firm also repaired the damage to the windows sustained in 1940 and 1944.

Additional Information

Portraiture in the Chapel

Comper's eastern stained-glass window contains three portraits. The quatrefoil at the top depicts Paul, the son of Bishop Wand as an angel, tragically killed in a mountaineering accident in 1934. In the centre are

the portraits of Wand and Creighton – the two Bishops who played a significant role in redesigning the Chapel.

An Evolving Chapel Design

Built originally in 1867 in the Gothic Revival style, the vibrant brickwork featured centrally in its design, and not to everyone's taste. In 1897, in an attempt to tone down the chapel, Creighton and his wife placed a curtain over the east wall's marble and mosaics, and replaced this with the new, simpler wooden reredos. In the 1950s, when Bishop Wand was organising the remodelling of the Chapel, he authorised several substantial changes to its design, including the murals seen today. The entire chapel was painted white in a deliberate attempt to cover the brickwork so that the interior may appear more humble and conservative.

Mosaic reredos

Called 'The Adoration of the Shepherds of Bethlehem', the historian Charles Feret once mistook the subject as the three kings because of the richness of the decoration. The firm Jacksons 'rediscovered' the original mosaic mural during the 1950s remodel, as they were hidden by a curtain put up by Bishop and his wife in 1897.

Canon Clarke's Notebooks - Notebook 15, p.113

'f.112v 'New Mural Paintings in the Chapel of Fulham Palace'; one newspaper cutting photo of exterior and three of Martyrdom of St Stephen, The Risen Lord in Majesty and The conversion of St Paul Fulham Palace. Bp. Porteus in 1814–15 renewed the old Chapel, & built a new library on the site: the hall was used as a chapel. Tait decided to build a new Chapel, & got Butterfield to design it: the dates were 1866–7: it was consecrated on May 11, 1868. The builder was Norris. The original appearance can be seen from the illustration, but there has been a lot of purification. Seely & Paget repaired it after War damage, & the roof is of lower pitch: on the walls are paintings by Brian Thomas, 1953. The new E. window (taking the place of one by Clayton & Bell) is by Comper: one of the worst we have seen of his, with crude figures of Bps. Creighton & Wand in the side lights. The N. & S. windows by Gibbs have gone. 4 single-light W. windows, 1868, by Clayton & Bell, remain. At the W. is the original mosaic of the reredos – by Salviati, from Butterfield's design. The marble in the floor came from the Hall'.

Pevsner's Survey of London

Pevsner, Nikolaus and Bridget Cherry. *The Buildings of England London 3: North West*. London: Penguin Books, 1991, pp 238

Page 238 – 'On their site the Chapel now stands, 1866-7 by Butterfield for Bishop Tait. Exterior with diapering, w wall with trefoil lancets and a quatrefoil. The interior was emasculated by alterations after war damage: the polychrome bricks were concealed by cream paint, with pale murals by Brian Thomas, 1953. Sugar-icing frills of plaster covering were put in below the inserted ceiling. The reredos (not in situ) has mosaics designed by Butterfield and made by Salviati. Stained glass in the W windows 1868 by Clayton & Bell; the E window 1953 by Sir Ninian Comper.'

Fulham Palace Website

The Fulham Palace Trust, *Fulham Palace History*, The Fulham Palace Trust, 2013, Accessed 19 January 2017, <http://www.fulhampalace.org/palace/history/>

Fulham Palace Guidebook

Poliakoff, Miranda. *Fulham Palace and Gardens: A brief history*. London: The Fulham Palace Trust, 2013, pp 20-21

Historic England Grade 1 Listing Reference

Historic England. 'Chapel, Fulham Palace'. Copy 19 January 2017 <https://historicengland.org.uk/listing/the-list/list-entry/1358570>

'Chapel. 1866, by William Butterfield. English bond red brick with diaper work of blue headers; gabled old tile roof. Aisleless plan. Diagonal corner buttresses and offset buttresses. 3-light Decorated-style east window and 2-light Decorated- style windows to north and south; west end has round quatrefoil Window above 4-light trefoil-headed window. Interior: encaustic tile floor; 1950s plaster ceiling with Perpendicular-style cornice. Original Adoration of Magi reredos reset at west end; original mosaics by Salviati covered

over by mural paintings of 1950s by Graham Rust. Gothic-style benches; west window by Clayton and Bell.’



Exterior of Fulham Palace Chapel. Image courtesy of Wikipedia Commons.

XI.

The Chapel of St Peter and St Paul at the Old Royal Naval College

King William Walk
Greenwich
SE10 9JF

Open 10am-5pm, closed for services and events – please check in advance. Services of Choral Eucharist are held at 11:00 am on Sundays and, during the academic terms. Choral Evensong is held on Mondays at 5.30 and Holy Communion on Wednesdays at 1.05.

Short Description

Found in the heart of the Old Royal Naval College UNESCO World Heritage site, the Chapel was built as a place of worship for retired seamen. Containing a stunning Neoclassical interior, the Chapel was formally dedicated 21 June 1955 to St Peter and St Paul. As St Peter is the patron saint of sailors, imagery of the sea is found throughout the Chapel including the mosaic depiction of a ‘fouled anchor’ and ship rope bordering the floor. Benjamin West’s artwork *Preservation of Paul after Shipwreck at Malta* hangs above the altar.

Long Description

The beauty of the Chapel of St Peter and St Paul lies in its pure Neoclassical interior and the depth of history of the site. Originally designed with a Baroque interior, the Chapel was gutted by a fire in 1778 and re-opened after a remodelling by James ‘Athenian’ Stuart and William Newton, in 1789. Subtle references to the sea lie around the Chapel, including the mosaic of a ‘fouled anchor’ and rope motif, a bust of Admiral Hardy and the altarpiece *Preservation of Paul after Shipwreck at Malta* by Benjamin West. It also features a Samuel Green organ.

Notable Features

Altarpiece by Benjamin West

Covering the sanctuary wall from altar to ceiling (25 feet by 14 feet) and depicting the *Preservation of St Paul after Shipwreck at Malta*, West’s painting is in keeping with the maritime theme of the Chapel and was one key reason the chapel is dedicated to St Peter and St Paul. The chapel vestibule also contains four Coade stone sculptures designed by West of draped female figures representing Faith, Hope, Charity and Humility.

Mosaic Flooring

The Chapel’s naval references reflect the Old Royal Naval College’s original purpose as the Royal Hospital for Seamen. In the centre of the black and white marble floor, is the inlaid shape of a ship’s anchor which is ‘fouled’ as the rope is twisted and caught around the anchor, making it immovable. The marble floor also contains a mosaic rope design, which runs along the floor around the pews and reportedly matches the dimension of a ship’s anchor cable.

The Chapel Ceiling and Plasterwork

The chapel’s ceiling follows the Neoclassical style, using a strongly geometric design of squares and octagons formed by foliage and flowers. Designed by John Papworth, it is unusual in that the central ornaments were produced by hand carving, rather than being cast in mass-produced moulds. The colours of light blue and cream are also typically neoclassical and are thought to be inspired by the ceramic designer Wedgwood, who produced a line of ceramics in the distinctive shade ‘Portland blue’ around 1795.

Franklin Memorial

In the vestibule before the Chapel entrance, lies a memorial commemorating Sir John Franklin and the crews of the ships Erebus and Terror, who died during the famous 1845 expedition in search of the North-West Passage. Created by Richard Westmacott Junior, the memorial is one of two on the site - the other

being a red marble obelisk in the grounds outside, dedicated to Rene Bellot who died in his 1853 expedition to locate Franklin and his crew.

The Samuel Green Organ

The Chapel also contains a Samuel Green organ, thought to be the largest organ built by him still in its original position. In 1798 it cost £1000 and is still in use by the organ scholars of the Trinity Laban Conservatoire of Music and Dance. Its case is also an amazing example of carved Spanish mahogany, designed by William Newton and costing £500.

Naval busts

The Chapel contains two marble busts of naval figures whom the retired seamen may have been familiar with. Sir Francis Chantrey's bust is of Admiral Keats, who fought in the American Revolution, French Revolutionary War and Napoleonic War, and the other is by William Behnes of Sir Thomas Hardy, famously Nelson's flagship captain, both of whom became governors of the Greenwich Hospital.

Notable Associations

Thomas Tallis, Henry VIII and Elizabeth I –The site of the ORNC is known to be the original location of the Palace of Placentia, built in 1443 and demolished by Charles II in 1660 to make way for a new palace. It was used extensively by Henry VIII, being the birthplace of Mary I, Elizabeth I and the site of his marriage to Anne of Cleves.

The Queen Mother

The Chapel has been in continuous use since the late eighteenth century, but as no record of its dedication was found during the restoration work in 1954, it was officially dedicated 21 June 1955 to St Peter and St Paul. HM Queen Elizabeth the Queen Mother and the Archbishop of Canterbury attended.

Benjamin West

Anglo-American artist and second president of the Royal Academy in London.

James 'Athenian' Stuart

The architect famous as a major proponent of the neoclassical style; he remodelled the Chapel in 1789. His interest started after touring Naples and Greece and releasing *The Antiquities of Athens and Other Monuments of Greece* in 1762, which allowed architects and artists to draw on classical themes without visiting Greece or Italy themselves. He later came to be appointed Surveyor to the Royal Naval Hospital in Greenwich.

Christopher Wren

Wren was responsible for rebuilding many of London's churches after the damage of the Great Fire of London in 1666. The original architect of the Royal Hospital for Seamen and Chapel, he was appointed surveyor in 1696 and originally intended for it to be baroque in design. The chapel was finished in 1742, almost 20 years after his death in 1723, and gutted by a fire in 1778 after which it was remodelled in its current style.

Admiral Nelson

The site of the Old Royal Naval College has several links to Nelson, through his first mate Thomas Hardy who became its governor. After Nelson's body was returned from the Battle of Trafalgar he lay in state in the Painted Hall from 5-7 January 1806. The Naval College hold a yearly Immortal Memory Toast to Nelson and he is commemorated in the Nelson room which contains a copy of his statue from Trafalgar Square by Stuart Delaney. The site also contains Nelson's Pediment in the King William block, and his bust on the outside of the Pepys building, now the Greenwich Visitor Centre.

Additional Information

Original Chapel Remains

Whilst the chapel of St Peter and St Paul is splendid, it was not the first to be built on the site. The archaeological remains of the original chapel and vestry of Greenwich Palace were discovered during excavation work at the Old Royal Naval College in 2005. The report published online stated that they found ‘An original Tudor vault supports the high altar platform which is covered in glazed tiles laid in geometric pattern. Further east, excavation has revealed the Vestry, linked to the chapel by an anteroom and fine carved stone doorway’.

A Shock in the Dark

During the Second World War, a fire watchman on duty, descended through the Chapel after a bomb hit nearby in the middle of a black-out. As he walked through the Chapel vestibule he was shocked to find his hand touch a cold human face - only to find to his relief that it was that of a statue.

Dark Chapel Services

Blackout regulations during wartime meant that whilst the Royal Naval College was in use, those who wished to attend service, including the yearly Christmas Day communion service were illuminated only by the light of the altar candles.

Canon Clarke’s notebooks - Notebook 1A page 117

The Hospital Chapel was built by Wren in 1698, but burned down in 1779, and rebuilt by ‘Athenian’ Stuart. It is a large rectangle, with an elaborate ceiling, and galleries sticking out from the side walls, and otherwise unsupported. Over the altar is a large painting of St. Paul’s shipwreck by Benjamin West, who also sculptured the figures of Faith, Hope, Charity, & Meekness in the vestibule. Note the pulpit, with strange door, the tall monoxylon mahogany doors carved by Gibbons at the W., and the cleverly constructed spiral staircases at the W.! [sic]

Pevsner’s Survey of London

Pevsner, Nikolaus and Bridget Cherry. *The Buildings of England London 2: South*. London: Penguin Books, 1983, pp 254

Historic England Grade I List Reference

Historic England. *Royal Naval College Queen Mary’s Quarter*. Copy 19 January 2017 <https://historicengland.org.uk/listing/the-list/list-entry/1211384>

See also the **Historic England Reference List for Greenwich Palace**

Historic England. *Greenwich Palace*. Copy 19 January 2017 <https://historicengland.org.uk/listing/the-list/list-entry/1410710>

The report on the excavations for Greenwich Palace

Bowsher, Julian. *The Chapel Royal at Greenwich Palace*. 2007. Accessed 19 January 2017 - available online from http://www.academia.edu/205571/2006_The_Chapel_Royal_at_Greenwich_Palace

The official Old Royal Naval College site

Old Royal Naval College. *Chapel*. Old Royal Naval College, 2015. Accessed 19 January 2017 <https://www.ornc.org/chapel>.

The official ORNC twitter - to which they post fun facts

Old Royal Naval College. Twitter, 2017. Accessed 19 January 2017. <https://twitter.com/orncgreenwich>

Victorian Web - ORNC page

Banerjee, Jacqueline. *The Old Royal Naval College, Greenwich, and its Environs: Their Victorian Interest*. Victorian Web, 2015. Accessed 19 January 2017. <http://www.victorianweb.org/art/architecture/london/53.html>

Wisdom and War: The Old Royal Naval College Greenwich 1873-1998

Dickinson, Harry. *Wisdom and War: The Old Royal Naval College Greenwich 1873-1998*. London: Routledge, 2016.



Chapel of St Peter and St Paul, Old Royal Naval College, Greenwich. Image courtesy of Wikipedia Commons.

XII.

St Thomas' Hospital Chapel

First floor South Wing
St Thomas's Hospital
Westminster Bridge Road
London
SE1 7EH

Christian services are held in St Thomas' Chapel each week:
Holy communion - Tuesdays at 8.15am, Wednesdays at 12.15pm
Catholic mass - Sundays at 4.30pm

Short Description

The Victorian hospital Chapel is a small, Grade II listed chapel built as part of the hospital in 1868 and recently reopened after restoration work in 2016. It contains many memorials to doctors and nurses who 'died in the discharge of their duties' as well as a memorial to their most famous nurse, Florence Nightingale, who established the Nightingale Training school at St Thomas'. See also the bust of St Thomas Becket after whom the original hospital was named, a memorial to the architect Henry Currey and Doulton terracotta reredos above the altar depicting scenes from the New Testament.

Long Description

Past an imposing statue of Queen Victoria and commemoration boards for former Masters and Matrons of the hospital, lies the small and quiet chapel of St Thomas'. The Victorian chapel was built as part of the original hospital from 1868-71 and was the first building to be saved after war bombing which destroyed three wards. It re-opened after restoration work in 2016. The chapel contains many interesting memorial artworks.

Most famous are the Doulton reredos, made at the Lambeth Pipe Works by George Tinworth 1899-1909, and are dedicated to the factory's founder, Sir Henry Doulton. Positioned behind the altar, they depict 'Christ and Doubting Thomas', 'The Assumption of Christ into Heaven' and 'Christ and Mary Magdalene'. Another of Tinworth's works from the Doulton factory lies in a side aisle in memory of Sarah Wardroper, hospital matron for 33 years. In the sanctuary to either side of the altar, fixed to the wall, are memorial tablets to nurses and doctors who died 'in the discharge of their duties', whilst others to former nurse matrons are scattered around the chapel.

The Chapel's other memorials include a bust to St Thomas Beckett after whom the original hospital was named, Henry Currey the architect and most notably, Florence Nightingale who established the Nightingale Training School at the hospital.

Notable Features

Mural

To the right of the entrance is the mural with the word 'Peace' in 57 languages, it emphasizes the international community represented in London and the Hospital's patients.

Roof

The ceiling shows a well-preserved example of a coffered, barrel nave roof. Often high roofs of this type are flattened by modern building work which allows them to build a further floor in its place.

Doulton Reredos

All the Doulton reliefs in the chapel were made by George Tinworth 1899-1909 at the Lambeth factory. The terracotta triptych above the altar is dedicated to the memory of Sir Henry Doulton and depicts 'Christ and Doubting Thomas', 'The Assumption of Christ into Heaven' and 'Christ and Mary Magdalene'. The Doulton relief in the side aisle is dedicated to the memory of Sarah Wardroper who was a matron for 33 years and depicts 'The Good Samaritan'.

Memorials

Fine monuments to Florence Nightingale, matrons of the Nightingale Training School, tablets and memorial to doctors and nurses who died 'in the discharge of their duties', and a bust of St Thomas Beckett.

Notable Associations

St Thomas Becket

In homage to the Saint after whom the original hospital was named, the Chapel contains a bust of St Thomas Becket. Becket is renowned for being Archbishop of Canterbury during the reign of Henry II. His strong religious and political views produced a tempestuous relationship between himself, the monarch and other church clergyman, ending with his assassination in 1170.

Florence Nightingale

Florence Nightingale is famous for her contributions to nursing, and opened the Nightingale Training School in the new building of St Thomas in 1860. What is less well known is her contribution to the design of St Thomas. She believed patient health partially depended on the environmental conditions so championed 'pavilion style' ward designs which provided ventilation and natural light. St Thomas' Chapel contains a memorial to Florence Nightingale as well as memorials to other matrons of the Nightingale Training School such as Sarah Wardroper, a matron for 33 years.

Sir Henry Doulton

The terracotta triptych reredos above the altar are dedicated to the memory of the English pottery manufacturer, businessman and inventor. His main manufacturing factory was built in 1846 nearby in Lambeth and manufactured 'Art pottery' using students from the Lambeth School of Art from 1870, which was exhibited around the world. His memorial was made by George Tinworth 1989-99 at the Lambeth factory after his death in 1987. It depicts three New Testament scenes – 'Christ and Doubting Thomas', 'The Assumption of Christ into Heaven' and 'Christ and Mary Magdalene'. The other Doulton relief in the chapel is dedicated to the memory of Sarah Wardroper who was a matron for 33 years and depicts 'The Good Samaritan'. In addition, Doulton tiles from the children's ward demolished in 1901 and depicting nursery rhyme scenes can be found displayed around the hospital.

Henry Currey

The architect and surveyor of the new St Thomas' Hospital build in 'pavilion style'. St Thomas' Hospital is the grandest and of the English pavilion-plan hospitals and influenced hospital planning for the next 50 years. His memorial reads 'Fortis et asterus'.

Additional Information

Architecture and Florence Nightingale

When it was built, St Thomas' 'pavilion style' plan of open and airy planning was a new concept, championed by Florence Nightingale, and influence hospital planning for the next 50 years. The hospital Chapel contains a monument to Florence Nightingale who established the Nightingale Training school at St Thomas' in 1860. Opposite the stairs to the chapel entrance you can find a picture of patients in their beds along the riverside – getting the 'fresh air' and 'natural light' Nightingale praised.

Monastic origins

St Thomas' was originally attached to St Mary Overie in 1106 and ran by Augustine monks and nuns. If you visit the chapel, outside along the stairs are a list of the masters and matrons before the chapel moved to its new site. The Chapel also contains a bust of St Thomas Beckett, after whom the original hospital was named.

Chapel community

The Chapel's kneelers were knitted from 1985-92 in a seven year project by 143 volunteer needle-makers, organised by Miss Lucinda Ganderton.

Canon Clarke's Notebook - Notebooks 17, p.96 and 27, pp.17–8

'(10,753) The Chapel, St. Thomas's Hospital – Lambeth (XIX–2)

St. Thomas's Hospital: the present buildings were erected in 1868–71: solid separate blocks, according to the most up to date ideas of the time. In 1963 big new buildings were begun – up to date again, but without character.. [sic] The old buildings that remain are certainly not characterless: Pevsner calls them “weakly italianate” – but the Chapel is not weak. It is on the second floor, and very solid & self-confident: nave and aisles of 5 bays, with a slight extension for the organ; & sanctuary. Square piers with pilasters: the capitals are derived from Corinthian, but are really Victorian. Round arches on pilasters east & west of the piers. Entablature & round clearstory windows with 3 circles. Arched coffered ceiling. Sanctuary with reliefs in panels, & painting above. Stone pulpit with marble panels. Encaustic tiles – & altogether a complete High Victorian ensemble. (Oak doors & stalls given by Dame Alicia Lloyd Still, 1935 – but not out of keeping.)

Henry Currey was surveyor to the Hospital, 1847 f., & designed the new buildings: he died Nov: 23, 1900, aged 80, & has a memorial here: it also commemorates his son Percivall, who continued as surveyor, & died May 20, 1918, aged 67.

Large relief of the Good Samaritan in memory of Sarah Elizabeth Wardroper, 1892; & one to Florence Nightingale, 1910, signed (<monogram>) (. Walker) [sic]'

Pevsner's Survey of London

Pevsner, Nikolaus and Bridget Cherry. *The Buildings of England London 2: South*. London: Penguin Books, 1983, pp 360-1

Page 360 'C12 foundation, oldest in London after St Bartholomew's. Early C13 moved to site on E side of Borough High Street. Rebuilt on present site by Henry Currey 1868-71, one of the first civic hospital in England to adopt the principle of the pavilion layout with 'Nightingale'wards....inspiration was the French Hopital de Lariboisiere which Florence Nightingale had visisted. The principle was to allow maximum ventilation and dispersal of foul air. Originally 7 pavilions build on embankment along the river with the lower chapel near the middle, buildings linked by arcades.'

Page 361 – 'The CHAPEL, lower than the pavilions, is also Italianate, with stone dressings and a pediment. Good interior with aisles and a coffered barrel-vault. Reredos with Doulton relief panels.'

St Thomas's Hospital Chapel - Official websites

For general information on opening times

Guy's and St Thomas' NHS Foundation Trust. *Spiritual health care information for patients*. Guy's and St Thomas' NHS Foundation Trust, 2017. Accessed 19 January 2017.

<http://www.guysandstthomas.nhs.uk/our-services/spiritual-care/patients.aspx>

For information on the chapel and its restoration

Support Guy's and St Thomas'. *Beautiful restoration of the chapel at St Thomas'*. Support Guy's and St Thomas', 2017. Accessed 19 January .

<http://www.supportgstt.org.uk/why/supporting-patients-and-families/beautiful-restoration-of-the-chapel-at-st-thomas>

The official press release and description after the 2016 re-opening after the restoration work finished
Guy's and St Thomas' NHS Foundation Trust. *Historic chapel re-opens at St Thomas' Hospital*. Guy's and St Thomas' NHS Foundation Trust, 2017. Accessed 19 January 2017.
<http://www.guysandstthomas.nhs.uk/news-and-events/2016-news/february/20160210-historic-chapel-reopens-at-st-thomas-hospital.aspx>

Victorian Web - the hospital, with hyperlinks to the reredos, memorial and sculpture at the bottom of the page

Banerjee, Jacqueline. *St Thomas' Hospital from the River Thames*. Victorian Web, 2001. Accessed 19 January 2017. <http://www.victorianweb.org/art/architecture/london/26.html>

London Lives - History of the hospital

London Lives. *St Thomas Hospital*. London Lives, 2012. Accessed 19 January 2017. <https://www.londonlives.org/static/StThomasHospital.jsp>

Historic England Grade II list reference

Historic England. *South Wing at St Thomas' Hospital excluding post 1926 courtyard infill buildings*. Copy 19 January 2016 <https://historicengland.org.uk/listing/the-list/list-entry/1358293>

'First-floor chapel has 5-bay nave with aisles and shorter ritual E and W bays forming sanctuary and narthex. Coffered, barrelled nave roof with ribs resting on quasi-Composite entablature whose pilasters rest against the nave piers and which frames an arcade with similar capitals. Groin-vaulted aisles with glazed oculi at crossing of each vault. Arcaded reredos has Doulton terracotta relief panels of Resurrection scenes. Doulton panel in south aisle to the memory of Sarah Elizabeth Wardroper (Matron) depicts the Good Samaritan. Monument to Henry Currey in N aisle. N aisle also has a marble tablet to various nursing staff and stewards. Monument to Florence Nightingale. Original pews and tiled floors. Wrought-iron communion rail. Organ at west end.

HISTORY: Built at a cost of £400,000 to replace old St Thomas' Hospital (founded 1116; rebuilt 1693-1709), which stood in Borough High Street, Southwark, until 1860 when the hospital was obliged to move due to the enlargement of London Bridge Station. It accommodated 588 beds in 6 pavilions, each ward with 28 beds. The 'pavilion plan' originated in France in the C18, exemplified by the Hôpital de Lariboisière, Paris, 1854. It was popularised in England by John Robertson and George Godwin, and championed by Florence Nightingale. Each pavilion had long open wards which were cross-ventilated by large sash windows, in order to reduce the mortality rate from infectious diseases; a principle which was to dominate hospital planning for the next 50 years. It was the original premises of the Nightingale Nurses' training school.

SUMMARY OF IMPORTANCE: St Thomas' Hospital is of major architectural interest as the grandest and most lavish of the English pavilion-plan hospitals, a bold and ambitious architectural set-piece which exploited to the full its riverside setting opposite Westminster Palace in the manner of a series of Venetian palazzi. It is of outstanding historic interest in the continuity of London's oldest hospital foundation, as an early and influential British pavilion-plan hospital built at an important watershed in C19 healthcare reform, and as the premises of Florence Nightingale's seminal nursing school. Special architectural interest lies principally in the surviving elevations from Currey's original design and the early C20 additions by Currey Junior, in the surviving plan form defined by the relationship of the pavilions wards and axial corridors, and in the internal spaces described above, including that of Shepherd's Hall. The 14-bay block at the S end of the E elevation above ground-floor level (that being part of the Victorian build, and of special interest) is not of special interest. Notwithstanding its reduced state, the South Wing of St Thomas' Hospital is one of London's most prominent and distinguished riverside buildings, and has outstanding group value with Westminster Palace, a World Heritage Site. Finally, it also has group value with the former medical school of 1870 (q.v.), similarly designed by Currey.'



Chapel interior, St Thomas'. Image courtesy of Anna Campen.

XIII.

The Chapel of St Christopher

Great Ormond Street Hospital
Great Ormond Street
London
WC1N 3JH

Short Description

The Chapel of St Christopher, dedicated to the patron saint of children, is a unique Grade II listed Neo-Byzantine Chapel, situated in Great Ormond Street Hospital. The ornate interior décor includes stained glass depicting biblical scenes of children, murals of Christ with children and St Peter and St Paul, child-sized pews and the ‘teddy bear choir’ of donated stuffed toys. The Chapel boasts an impressive domed ceiling decorated with giltwork and mosaics, whilst the terrazzo flooring is said to be modelled on St Mark’s in Venice. Memorial plaques are present for two of the hospital’s most famous patrons, J.M. Barrie and Charles Dickens.

Long Description

The Chapel of St Christopher is a small but impressive chapel dedicated to the patron saint of children. Decorated lavishly in the Neo-Byzantine style, the ornate interior décor uses giltwork, marble, mosaics and terrazzo flooring which combine to produce an effect that dazzles the eyes. However, there are reminders everywhere that despite its impressive interior, this is a children’s Chapel. The stained glass depicts biblical scenes of children including the nativity and the murals depict Christ, St Peter and St Paul surrounded by children. Most poignantly, the ‘teddy bear choir’ of memorial stuffed toys and the miniature child-sized pews demonstrate who the chapel was built to be used by.

The Chapel of St Christopher was built in 1875 and designed by Edward Middleton Barry, himself the son of the architect Charles Barry who co-designed the Houses of Parliament. It is dedicated to the memory of Caroline, the wife of his eldest brother, William, who provided a donation of £40,000 for the work along with a stipend to support the chaplain.

Whilst Great Ormond Street Hospital was built in 1852, little of the old hospital originally surrounding the chapel survives as it was demolished as part of rebuilding and expansion work in 1990. As the chapel was protected by its Grade II listed status, it was preserved and moved to the new hospital in ‘an impressive feat of engineering’. The chapel was first encased in a waterproof box and internally braced, before being lowered down from the first floor, then moved along via a huge concrete raft, greased rollers and hydraulic rams to reach its current location. The restored chapel was opened along with the rest of the new hospital building in 1994, by Diana, Princess of Wales.

Another touching feature of the hospital is the memorial plaque to J.M. Barrie, dedicated after his death in 1938. Barrie generously supported the hospital and helped safeguard its future through leaving the rights of his most famous book, *Peter Pan*, to Great Ormond Street in his will in 1929. A plaque was also unveiled in 1994 to Charles Dickens, a staunch supporter of the old hospital since it was first established in 1852, and who lived nearby in Tavistock Square. Dickens many charitable causes for children because of the high child mortality rates in London. During his lifetime, he ran many fundraising events and appeals to provide for the hospital financially and wrote articles in its support.

Notable Features

Teddy Bear Choir

A collection of soft toys sits on the window ledges of the chapel, left by the children, friends and family of those who have spent time in the hospital, often with attached stories and prayers.

Mosaics

The mosaic or terrazzo flooring was made by the firm of Antoni Salviati in Murano, Venice and is thought to be modelled on that of the Italian basilica St Mark’s in Venice. The entrance mosaic reads ‘PAX’, meaning peace in Latin.

Murals

The north and south walls of the Chapel are covered with large murals showing Jesus with children and animals, entitled 'Suffer little children to come unto me' and 'Feed my lambs and feed my sheep'. Raymond Lunnon notes these murals contain stylistic similarities to Tenniel's early illustrations of *Alice in Wonderland*, which was published in 1865, just ten years before the Chapel was built. The murals either side of the doorway are of St Peter and St Paul with children.

Central Dome

The central dome of the Chapel is one of its most impressive and eye-catching features. Using giltwork, paint and mosaics, the decoration illustrates a choir of musician angels whilst above the stained-glass windows more angels hold banners of Christian virtues. The apex of the dome depicts the symbol of the 'The Pelican in Her Piety'; a pelican pecking her own breast to feed her children and often thought to be symbolic of the passion of Christ.

Stained Glass

The stained glass and interior decoration was completed by the firm Clayton and Bell. The glass depicts scenes from the bible of childhood and children including the childhood of Christ and the nativity.

Pillar Capitals

The pillars are carved from Devonshire marble, whilst the gilded capitals are carved with mythical beasts as well as an alligator, squirrel, fish, monkey, lion and griffon.

The Deception of Scale

Whilst at first glance the chapel seems large, grand and ornate due to its elaborate decoration, once the viewer steps inside the chapel becomes more intimate. From looking at the low, narrow pews and the height of the altar rail it becomes obvious that the chapel is sized on a much small scale than is usual, in order to make the interior suitable for children.

Memorial Plaques

The chapel contains two memorial plaques. The first J.M. Barrie, reads: 'In grateful remembrance of Sir James Barrie. Bart. O.M - 1860-1937 – Who, by the gift of his Peter Pan to help sick children and by many other kindnesses proved himself a true friend and generous benefactor of this hospital'. The second is to Charles Dickens, reading: 'Honorary Governor, inspirer and champion of the hospital – The children's friend'.

Additional Information

The Children's Chapel

St Christopher's Chapel is dedicated to the patron saint of children and is located in Great Ormond Street Hospital, which specialises in paediatric care. As one of the few chapels built intentionally to be used by children and situated within a children's hospital, it is unique in that much of its decoration includes imagery of children and childhood including the smaller, child-sized pews and the 'teddy bear choir'.

1990s Move to the New Great Ormond Street Hospital

The Chapel's move was carried out in the late 1980s in association with English Heritage in order to preserve the chapel because of its Grade II listed status. As it could neither be demolished with the old hospital, or incorporated where it lay into the redevelopment plans on the old site, the best solution was to move it 'en bloc' to its current position some 21 meters away. At the time, it was thought to be the first time such a large and historic building was moved and a great amount of planning went into the project. Beforehand, the stained glass and furnishings were removed and the structure braced. A concrete raft was laid below to support the structure, and the building encased in a waterproof box. The chapel was lowered from the first floor to ground level, then moved on greased rollers by hydraulic rams to its current position. The entire process operated smoothly and the Chapel ended up within half an inch of its planned destination.

The Link to Alice in Wonderland

Raymond Lunnon notes that one child in the north wall mural, 'Suffer little children to come unto me,' is very similar in style and dress to the original Tenniel cover illustrations of Alice in Wonderland. The Chapel was completed in 1875, making the murals around ten years later than the book's first publication in 1865. It is entirely feasible that some inspiration for the figure was drawn from the book.

Notable Associations

Charles Dickens

At the time it was built in 1852, Great Ormond Street was the first specialist children's hospital in Britain. Charles Dickens was known for his support for children's welfare causes, due to the high child mortality rate in London, and happened to live nearby in Tavistock House. After the hospital's opening, Dickens wrote an article reporting on its work and defending and praising the Hospital, which was viewed by some with suspicion. Dickens was also involved in fundraising work, which included chairing an 'Anniversary Festival' dinner at the Freemasons' Tavern, Long Acre which raised around £150,000 in today's money and giving public readings from *A Christmas carol* at St Martin-in-the Field's church hall. The hospital is also subtly mentioned in his book *Our Mutual Friend* when the orphan Johnny Higden enters 'the Children's Hospital'. The memorial plaque to Charles Dickens was unveiled in the chapel in May 1994 in the presence of several of Dicken's great-grandchildren.

Oscar Wilde

Oscar Wilde was a great admirer of the Chapel of St Christopher and described it as 'the most delightful private chapel in London'.

J.M. Barrie

After being approached in 1929 to serve on a committee which aimed to acquire more land for Great Ormond Street Hospital, J.M. Barrie instead helped by transferring the rights to his book *Peter Pan* two months later. His link with the Hospital continued, and on the 14 December 1929, the cast of a London production of Peter Pan visited the hospital and re-enacted the famous nursery scene for the children. A memorial plaque dedicated to J.M. Barrie was unveiled in 1938 by J.B. Priestly, shortly after his death in 1937. Other memorials include the bronze statues of Peter Pan and Tinker Bell outside the hospital entrance.

Canon Clarke's Notebooks – Notebook 17, p.96 (No illustrations)

(8406) The Chapel, Children's Hospital – Great Ormond St. (XIX–2)

'The Children's Hospital was designed by E. M. Barry, & built in 1872–6: rather a gloomy pile. The Chapel is made manifest externally by a projecting apse, as at King's College. The interior is very sumptuous: a square arranged as a Greek cross, with a central dome: granite pillars & pilasters, with alabaster bases. The lower parts of the walls have marble facing, and the walls, dome & roofs are elaborately painted. The decoration, & the glass, is the work of Clayton and Bell.'

For the chapel's move in 1990 and pictures see

Sebastian Mann, "Give to GOSH: Grade II-listed St Christopher's Chapel partially modelled on St Mark's Square and loved by Oscar Wilde", *Evening Standard*, December 12 2015, Accessed January 19 2017. <http://www.standard.co.uk/news/london/give-to-gosh-grade-ii-listed-st-christophers-chapel-modelled-on-st-marks-square-and-loved-by-oscar-a3112241.html#gallery>

Charles Dickens

Nick Baldwin, "Charles Dickens: A most unusual celebrity endorsement for GOSH", *Independent*, December 19 2015, Accessed January 19 2017

<http://www.independent.co.uk/voices/campaigns/give-to-gosh/charles-dickens-a-most-unusual-celebrity-endorsement-for-gosh-a6780096.html>

JM Barrie

For information on Peter Pan and GOSH see:

Great Ormond Street Hospital Children's Charity. "History". Accessed January 19 2017.
<http://www.gosh.org/about-us/peter-pan/history>

and for further information and pictures

Great Ormond Street Hospital Children's Charity. "Peter Pan and GOSH". Accessed January 19 2017.
<http://www.gosh.org/about-us/peter-pan/history-peter-pan-and-gosh/photo-gallery>

Victorian Web - has pictures of the interior

Jacqueline Banerjee, "St Christopher's Chapel, Great Ormond Street Hospital for Sick Children, London, by E. M. Barry". *The Victorian Web*, Last modified 18 February 2012, Accessed January 19 2017.
<http://www.victorianweb.org/art/architecture/barryem/7.html>

Historic England Grade II list reference

Historic England, 'Great Ormond Street Hospital Chapel In Central Block', Copy 19 Jan 2017

<https://historicengland.org.uk/listing/the-list/list-entry/1113211>

'Hospital chapel. 1871-76. By EM Barry. Small rectangular chapel with apsidal east end, moved northwards to present site in 1992. INTERIOR in elaborate Franco-Italianate style. Main entrance in west end with black ebonised doors having decorative brass hinges and handles. Body of chapel divided by 4 columns of polished red Devonshire marble with richly carved and gilded capitals (flora, fauna and mythical beasts) on alabaster bases with green marble pedestals. Central dome painted with musician angels around the rim and pelican in piety in the centre. Apse windows set in pointed arch recesses with stained glass by Clayton and Bell depicting the childhood of Christ. Richly decorated apse ceiling with angels of Faith, Truth, Patience, Purity, Obedience, Charity, Honour and Hope ornamented on a gold ground; central roundel of the Lamb and flag. Chancel arch with strapwork intrados and dog tooth enrichment. Walls faced with alabaster and marble. Murals on north, south and west wall depicting "Suffer little children to come unto me", "feed my lambs + feed my sheep", St Peter and St Paul. Alabaster and marble altar rails with each panel containing a brass rose; elaborately modelled central gates of solid brass with crystal knobs. Cosmati work to floor. Fine contemporary fittings including black ebonised pews, pendant lamps, lectern and organ in recessed wall cavity.'

Pevsner's Survey of London

Pevsner, Nikolaus and Bridget Cherry, *The Buildings of England, London: North Volume 4*. New Haven: Yale University Press, 1998, pp 264

Page 264 – 'CHAPEL 1876 by Edward Barry, formerly within the older buildings, transported to a new site adjoining the Powell & Moya buildings in 1992. A moving and remarkable interior; a little Neo-Byzantine gem glowing with richly coloured materials; apse, nave with four marble columns and a dome. Child-sized PEWS; WALL PAINTING, Cosmati work, REREDOS of alabaster, marble and brass, contemporary light fittings, much STAINED GLASS by Clayton & Bell.'

GOSH Pamphlet - available from their website

Lunnon, Raymond J. *The Chapel of St Christopher, Great Ormond Street Hospital for Children NHS Trust*. GOSH Trust, 2002. Accessed 19 January 2017.

https://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKewjQtu_MtM7RAhXIIMAKHQl.BCMQFggcMAA&url=http%3A%2F%2Fwww.gosh.nhs.uk%2Ffile%2F720%2Fdownload%3Ftoken%3Dh5GcApmc&usq=AfQjCNFes6u0QC6mSinuyD_eXTIwUeyQUQ&sig2=lcpUSM7m1kiSa3Dh3_UUXg.

London Encyclopedia

Hibbert, Christopher. Weinreb, Ben and Juile Keay. *The London Encyclopaedia*. 3rd ed. London: Macmillan, 2008.

(Available online from Google Books)



Chapel interior, St Christopher. Image courtesy of Wikipedia Commons.

XIV.

The Guards Chapel

Wellington Barracks
Birdcage Walk
London
SW1E 6HQ

Weekly Sunday service starting at 11am

Short Description

Known as 'The Guard's Chapel', the Royal Military Chapel is the 'spiritual home' of the Household Division of the British Army and was rebuilt in 1963, after a V1 flying bomb destroyed the original chapel in 1944. The Chapel's architecture is a tribute to its past, somehow seamlessly blending the spectacular marble and mosaics of the original apse into the stark white walls and bold cast aluminium sculpture of Geoffrey Clarke. The foundations contain over 2,000 memorials from the original chapel and the west wall transcribes the names of the past memorials, alongside the names of those who died in the attack. Everywhere you look there are reminders that this is a military chapel - from the colourful red, white and blue of the standards and colours which line the walls, to the Cenotaph and War Memorial Cloister containing the rolls of honour of each regimental division. With individually designed Regimental Cloisters for each of the seven regiments, the Chapel is both a memorial and an active place of worship, hosting recitals, concerts and events.

Popular Description

The Guards Chapel, although part of Wellington Barracks, was originally built due to Dr William Dakins, Chaplain to the Brigade. When the Barracks was newly built, no chapel or place of worship existed and it was due to his efforts that the permission was granted and funds raised. The original chapel was known for its beautiful decoration, contributed solely by donations from members of the Brigade. The Chapel was tragically destroyed on 18 June 1944. During the Sunday morning service at 11.10am, the Chapel was hit directly by a flying bomb which collapsed the ceiling, killing 121 soldiers and civilians, and injuring 141 others. The current chapel incorporates in the foundations over 2,000 memorials from the original chapel, whose names are now inscribed on the west walls. Redesigned by Bruce George, it was conceived to incorporate the original apse and the H.S. Goodhart-Rendel's new Household Brigade War Memorial Cloister. The finished chapel was dedicated 26 November 1963 by Prince Philip, Duke of Edinburgh.

The stunning and eye-catching apse was designed by George Edmund Street in the Lombardo-Byzantine style in 1879, with its original marble, stonework and colour scheme, it is a reminder of how the original chapel interior looked. The mosaics were designed by J.R. Clayton of the firm Clayton & Bell, and were completed by the firms Salviati, Burke & Co in 1881. The subject is *'The Story of the Passion'*, depicting 'the Crucifixion', 'Christ in Majesty', 'The Agony in the Garden of Gethsemane', alongside the Apostles and angels carrying scrolls labelled with virtues. The stained glass in the western wall above the entrance and memorial wall, is also by Clayton & Bell and was salvaged from the original chapel. Reset as one piece and different to its original design, the glass depicts many biblical stories and events. The glittering golden mosaics lie in stark contrast to the white walls and monolithic cast aluminium sculpture of Geoffrey Clarke which frame it. On the walls of the Chapel hang the bright red, white and blue of the colours of the Household Division, reminding the viewer of the intimate connection between the Chapel and the Army.

To the north lies the War Memorial Cloister, which contains individual chapels for each of the seven regiments that make up the Household Division: the five regiments of Foot Guards (Grenadier, Coldstream, Scots, Irish and Welsh) and the two regiments of the Household Cavalry (The Life Guards and The Blues and Royals). Each chapel contains the regimental coat of arms and roll of Honour; displaying the names of those who died 1939-45. The Cloister is positioned at a right angle to the chapel, perfectly in line with the Chapel's Cenotaph, which holds the book of remembrance containing the names of all those who have died in service from 1945 onwards.

Alongside the south wall of the Chapel lie the Regimental Cloisters, themselves small chapels individually dedicated to each regiment. Their stonework is inscribed with each regiment's badge and battle

honours, whilst the windows are etched with designs chosen by soldiers of each unit. Many of the furnishings have been donated by family and friends in memory of their loved ones.

The Chapel's unique fusion of old and new make a whole that transcends the sum of its parts. It acts both as a memorial to the past and points to a future. Through war and tragedy, the Chapel and its community continue to survive.

Notable Features

West Wall Memorial

The entirety of the west wall, both inside and outside, commemorates the people and memorials lost in the 1944 bombing that destroyed the Chapel. The names inscribed on the stone record both the names of those dedicated on the Chapel's original memorials, alongside the names of the 121 soldiers and civilians whose perished in the event. Tablets either side of the War Memorial Cloister record the event and the Chapel's history

Cenotaph

The Household Brigade Cenotaph is situated in the south-west corner, directly opposite and parallel to the Memorial Cloister. It contains a sculpted stone sarcophagus, regimental colours and the Book of Remembrance; containing the names of those who have died in service from 1945 to the present.

War Memorial Cloister

The Cloister was designed by H.S. Goodhart-Rendel, once himself an officer of the Grenadier Guards who went on to become President of the Royal Institute of British Architects. He unfortunately died before he finished plans for rebuilding the rest of the chapel. The Cloister was designed to link Birdcage Walk with the Chapel, and leads into the Memorial Garden and Reflective Pool. As the first part of the new chapel to be completed, it was dedicated 28 May 1956 in the presence of Queen Elizabeth II. Containing one bay for each regiment, the Cloister holds the seven regimental rolls of honour with the names of those who died in service between 1939-45. The inscription over the arched entrance from the chapel reads 'Pro Patria Mortuis'.

Regimental Cloisters

Along the south wall lie the six Regimental Cloisters - one for the two Household Cavalry regiments and the other five for the Foot Guards regiments. Each small chapel was uniquely designed, containing the regiment's coat of arms, and provides space for soldiers and their family and friends to remember, reflect and pray. Many of the furnishings for each chapel have been donated in memory of loved ones and the artwork, Portland stone inscriptions and window etchings are to designs chosen by each regiment.

Colours

The flags that adorn the walls of the Chapel have special significance as they are the regimental colours of the Household Cavalry and Foot Guards. The mixture of sizes, colours and ages reflect the long history of the Chapel and its inhabitants. Several of the colours predate the Act of Union with Ireland in 1801, so do not contain the red diagonal cross of St Patrick.

The Original Apse Mosaics

The semi-circular apse on the east wall of the Chapel is one of the original features of the chapel which survived its destruction. The mosaics were designed by John R. Clayton of the church interior specialist firm, Clayton & Bell. They were completed by Salviati, Burke & Co, another influential mosaic firm in 1881. The mosaics depict 'The Story of the Passion', 'The Agony in the Garden of Gethsemane' 'the Crucifixion' and 'Christ in Majesty', alongside the figures of the Apostles and angels carrying scrolls labelled with virtues.

Stained Glass

The west wall contains the original stained glass by Clayton & Bell, salvaged from the ruins of the chapel and reassembled here. Each section depicts a different biblical event.

Geoffrey Clarke's Sculpture

The two cast aluminium sculptures either side of the apse were made by the artist Geoffrey Clarke as part of the 1963 rebuild and depict 'Passive Standard' to the north and 'Active Standard' to the south. These depict the Household Division standing on ceremony and in active service.

Notable Associations

Royal Visitors

Queen Elizabeth II and Prince Philip have both visited the chapel; the Queen to open the War Memorial Cloister in 1956 and Prince Philip to open the new chapel in 1963.

Dr William Dakins

As the Chaplain to the Brigade since 1797, Dakins was one of the principle reasons the chapel came into existence. In the original plans for Wellington Barracks, there was no mention of a chapel. Dakins petitioned for a central chapel, resulting in the allocation of the land. He was also persistent in sourcing funds. The original chapel contained a tablet to his memory. Dakins, also Precentor of Westminster Abbey, is buried there in the South Cloister. His memorial there includes two bronze badges of the Brigade of Guards and the Army Chaplains, and identifies him as 'Chaplain to the Brigade of Guards: principal Chaplain to the Forces 1830-1844, founder of the Royal Military Chapel, Wellington Barracks.'

George Edmund Street

The Chapel started life with a very plain design due to the scarcity of funds available when it was completed in 1838. When additional funds were raised, the Chapel was closed 10 April-25 May 1879, and reopened with a highly-decorated interior in the Romanesque style. George Edmund Street was appointed the architect in 1876 and drastically changed the architecture from the original austere Greek Doric style, modelled on temple architecture, to the more splendid Lombardo-Byzantine style. Street was a key architect of the Victorian period and was the student of Owen Carter and George Gilbert Scott. His work is ascribed to the Gothic Revival style. He often used polychromy, or decoration using multiple colours - seen in the original apse through the ornate marble and mosaics.

H.S. Goodhart-Rendel

The architect of the War Memorial Cloister, Goodhart-Rendel was President of the Royal Institute of British Architects, 1937-9, and once served as an officer in the Grenadier Guards. As an architect, Goodhart-Rendel had an interest in both Victorian architecture, founding the Victorian society in 1958, and twentieth-century architecture - the two key stylistic periods for the Guards Chapel. In a striking coincidence, he had also previously restored the war-damage to the church of St John the Divine in Lambeth, also built by G.E. Street in 1874.

Bruce George

An architect of the firm George, Trew and Dunn, George became the chief-designer for the Chapel's rebuild; completed in 1963. The firm had gained a reputation for their sympathetic approach to 'the challenge of reconciling ancient beauty with modern usage' in historic buildings, which won them the commission to rebuild Wellington Barracks in 1961. Their brief was to include and integrate the existing historic features of Street's apse, Clayton's stained glass and Goodhart-Rendel's cloister within a new building. George's work is a key example of twentieth-century architecture, probably heavily influenced by his studies on Scandinavian 'functionalist' architecture and his admiration of Alva Aalto. George himself served in the army, becoming a Japanese prisoner of war in Singapore, and miraculously survived being forced into the backbreaking work of constructing the Burma-Thailand railway. After his release and return to England, George joined the George, Trew and Dunn as a partner, and in 1957, published *The Architect in Practice*.

Additional Information

A Miraculous Survival

The V1 flying bomb that destroyed the Chapel was one of the worst civilian disasters during the War, killing 121 and severely injured 141. Its severity was so great as the bomb entered the Chapel and exploded, collapsing the ceiling. The only person unharmed was Bishop of Maidstone, due to the fact he was standing in the domed apse which protected him. Popular retellings of the event have it that although the surrounding chapel was buried with up to 10 feet of rubble, the candles remained burning on the altar.

Flags and Colours

The brightly coloured flags fixed to the walls of the chapel are not just decorative, but are the colours of the Household Division and the Foot Guards. Several of the colours of the Scots Guards and Grenadier Guards are 'pre-union', dating before the union of Ireland and Great Britain in 1801 and therefore are missing the red, diagonal cross of St Patrick.

Space for Memorial

One of the unique features of the Guard's Chapel is that it has always contained space for memorials and reflection on the past. The original Chapel's decoration was made possible by the donations of its many members and contained many inscribed stone memorials. The Chapel's reconstruction memorialised these names by inscribing them on the stones of the west wall, alongside the names of those who died in the 1944 bombing of the Chapel. The War Memorial Cloister contains the rolls of honour for each regiment, whilst the Cenotaph continues to record those who have died in service. However, what is extraordinary about the Guard's Chapel is that space has been left for future memorials. All around the chapel silver crosses are visible which record the new memorials and donations added since the chapel's 1963 opening. The chapels of the Regimental Cloister have also been continuously added to, with decorations approved and designed by each regiment. Lastly, the 52 clear panels of glass along the north wall which act as windows, were designed to provide space for further memorials, with the possibility that they can be etched with designs and names.

Canon Clarke's Notebooks - Notebook 15, pp.84–5

f.82v Fred Taylor perspectives of the proposed design by Goodhart Rendel for rebuilding: the Chapel looking towards the apse, long section looking north, section through cloister and narthex

f.83v Newspaper cutting photo of new altar and sanctuary pavement 'unveiled by the King on Tuesday'; cutting describing the proposed design, continued from f.82v

f.84v Newspaper cutting photo from above of bomb damage and of original interior view towards altar; proposed design, continued from f.83v

Guards Chapel, Wellington Barracks. The plans, made in 1834, are signed by Lieut: Col: Sir John Mark Frederick Smith (1790–1874), Commanding R. E. of the London district: and it may be assumed that they were drawn by himself, tho' Philip Hardwick seems to have been consulted, & he was no doubt responsible for the Greek detail. The estimate was £4445: 6: 9 ¼. On January 23, 1837, it was stated that the building was finished externally, except for the cement facing: it was opened on May 6, 1838. It was plain & solid, with a Greek Doric portico. In 1875 the Guards' Institution in Francis Street was sold, & the £7000 obtained was allotted to the improvement of the Chapel. Street was chosen as architect in 1876, and in January 1877 the tender of Adamson & Sons of Putney was accepted. The Chapel was closed on April 10, & reopened on May 25, 1879. The clerk of the works was W. T. Creed. The Chapel was recast in Romanesque: the body was divided into nave & aisles, & a blind arcade took the place of the lower windows: a barrel ceiling was erected. Tinworth produced 28 semi-circular lunettes for the arcades, & John R. Clayton prepared cartoons for the windows, w.^{ch} his firm executed. He also designed the mosaics for the apse w.^{ch} was added: the work was done by Burke & Salviati. The mosaics in the semi-dome were done in 1881: S. wall in memory of Maj. General W. Earle, 1885: N. wall, Col: the Hon: G. P. Hyde Villiers, 1892. After Street's death, Blomfield continued as architect; & after his death, Pearson acted as advisor to the committee. The altar & sanctuary pavement, designed by Major Sir Nevile Wilkinson, were a memorial to King George V.

The Chapel was wrecked by a flying bomb in 1944: The outline of the walls, & the ghost of the front, remain; the sanctuary fortunately is still standing. Goodhart Rendel prepared designs for rebuilding, of w.^{ch}

particulars are given on the left-hand pages: but so far nothing has been done to the Chapel, & the temporary building remains.

The apse looks very imposing, & we agreed with A. E. Street: 'The appropriateness & beauty of all the ornaments, enrichments, & carving are not to be surpassed. The handling shows much freedom and originality, but all is in perfect harmony.'

Household division official website

Household Division. *The Guards chapel*. The Household Division 2017. Accessed 19 January 2017 www.householddivision.org.uk/guards-chapel

Westminster Abbey's page on William Dakins

Westminster Abbey. *William Whitfield Dakins*. The dean and chapter of Westminster. 2017. Accessed 19 January 2017. <http://www.westminster-abbey.org/our-history/people/william-whitfield-dakins>

The Telegraph's obituary of Bruce George

The Telegraph. *Bruce George, architect - obituary*. 20 March 2016. Accessed 19 January 2017 <http://www.telegraph.co.uk/obituaries/2016/03/20/bruce-george-architect---obituary/>

Guard's Chapel pamphlet - sold by the chapel

Douglas, A.G. *The Guards Chapel*. London: Pitkin Unichrome Ltd. 1971

Pevsner's Survey of London

Pevsner, Nikolaus and Simon Bradley, *The Buildings of England London 6: Westminster*. New Haven: Yale University Press, 2003. Pp 691

'GUARDS' CHAPEL (Royal Military Chapel). The largest church in the West End in a Modernist manner, replacing the building largely destroyed by a flying bomb in 1922. The main body is of 1961-3, by *Bruce George* (*George: Trevor Dun*), a more compelling design than the barracks. He incorporated two older features: an apse by *G.E. Street*, 1877-9, from his remodelling of Col. *Smith's* Greek Doric chapel of 1835-8, and to the N a cloister of 1954-5 by H.S. *Goodhart-Rendel*. The exterior to Birdcage Walk is forbidding. A long, flush wall of white aggregate finish, with slit windows low down. A high slit scree, E, Marks where Street's apse is incorporated. To the W a bold high porch, with openings alternately wide and narrow, the shallowest gable on top, and a glass wall behind. The Bellcote however sits on the flank, towards Birdcage Walk. Its bellis expose. Coming forward from the chapel here is the low War Memorial Cloister by *Goodhart-Rendel* (himself a Guards officer), part of a rebuilding scheme abandoned on his death in 1959. It is Neoclassical and surprisingly bland with little of the inventiveness of his other 1950s work. Brown brick and stone, with blind niches on the W side. Inside, the chapel is a plain oblong except for the apse and the short chancel with upper galleries that precedes it. Also separated from the main space is a W narthex, defined by an open three-tier screen reaching up to the ceiling. Each panel of the screen has a shallow segmental arch. The nave has on the N side the low slit windows already referred to, on the S side six shallow chapels, one for each Guard's regiment. Their angled plan and slit windows derive from Coventry Cathedral (1951-62), though the numerous roof-lights give mild rather than dramatic illumination overall. The design is not at all traditional, but has something which makes it suitable for an environment saturated with tradition.

FURNISHINGS. In the apse resplendent MOSAICS, designed by *J.R. Clayton* (of *Clayton & Bell*), and executed by *Salviati, Burke & Co.* and their successors. An acanthus frieze divides the lower scenes (the Passion, 1879-80) from the half-dome (resurrected Christ, excellent Byzantinizing work of 1894). Later mosaics on the vault (1911) and N and S apse walls. Floor mosaics and altar frontal designed by *Sir Neville Wilkinson*, 1937, more explicitly Early Christian. – Also from the C19 chapel: iron CHANCEL GATE, made by *J. Leaver*; belligerent FONT carved by *T. Earp*, with open wrought-iron cover added 1886; good STAINED GLASS by *Clayton & Bell*, reset in tiers in the W wall and star-shaped porch window. – C20 FITTINGS. Cast aluminium SCREENS by *Geoffrey Clarke*, 1963, on the gallery W walls. Big wiggly shapes against striated bars. They symbolize ceremonial and active duties. – ENGRAVED GLASS in the S chapels. The best is *John Hutton's* Archangel Gabriel, Grenadiers' chapel (second from E). Other artists include *Gordon Benningfield* and *Laurence Whistler*; also a terracotta RELIEF of cavalymen by *Rosemary Barnett*, 1964. –

On the walls a stirring array of regimental COLOURS. MONUMENTS in the forecourt. STATUE of Early Alexander of Tunis, by *James Butler*, 1985. Over-life-size; very naturalistic.

Pg 91 – *Bruce George's* Guards' Chapel at Wellington Barracks, 1961-3, is a strongly masculine block on a traditional longitudinal plan. It makes creative use of natural light, and surviving parts of its C19 predecessor, including Street's fine mosaic-filled apse, are convincingly incorporated.

Historic England Grade II* List reference (extensive)

Historic England. '*Guards chapel, Wellington Barracks*'. Copy 19 January 2017
<https://historicengland.org.uk/listing/the-list/list-entry/1066441>

This is an excellent list reference to consult, containing the Summary of Building, Reasons for Designation, History, Architect's Biographies, Details of the materials, plan, exterior, interior and subsidiary features.



Chapel interior, Guards Chapel. Image courtesy of Wikipedia Commons.