

SKYLINE



February 2024



Interior view of St Alban Wood Street, looking east towards the altar, c1890

London Picture Archive Record: 35150; Collection: City of London Photographs

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the magazine of the **FRIENDS OF THE CITY CHURCHES**

Noticeboard



DAVID JESSOP

FCC CAROL SERVICE

The charity held its Christmas carol service on 11 December at our 'home' church, **St Mary Abchurch**. The Priest-in-charge, The Revd Malcolm Torry, led the occasion and suggested that we each list the things that this season of the year means to us, whilst not forgetting of course the important baby born in Bethlehem.

This year for the first time we welcomed the Lady Margaret School Chamber Choir led by Charlotte Hill, Director of Music and Olivia Middleton, Choral Director. The choir sang the *Cherry Tree* carol to an arrangement by Sarah Macdonald, and John Rutter's *Christmas Lullaby*. Callum Anderson and Ian Shaw were our organists.

The service was very well attended with approximately 100 in total. Church Watchers and Trustees read the lessons.

Friends provided mulled wine, mince pies and cakes enjoyed by all at the end of the service. This event provides a welcome chance for Friends to meet each other in a warm atmosphere at the cold and dark point of the year. Our thanks to everyone involved with making this occasion such a huge success, and our thanks also to the local Sainsbury, Tesco and Waitrose for their generosity.

MICHAEL NORMINGTON
TREASURER

Since the last issue of *Skyline*, the Friends have received legacies totalling £1,000.

Grants totalling £15,000 have been paid:

St Andrew by the Wardrobe (£10,000) towards the access ramp and the new kitchen;

St Mary at Hill (£5,000) towards the repair and restoration of the projecting outside clock.

Both look absolutely splendid, and Friends are urged to go and have a look at the earliest opportunity.

LESLEY THRIFT

As you may know a few of our Watchers undertook to do research for the Wren300 project.

This then led to four small pop-up exhibitions in the following churches:

St Botolph Aldgate (not a Wren church but has much documented history available)

St Bride, St Martin Ludgate, and St Vedast alias Foster. I hope you caught the displays.

FCC AGM 2024

The date has been set for Wednesday 9 October 3pm at **St Mary Abchurch**

JUDY GUY-BRISCOE

VISITORS TO OUR WATCHED CHURCHES IN 2023

As of December, we were Watching in 17 churches; pre-pandemic it was 20.

St Anne and St Agnes, St Botolph Aldersgate and St Lawrence Jewry have all invited us to Watch again this year. There was a marked increase in visitors over the year with 2,055 recorded for January, and 3,095 for November. Interestingly the busiest month was October with 3,768 visitors (put it down to a wet half term?) Over the year we have welcomed 33,737 visitors.

We extend grateful thanks to our team of Watchers, who turn out in rain, shine, and snow to keep the churches open. If you would like to become a Watcher please contact Lesley Thrift, the Watchers' coordinator, on watchers@london-city-churches.org.uk

Watchers now Watch in the warm at the newly re-opened **St Andrew by the Wardrobe**

EDITORIAL

Happy new year. So much non-routine activity has been going on, and the routine has returned, renewed and invigorated. A post-Covid blossoming, except that Covid hasn't disappeared. Get well soon, ailing Friends.

In October I had to confess to one howler, and committed another: the front cover had a photograph of **St George, Ivychurch**, which for reasons I cannot fathom was placed in Ivybridge. I hang my head in shame (it's time you got a new editor – but no, I didn't do it on purpose). The Romney Marsh Historic Churches Trust, notwithstanding, is giving us another bite of the cherry in July.

February's cover harks back to the tour we were given by the London Metropolitan Archives in August. **St Alban Wood Street** interior was clearly beautiful, and this photograph draws to a close our concentration on Wren 300 (Hawksmoor is standing in the wings). Not that we can ever ignore Wren.



down to St Peter's crypt

I have been lucky enough to accept all sorts of invitations (possible future editors, take note). **St Peter Cornhill** gave a sort-of Hallowe'en party when the crypt and organ loft were re-opened to the public. Andrew Goodman dressed as a skeleton, presided over the food and Hobgoblin beer, and took photographs for me. And it was good to see how much more cherished the fabric of the church seemed. The Master Carvers



Peter Thuring at St Mary at Hill

PHOTO: LESLEY THRIFT

Association had an exhibition of current work at **St Mary at Hill**. No one should think carvers do nothing but restore Grinling Gibbons. Peter Thuring's gruesome, filigree *memento mori* was one of my favourites (see below left), and it would be churlish not to mention the imaginative canapes created by the Venetian restaurant next door.



Then in November, Friend Laura Hamilton invited me to the Westminster University graduate show

Off Set/Set off which considered a diverse range of multi-disciplinary approaches to photography as an expanded field. Her photographs of City churches made you look again.

In September there was an FCC outing to Trinity House. As always there was much to learn, and for me it started when I was asked which Trinity House we were visiting. Once I had started to think about this, it became obvious that a maritime nation like ours would have lighthouse and safety stations all around the coast, and indeed there are wonderful 17c and 18c buildings which act as their headquarters. We had very engaging, informative guides.

As you turn these pages, I hope you get an idea of how much has been going on. Not least, I am delighted to say that the plaque to John Smith (see right) no longer gathers dust in the tower of **Holy Sepulchre**, but has been installed close to where he will have been buried.

And finally scholars, contributors: the British Library is again firing on all cylinders, and in October the library at **St Paul's Cathedral** reopened.



JUDY STEPHENSON

Letters to the Editor

Mary Milne-Day writes: On Open Heritage weekend I visited The Old Deanery, described by Pevsner as ‘the City’s best surviving 17C mansion’. Here, among interesting contemporary portraits of several Bishops of London, I saw a large portrait of Charles II. I was intrigued to see that the frame stated ‘The gift of Mrs Elener [sic] James to This library. God save the Queen: Anno Dom.1713’.

This is the same Mrs Elinor James who had a dispute with **St Benet Paul’s Wharf**, as described by Sally Phillips in *Skyline* November 2018.

Sally mentioned that Mrs James gave her husband’s entire library and some portraits to Sion College after

his death, and I think the reference to the library refers to that of Sion College. When the library closed in 1996 all its manuscripts were transferred to Lambeth Palace, and I think this painting must have gone too. Our guide told us that many of the paintings there had come from Lambeth Palace.

Neil Clyne writes: It has been a while since I was last in **St Mary at Hill**. The restoration looks good, but it would be nice to have the reredos back where it belongs, and that would not fill the interior space.

The little dome and lantern fascinate me, though according to Paul Jeffery, they are not the Wren originals but a reconstruction by James Savage in the early 19C.

– PLUMS –



Sally Phillips writes: Following the article by David Bellamy in October 2023’s *Skyline* about the Cottle memorial in **St Benet Paul’s Wharf**, the 1970 guidebook to the church by Francis Steer suggests that the PV on the memorial ‘probably stands for *prout voverat*, meaning in accordance with a promise’.

Sir Nathaniel Lloyd was his nephew.



Playing Cards

Chloe Campbell has created a deck of Playing Cards of the 52 churches in the City of London built by the office of Sir Christopher Wren. Temple Bar and the Monument, the only secular buildings built by the office of Sir Christopher Wren in the City of London, are the Jokers in the pack.

The playing cards are £17 + postage. There is 10% discount for members of the Friends of the City Churches, please enter the discount code FCC24 at the checkout on Chloe’s website.

Packs of playing cards are available to buy on Chloe’s website www.chloecampbellart.com/shop/wren300playingcards, or by contacting Chloe by email info@chloecampbellart.com or by phone 07873726043.

Out & About

KEITH BILLINGHURST

ST MARY ALDERMARY'S PART IN OPEN HOUSE LONDON

2023 was the eighth successive year during which the beautiful Wren church of **St Mary Aldermary** has opened for a Saturday in September as part of Open House London. It was one of half a dozen or so City churches.

The rebuilding of St Mary Aldermary after the Great Fire was financed by the estate of Henry Rogers. He had made a good living as a grocer in London and retired to Callington in Somerset before the Fire. The vestry wanted their gothic-style church back and the sum of £5,000 he had left to his niece Ann Rogers 'to use in such manner as I direct', allowed them to achieve their ambition. The money was paid into the Chamber of London, which acted as treasury for



the money raised by the coal tax. A Chancery Court hearing brought by Ann's four fellow executors confirmed her intentions. The Chamber paid the craftsmen who carried out the work. They were all regular employees of Wren, including Henry Doogood whose plasterwork adorns the ceilings.

The contemplative Moot Community had made the church their home in 2010, so for the first few years having sufficient volunteers present for open days was never a problem. Covid probably caused a secular decline in the Community's physical church attendance, although a number continued to join services via Zoom.

We had about 275 visitors in 2019. Covid regulations were in force in 2020, so we recorded names and phone numbers. The 76 visitors followed a one-way system around the church. Numbers rose to about 150 in 2021 and around 200 in 2022.

Come summer 2023, we struggled to find any volunteers. An appeal via email to all the church Watchers

JONATHAN CAUSER

VISIT TO ST ALFEGE

The church of **St Alfege** (its preferred spelling) in Greenwich is the third marking the martyrdom of the Archbishop of Canterbury in 1012; the medieval building fell down in 1710. The replacement, the first of the Fifty New Churches, was designed by Nicholas Hawksmoor, and building began in 1712.

The Friends visited on 17 October. The crypt is only

visitable with a guide: it is notable for beautiful groin vaulting and unusually good ventilation. Excessive burial caused the collapse of the old church, so interments were prohibited from the outset, despite which many family vaults soon appeared. These are now bricked up, and some memorials from the church above have been placed in position. The crypt was an air raid shelter during the war: in 1941 incendiary bombs destroyed most of the church interior, though the walls survived.

Restoration by Professor Albert Richardson in the

1950s revived a church of great beauty, with its spectacular suspended ceiling. Most is new (eg the reproduction pulpit) but a few original fragments have been blended in, or else re-created like Queen Anne's coat of arms from the royal pew, and striking fish-tailed heraldic beasts celebrating the maritime heritage of Greenwich.



immediately brought forward six, five of whom had Watched at the church prior to 2012 when it was on the Watchers' list. As in 2022, we had about 200 visitors.

The Moldovan Orthodox Church of St Nicholas has used the church for their weekly services since Autumn 2019. Iconography makes Orthodoxy's presence unmissable so, this year, we were delighted when Deacon Vladimir Castravet accepted the invitation of The Revd Paul Kennedy, the church's Guild Vicar, to take part. He brought a supply of leaflets explaining the essential elements of Orthodoxy.

The photograph shows the church being decorated for Orthodox Annunciation in June 2021.

NATALIE CHEVIN

DIRECTOR OF FUNDRAISING AND COMMUNICATIONS, THE RENAISSANCE FOUNDATION

THE HUB OF RESPITE

The Renaissance Foundation, a London-based charity supporting young patients and carers has moved into part of the crypt at **St Botolph without Aldgate**. It is a pioneering

youth organisation providing support to young carers and patients aged 12-18, and now has a permanent home.

Sat Singh, the Renaissance Foundation's CEO, was offered the location pre-Covid and secured both *pro bono* refurbishment and key donors to support the fit-out. Not having been used for several years, the space was in need of a full overhaul, including new bathrooms, a kitchen area, useable work rooms, lighting, plastering and painting.

Overbury had agreed to carry out the refurbishment on a *pro bono* basis, and despite the lockdown's putting this on hold for nearly two years, works commenced in spring 2023, with Overbury delivering work valued at over £200,000. The Hub as it is called is now a vibrant, bright space with a large recharge room for young people to relax or work in, as well as a kitchen and music room filled with equipment. There is



also an imagination room which is a big space for youth workshops decorated with a vibrant hand drawn mural by Spanish artist Carlos Penalver. Further there is office space for staff.

This permanent location has created a fantastic place for young people to help them with their education, career and personal development plans, and allows them time away from their responsibilities.

Young people are inspired to reach their full potential through a three-stage programme that focuses on strengthening their resilience, developing their soft skills and raising their aspirations.

www.renaissance-foundation.com

PAUL SIMMONS

WREN ON PAPER EXHIBITION

*Chloe Campbell and James Newton
The Alan Baxter Gallery,*

It was pure inquisitiveness that provoked my visit to the exhibition in September, and luck that I was in the City on one of the late night openings. The City has been in no doubt that 2023 was the 300th anniversary of Christopher Wren's death, and this short exhibition focused on his Office's work. But the show came with a twist. Chloe wanted 52 churches – and as Friends will know there are no longer that number standing – but hold that number in your mind!

The history of papercuts goes back to 4c, but they were very popular as silhouettes in the Middle Ages, and in 18c Mrs Delaney was famous for her images. On Chloe's website you can see the process taking place <https://www.chloecampbellart.com/process>. Good eyesight and a steady hand required!

The A3 size papercuts were mostly displayed on a long table, but some were framed within two pieces of glass and hung on the wall, which gave a much better impression of the



St Nicholas Cole Abbey James Newton

transparency.

They were arranged by feast day of the church's dedication, and mounted on coloured backing paper. **St Bride Fleet Street** had minute confetti falling around it, but the rest were in a sunburst of some sort. A church for every week of the year: and conveniently the same number, 52, as in a pack of playing cards with the jokers' being Temple Bar and the Monument.

Also in the exhibition were photographs by James Newton (see above), who explored some of the Wren churches in terms of what the buildings might remember of their past: current and long gone lives, traces of weather and pollution, and unlike the towers and spires, they can be viewed at eye level. By framing such

surface photographs, the eye is drawn to the beauty of the image focusing on textures and patination. The images are also presented in a self-published book [Highchair Editions]; see <http://jnphotographs.co.uk/>

RICHARD SMART

THANK YOU FRIENDS

A successful London Freedom Walk

To kickstart the Christian Aid Week, on Saturday 13 May the first 'Freedom Walk' visited key London churches from **St James, Piccadilly** to **St Paul's Cathedral**. In all, twelve City churches



were involved, with the Friends' volunteering to greet. The Rt Revd and Rt Hon Dame Sarah Mullally DBE, Bishop of London was pleased to endorse the event.

The walkers discovered the history and stories of these churches, and the variety of work they do to free people from poverty, illness, and injustice. They particularly appreciated the experience of discovering these beautiful City churches, and the welcome they received from the Friends, City Guides and the congregations and staff of the individual churches. The Pearlies, represented by four pearly queens joined the throngs of walkers taking part in London's First Freedom Walk.

We visited the following churches on the Freedom Walk, each with its distinctive ministry: **St James, Piccadilly** (helping refugees); **Methodist Central Hall** (many international links, including the first meeting of the United Nations); **St Martin in the Fields** (helping the homeless); **St Paul, Covent Garden** (encouraging freedom of expression with the arts community); **St Mary le Strand** (supporting local overseas students new to the UK); **St Bride, Fleet Street** (supporting freedom of speech and journalism); **St Bartholomew the Great** and **St Bartholomew the Less** (supporting the health and well-being of patients and medical staff); **St Mary Woolnoth** (associated with freedom from slavery); **St Stephen Walbrook** (freedom from mental illness); **St Mary Aldermary** (an ecumenical welcome); **St Paul's Cathedral** (representing freedom during the Blitz).

One hundred walkers raised over £2,500 for Christian Aid Week, ▶



to help some of the poorest farming communities in Malawi and other parts of the world battling against climate change to make a living from their crops.

The Freedom Walk was such a success that Christian Aid has agreed that it will be held again as a volunteer-led event on Saturday 11 May 2024 – with even more focus on the City churches, and again ending at St Paul's for Evensong. If you wish to volunteer to Watch, please contact: richard@rjsmart.com.

PETER BROWNE

ST MARY AT HILL TURRET CLOCK – RENOVATIONS COMPLETED

With golden numerals on a Prussian blue face and gilded acanthus leaves adorning the supporting beam, the newly-restored clock makes an elegant feature on the street named **St Mary at Hill**.

This unfortunately is not the street which Watchers and worshippers mostly use as we stumble down the cobbles of Lovat Lane.

Apart from the clock mechanism's not working for some years, the supporting beam needed reinforcement as the clock had begun

to tilt towards the pavement. With the help of grants from a number of charities, including £5,000 from FCC, the clock has now been restored to its former glory.

Supporting rods have been installed above the horizontal arm. The rain hopper has been renewed to prevent the ingress of water, the clock mechanism has been repaired, and the external case repainted and gilded.

It is thought that the original clock was made by a John Wise who worked with Wren on the turret clocks of other City churches, now no longer standing, and of **St James Garlickhythe**. In 1826-7 a minute hand was fitted to the clock at St Mary at Hill, perhaps still driven by the Wise clock movement. Controlled remotely, originally by a winding mechanism in the tower, in the 1960s the clock was replaced with a synchronous electric movement.



OKSANA KONDRATYEVA

STAINED GLASS OVER CHRISTMAS AT ST STEPHEN WALBROOK

In 2023, the Heritage Crafts included stained glass window making (traditional and historic windows) in the Red List of Endangered Crafts. Heritage Crafts is the national charity for traditional heritage crafts. Working in partnership with Government and key agencies, it provides a focus for craftspeople, groups, societies and guilds, as well as individuals. It is the only UK-UNESCO-accredited NGO working primarily in the domain of traditional craftsmanship. For more details see: <https://heritagecrafts.org.uk/what-we-do/>

A drop in demand, and less training mean there are fears

VANESSA MORRIS

The organ in **St Botolph Aldersgate** was originally built and installed in the west end of the church in 1778. The organ was the work of Samuel Green, organ builder to George III, and who established himself as the foremost English builder of organs of the late 18C. During his career he built organs for seven cathedrals and also six other City of London churches.

Restoration of the organ is currently being carried out by the company of Goetze & Gwynn of Worksop, Notts. They have found that the damage inside the organ is somewhat worse than they originally thought and it is now looking likely that the return of the repaired organ will be sometime in February 2024.

Full technical details can be found on Goetze & Gwynn's web site. www.goetzegwynn.co.uk along with a fascinating insight into the work they undertake.



for the future of stained glass. Britain, with its rich and long-standing tradition of stained glass making, is facing the loss of skills, and thus a dying out of a unique art medium.

The display of my stained glass sculpture *Mother and Child* over Christmas in Wren's masterpiece, **St Stephen Walbrook**, shone a light on the medium of stained glass, as the church does not contain traditional stained glass windows. Illustrating a universal theme of love, the sculpture is made with the traditional 'lead and light' technique, using acid-etched and painted mouth-blown (antique) glass.

In the era of digital art and AI technologies, there is the danger of inadvertent loss of continuity in traditional crafts. Therefore, this exposition is an attempt to bring awareness of the art medium, and to look again at its potential in architecture, old and new, with its ability to influence a human spirit.

Mother and Child was previously exhibited at Wells Cathedral (2019) and National Museum of Ukrainian Decorative Art in Kyiv (2016).

RUTH HOLT

TREASURES OF GOLD AND SILVER WIRE

This glittering exhibition commemorating the 400th anniversary of the First Royal Charter by King James I to the Worshipful Company of Gold and Silver Wyre Drawers, at the Guildhall Art Gallery, opened on 29 September 2023. So popular did it prove to be, more than any previous exhibition I heard it said, that its duration was extended from six weeks until 31 December 2023. The exhibition was staged to show 'the amazing history of how gold and silver wire has been and continues to be used'.

Drawing together items that ranged from ancient pieces of embroidery to virtuoso contemporary pieces, it did indeed show a wide



variety of contexts. Older pieces included the Funeral Pall of the Fishmongers' Company, a spectacular, and rare, example of surviving Opus Anglicanum embroidery dating from 1515 (see below). The exceptional skill of the embroiderers of this period is well shown in the very human, and sometimes humorous, silk stitched portraits.

The use of metal thread in formal regalia for ceremonial and religious purposes was very evident to those who saw the Coronation of King Charles III in May 2023. Examples of Royal Regalia and Civic Ceremonial formed a further large section of the exhibition. Another reflected the uniforms for the officers of all three armed forces.

Amongst ecclesiastical regalia

the Jubilee Cope of the Diocese of London proved to be a show stopper (see back page). Designed by Beryl Dean, the cope shows the towers of 73 churches in the Diocese and three Royal Peculiars, the Stanhope Institute (where the Cope was made) and St Paul's cathedral.

Unusually, this exhibition included costumes from theatre, film and ballet. The final part of the exhibition was dedicated to contemporary uses of metal wire and thread from jewellery to a warm, satirical piece of three ducks. This was truly a comprehensive answer to those who thought metal thread embroidery was a skill of the past.

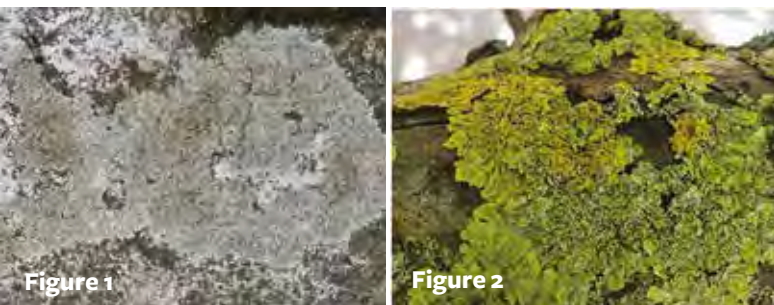
Those wishing to learn (and practise) more should consult: <https://royal-needlework.org.uk/courses/>



A BRIEF INTRODUCTION TO LICHENS GROWING IN THE CITY OF LONDON

We will all of us have seen lichens, perhaps without quite knowing what they are, on trees, on walls, on pavements etc. They can be seen in the City of London, often beside and occasionally on, churches. Commonly seen lichens here in the United Kingdom are the yellow, *Xanthoria parietina*, a foliose lichen, sometimes greenish when dry, seen on trees, walls etc. and the grey-green, *Lecanora muralis*, a crustose lichen, seen on public pavements etc, one of the so-called, chewing gum lichens.

Both may be seen in the City of London: *Xanthoria parietina*, in several locations including on a tree growing in the small garden beside **St Benet Paul's Wharf** (Figure 1) and *Lecanora muralis* in locations including the garden at **St Botolph without Bishopsgate** (Figure 2).



So, what are lichens? According to the British Lichen Society (BLS), 'a lichen ... is a stable symbiotic association between a fungus and alga and/or cyanobacteria. Like all fungi, lichen fungi require carbon as a food source; this is provided by their symbiotic algae and/or cyanobacteria, that are photosynthetic'. Thankfully, we do not need science degrees nor to spend time in the laboratory (I certainly don't) to enjoy looking for and at lichens.

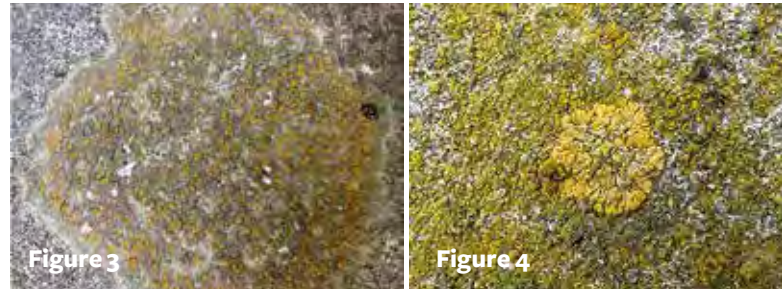
Lichen types include: [i] crustose lichens viz. crust-forming lichens which are firmly attached to the growing surface, [ii] foliose lichens, which are lobed or flattened lichens (it is generally easy to remove part of the thallus for examination, unlike a crustose lichen which must be scraped off) and [iii] fruticose lichens, which are shrubby lichens attached to the surface at a single point.

The body of a lichen is called the thallus. The thallus may be comprised of lobes which will differ in appearance in different lichens, or be of a bushy, crusty or powdery appearance.

Reproduction is carried out by a variety of methods, including the production of generally disc-shaped apothecia, which have the appearance of coral growths.

Lichens are excellent pollution indicators. Since they have neither roots nor protective surfaces, they are unable to filter what they take in, so if pollutants are present, they can be particularly damaging to the lichens; but not

always, since some lichens are tolerant of nitrogen, which is emitted in traffic fumes: hence the lichens found in the City of London.



Last year I hoped to gain admission to **St Mary at Hill** via the small courtyard. It was, alas, not to be but by way of compensation, I spotted some *Protoblastenia rupestris*, a crustose lichen with a dirty yellowish thallus and orange apothecia growing on a wall in the courtyard (Figure 3). It may also be seen on walls behind **Holy Sepulchre** and beside **St Nicholas Cole Abbey**.

There are small populations of *Caloplaca decipiens* (Figure 4), a crustose lichen with yellow lobes and isidia, which I have seen growing on walls beside **St Michael Paternoster Royal** and Holy Sepulchre (where the picture was taken).

Phaeophyscia orbicularis (Figure 5), a foliose lichen with grey, brown or black lobes, may be seen in various locations, including on the base of the war memorial in the garden of St Botolph without Bishopsgate. Some (yellow) *Xanthoria parietina* is also present.



Finally, small patches of yellow crust-forming lichens, like those growing on the walls beside the steps leading up to **St Andrew by the Wardrobe** from Queen Victoria Street, will often indicate the presence of a member of the crustose *Caloplaca citrina* agg. (Figure 6).

The study of lichens is not for the faint hearted: identification often requires the use of chemicals like diluted potassium or sodium hydroxide and/or bleach applied to a lichen to assist in identification; and sometimes a microscope is needed. Nevertheless, it is possible to be an enthusiastic amateur like me and simply enjoy looking for lichens. ❁

Where there is Brass • 13

ELIZABETHAN RECYCLING

at St Olave Hart Street



PHOTO: BRIAN GRUMBRIDGE

The brass commemorating Thomas Morley in **St Olave Hart Street**, who died in 1566, consists of an elaborately engraved arched plate with 14 English verses followed by a three line inscription. It is set within a now damaged Purbeck marble frame, on the wall of the north aisle.

The inscription fits badly into the frame, which suggests that as well as the brass being reused a second time (see above), the frame could quite possibly have been recycled as well. The brass was observed to be loose by 1960, when it was discovered to be palimpsest. It comprises of two pieces of what were originally two large rectangular Flemish brasses originating from unknown churches in the Low Countries. The larger piece is made up of part of a Latin inscription. All that remains is ‘...ngentesimo’ and a shield bearing checky a crozier in pale on a base a dove, wings addorsed facing sinister, together with canopy work. In the upper niche stands St Peter (see left) carrying the keys to heaven, flanked by a weeper who has a gypcière and sword around his waist, which can be dated to c1510. The smaller piece of the inscription, which formed the arch to Morley’s brass, shows canopy work, part of a lattice window, and what might be a small piece of a lady’s hat. It is also Flemish, but of slightly later date, c1530.

But how did these Flemish brasses end up in England? After 1560, due to the conflict between the Calvinists and Catholics, images in Catholic churches were pulled down, altars broken up, stained glass windows smashed, and brass memorials ripped up. Subsequently, the brass plate was sold to masons in London who needed a ready supply of metal. Consequently a number of brasses of contemporary date to Morley’s have engraving on their reverse.

Nothing is known of Morley’s early life before September 1544, when he was described as an Admiralty clerk. With the establishment of the

Navy Board, which was responsible for the day to day running of the navy two years later, he is recorded as ‘king’s servant’ earning 12d a day. By 1548 he is working at Deptford as keeper of the storehouses, and also at Chatham and Portsmouth. His salary was £26 13s 4d per annum with an additional £6 allowed for boat-hire. It is not known when Morley married his wife Thomasine, but they had three daughters, Jane, Ursula and Ellen. In 1564 Morley surrendered his position but was re-appointed, this time with Henry Gilman, his son-in-law who had married his daughter, Jane.

Morley died on 20 July 1566, and was interred in St Olave four days later. In his will he asks to be buried near his pew at the upper end of the north aisle where the inscription is today. His brass is also mentioned in his will, so it had already been commissioned, with the date of death left to be added following his demise.

His executor, William Holstock who also worked for the Navy Board, was left a dial in an enamelled silver box (possibly a time piece or a compass), his best rapier, and his gold whistle ‘with a crowe foote after the sea manner’ and first choice of ten of his books. Henry Gilman had the choice of a further four. Christopher Barker, who in 1594 succeeded Gilman as storekeeper, was given money in trust for the children of Morley’s deceased daughter, Ellen, as well as a ‘dagg’ (a pistol) with target and a morion, a type of helmet, often worn with armour. ♀

My thanks to Brian Grumbridge and Martin Stuchfield for help with the illustrations.

SOURCES

A W Gillman, *Searches into the History of the Gillman or Gilman Family* 1895
 C S Knighton & D Loades, *The Navy of Edward VI & Mary I 2011*
The Registers of St Olave, Hart Street, London 1563-1700, ed. W B Bannerman
 J Page-Phillips, *Palimpsests: The backs of Monumental Brasses* 1980
 TNA, PROB 11/49/67 (Morley’s will)



1566
 Man by lyinge downe in his
 bedde to reste,
 Signifieth layed in grave by
 suggeste,
 Man by sleepinge in his
 cowche by nighte,
 Betokeneth the corps in grave
 withoute spirite,
 And by rysing againe from
 reste and sleepe,

Betokeneth resurrection of bodie & soule to meete,
 when atropos divideth bodie and soule a sonder
 thone to thearthe thother to heaven
 w[i]th owte encomb[er]
 God graunte us his grave to be readie to passe
 at the hower of deathe with him in spirite to solace
 That we maye have or eares attente to heere y^e trumpes sounde
 Sayinge, Aryse yee dedde and cume to the doome.
 To the blessed, Joifull, and to the cursed veh [sic] and woe,
 and to the electe, heaven, & to the reprebate inferno:
 Mr Thomas Morley gentellman & Clarke of y^e quenes
 Maiesties storehowse of depford & one of y^e officers of y^e
 quenes M(ajes)t(i)es Navye deceased y^e 20 daye July 1566.

Palimpsest
 Martin Stuchfield



the people to give God thanks for the overthrow of our enemies the Spaniards and there were showed the 11 enseignes or banners taken in the Spanish ship.... The 17 of November being Sunday, doctor Cooper bishop of Westminster preached at Paules Cross, at the which sermon her majestie appointed to have been present, for whose receiving great provision was made, but her highnesse coming hither till the Sunday next following. An expensive change of programme for those planning to celebrate and a severe disappointment!

Witchcraft and sorcery were a persistent public concern in which the Cross was frequently involved, as was the case in 1574. 'The fifteenth of August being Sunday, Anne Bridges a maide about the age of twenty years and Rachel Pinder a wench about the age of 11 or 12 years old, who both of them had counterfeited to be possessed by the divel, stood before the Preacher at Paules cross, where they acknowledged their hypocritical counterfeiting, with penitent behaviours requiring forgiveness of God and the world, and the people to pray for them. Also their several examinations and confessions were there openly read by the preacher and afterwards published in print for the further posteritie hereafter to be ware of the like deceivers.' Public remorse given maximum publicity in print was indeed a key element in any punitive measures – later to be tellingly illustrated in the accounts relating to prisoners condemned to death in Newgate Prison.

Curiously, some light is shone on the physical layout of Paul's Cross stemming from the change of sovereign. Throughout Queen Mary's reign, no use was made of the building, which effectively was mothballed. In 1559, however, with Queen Elizabeth on the throne 'Master Sampson lately come from beyond the Seas' was called upon to make the rehearsal sermon at Paul's Cross, in commemoration of the death and resurrection of Christ. 'But when the Lord Mayor and aldermen came to their places in Paules Churchyard the pulpit dore was

ERIC DE BELLAIGUE

PAUL'S CROSS

The importance of Paul's Cross in England's history is frequently understated. For one thing, its location in **St Paul's Churchyard** often leads to its being given the misleading label of *St Paul's Cross*, thereby suffering the loss of a separate identity. Another troubling uncertainty concerns its precise location within the churchyard.

As to its origins, John Stow in his *Survey of London* writes 'the very antiquitie of which Crosse is to mee unknown: I reade that in the yeare 1259, King Henry the third commanded a generall assembly to be made at this crosse [which was in the] middest of the churchyard where was the pulpit cross, largely a wooden structure. In 1449 the cross was rebuilt by the then Bishop of London

on an impressive scale. As an open air pulpit, the building included indoor space for three or four and came with an ambulatory. In 1569 a much improved 'sermon house' was built financed by the Lord Mayor. In the words of Margaret Willes, it became the 'pre-eminent site for sermons.'

What is beyond dispute is the part played by Paul's Cross in 16C, 17C and 18C as a communications centre, serving political needs, meeting religious requirements, and at times acting as an outlet for individual ambitions. Furthermore, the Cross could accommodate gatherings of virtually all sizes, whether religious or secular.

A picture of Paul's Cross in operation, often in considerable detail, is supplied by John Stow's *Annals of England*. Published in 1592, they are a compendium of his earlier *Chronicles* plus some contributions taken from other chroniclers. The vignettes I have chosen go some way to illustrate the diversity of uses to which the Cross was put.

The Armada took pride of place in 1588. 'The 8 of September, the preacher of Paules Cross moved

locked and the key could not be heard of, whereupon the Lord Mayor sent for a smith to open the locke, which was done, and when the preacher should enter the place it was found verie filthie and unclean: moreover the Verger that had the key to the place where the bishops and prelates used to stand to heare the sermon could not be found whereupon certain gentlemen with a forme [bench] broke open the doore.' Such domestic details have a certain charm.

As Stow writes, 'this disorder chanced by reason that the Christmas last passed there was not a sermon preached at Paules crosse for an inhibition . . . unto the bishop of London that he should admit no preacher because of the controversie between the bishops and them of the clergie that were newe returned into the Realm from beyond the seas'.

The contribution of Paul's Cross to doctrinal matters is shown to have been even handed. In 1534 Stow's *Annals* reveal that 'During this parliament, every Sunday at Paules cross preached a bishop declaring the pope not to be the head of the church'. 21 years later in 1555 the Lord Chancellor entered Paul's Cross and preached a sermon in which he declared that 'the king and queene had restored the pope to his supremacie and the three estates assembled in the parliament representing the whole body of the realm, had submitted themselves to the same'.

The Cross also features prominently in the national thanksgiving for the discovery of the Guy Fawkes plot. This gave rise to the annual Paul's Cross Gunpowder Plot sermons, fixed for 5 November; the task given the preacher was much sought after, with John Donne delivering the sermon on several occasions.

The Cross was to prove at times a focal point for the airing and suppression of religious dissent. Obvious targets included papists, puritans, and Calvinists. The refusal to admit that infant baptism was true baptism was one tenet of Anabaptists that proved particularly offensive.

This earned Anabaptists in England frequent spells for contrition before the preacher at Paul's Cross (many being religious refugees from the Low Countries). On Easter day in 1575 'was disclosed a congregation of Anabaptists in a house without the barres of Aldgate at London whereof seven and twentie were taken and sent to prison and four of them bearing fagotes recanted at Paules Crosse'. (The wooden faggots served as a reminder of the fiery penalty reserved for heretics should they relapse.) Anabaptists who remained firm in their beliefs faced deportation – the more fortunate – or were destined for the stake. On 22 July 1575 'two Dutchmen Anabaptists were brent in Smithfield who died in great horror with roaring and crieng'.

Paul's Cross comes into its own as an object of scholarly research with the analysis of the Sunday sermons that were such a feature of Protestant worship. In this respect, Paul's Cross may be said to have first made its mark in the reign of Edward VI. A five year interruption ensued under Queen Mary. This then gave way to a strong revival in the reign of Queen Elizabeth I. The hunger for sermons was at its most intense in 17c, notably under James I, whose own enthusiasm stimulated demand. This carried over into the reign of Charles I.

The heyday for Paul's Cross sermons came with heavy administrative and organisational responsibilities: the annual provision of some 50 Sunday morning sermons, each lasting two hours, required managing a rota of preachers, in the selection of whom, the Bishop of London of the day had a major but not exclusive role. Those chosen enjoyed the prestige of the appointment, but also needed to be financially rewarded. This is where certain endowments proved helpful. Much to the satisfaction of the crowds who flocked to the sermons, contentious topics could lead to open disagreements which, as Mary Morrissey explains, 'were as likely to be aired at Paul's Cross as anywhere' – leading perhaps to a Hyde Park Speakers' Corner

atmosphere.

The raw material for the academic analysis of the part played by Paul's Cross in the history of the Church of England is centred on a rich trove of some 250 sermons. On one estimate, cited by Margaret Willes, 60 of these sermons will have been printed during Elizabeth's reign and about 120 under James I, the balance being made up of manuscripts.

The eventual eclipse of Paul's Cross preceded the Great Fire and proved surprisingly rapid: a combination of weakened demand and physical displacement.

From the viewpoint of the congregation, the requirement under William Laud, when Bishop of London, that such sermons should first be shown to him was a form of editorial vetting that greatly diminished much of the interest they held for the general public, or indeed for the aspiring prelates. The physical disruption was much more dramatic, with the pulpit's being actually dismantled in 1634-1635, thereby releasing stone and rubble for work undertaken on the cathedral itself. The site of the sermons was shifted to St Paul's choir where the audience was better protected from the weather but much more cramped.

This in turn was destined to be a transient location. What we are left with is the 20c plaque. ✨

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THE ANGELS OF ST BOTOLPH

An anyone entering the church of **St Botolph without Aldgate** looking up at the ceiling will see some angels on both the right and left hand sides. They appear identical. Take a closer look, they are holding shields displaying symbols. What are they? And what's their connection with St Botolph without Aldgate church and parish?

In 1888, the architect John Francis Bentley was asked to prepare a report on the church restoration. One proposal was to introduce a 'scheme of decoration memorials of notable worthies historically associated with the parish'. Bentley was subsequently appointed to refurbish the interior of the church, and his proposals were duly accepted. The designs of Bentley were incorporated in 1893-1894.

Look at the angels and associated shields and symbols of office, starting from the altar on the right hand side.

¶ **GEOFFREY CHAUCER** rented accommodation in rooms over the gate in 1374. He is famous for *The Canterbury Tales*, but less so for his technical works in astronomy, considered to be among the first technical works written in English.

¶ **LORD DARCY** (Darcie) was beheaded on 30 June 1537 for his involvement in 'The Pilgrimage of Grace for the Commonwealth' uprising in 1536, opposing the break with the Catholic Church and the Dissolution of monasteries. His head was displayed on a spike on London Bridge but his remains were interred with other members of his family in St Botolph. A memorial can be seen in the baptistery on entering the church

¶ **SIR NICOLAS CAREW** was involved in the 'Exeter conspiracy' to depose Henry VIII and replace him with Henry Courtenay, 1st Marquess of Exeter. Carew was subsequently beheaded in 1538. The Carew monument is in the baptistery. Thomas Hoo was his great great grandfather, and that of Anne Boleyn!

¶ **LORD THOMAS AUDLEY** was Lord Chancellor with a house in Christ Church, Aldgate. He was a loyal servant of Henry VIII, tasked with arranging marriages and later facilitating divorces or executions.

¶ **THOMAS HOWARD DUKE OF NORFOLK** of Dukes Place, Aldgate, was beheaded in 1572 for political intrigues with Mary Queen of Scots.

¶ **MARTIN BOND** (1558-1643) was a member of the Worshipful Company of Haberdashers. He settled in Aldgate in 1606 in a house leased from the Corporation. Sheriff of the Portsoken Ward in 1624, and MP for London in 1624 and 1625, he was a captain in the 1588 Armada Campaign.

¶ **SIR HUMPHREY WELD** was a member of the Worshipful Company of Grocers, Lord Mayor in 1608. He arranged for the reconstruction of the Aldgate.

¶ **SIR HASTINGS STANLEY:** the church burial records show his being interred in March 1610, but little else is known of him*. There is no listing of Sir Hastings Stanley in the knights of Queen Elizabeth I or King James I, so he was probably knighted by a French King, Henry IV or Louis XIII.

¶ **ROBERT DOW** (Dowe) was Master of the Worshipful Company of Merchant Taylors. He gave many gifts to local parishes and institutions including a silver gilt chalice dated 1594 to St Botolph. He died in 1612 aged 90 years, and has a memorial in the baptistery.

¶ **FRANCIS MORIEL** is an enigma*

¶ **THOMAS WHITING** donated the church organ in 1676. The escutcheon below the organ reads 'This organ is ye gift of Mr Thomas Whiting to the hole parish 1676'. It may have been a gift in memory of his wife who had died the same year. Whiting was Master of the Worshipful Company of Joiners 1677-1678.

¶ **ROBERT TAYLOR** (or Talloy) of Silverdale is remembered in a tablet on the south side of the nave, as 'father of John Taylor Citizen and Draper... and of this parish Beere-Brewer.' He died aged 80 on 15 February 1577. Silverdale is in Warton in the 'Countie of Lancaster'. Robert Taylor was the Beere-brewer of the parish.

¶ **SIR JOHN CASS** was baptised in St Botolph on 28 February 1661. He was Master of the Worshipful Company of Skinners, elected alderman in 1709 representing Portsoken Ward, and elected sheriff in 1712. He opened the Cass charity school on 8 March 1711 to coincide with the ninth anniversary of Queen Anne's accession.

¶ **SIR SAMUEL STARLING** was Alderman of the Portsoken Ward in 1664, Lord Mayor in 1669, member of the Worshipful Company of Brewers, of which he was Master in 1661. In his will dated 7 August 1673, he left money for the foundation of a school to accommodate 40 boys and 30 girls. They were to be taught reading, writing and arithmetic to prepare them for roles as servants or apprentices.

And continuing anew from the altar towards the rear on the left hand side of the nave:

¶ **CITY OF LONDON** shows the cross of St George and the short sword of St Paul as the instrument of his martyrdom.

¶ **BISHOP OF LONDON** 1885-1896 Frederick Temple (1821-1902) was Bishop of London when St Botolph was being refurbished by Bentley. From 1896 until his death in 1902 he was Archbishop of Canterbury.

¶ **SEE OF LONDON** concerns the ecclesiastical jurisdiction of the City of London. The word 'see' comes from the Latin 'sedes' meaning seat referring to the cathedra.

¶ **ABBEY OF ST CLARE** The Poor Clares were the female branch of the Franciscans, founded in 1291. Following the Dissolution, it was the residence of John Clark (Clerke), Bishop of Bath and Wells and in 1552 given to Henry Grey, 1st Duke of Suffolk, the father of Lady Jane Grey. It

**who would like to research this as a plum?* ED



was destroyed by fire in 1797. The seal of the Abbey was originally the Virgin Mary holding the Christ child, and later featured the coronation of Mary.

¶ **THE ROYAL FOUNDATION OF ST KATHARINE** was a church and medieval hospital founded by Queen Matilda in 1147, in memory of her two children with King Stephen, Baldwin (1126-1135) and Matilda (1134-1141).

¶ **HOLY TRINITY PRIORY, ALDGATE:** The children of Queen Matilda and King Stephen were buried here. Founded by Queen Matilda of Scotland in 1108, it was the priory of the Austin Canons (Black Canons). Following the Dissolution in 1535 the priory reverted to King Henry VIII and was given to Thomas Duke of Norfolk in 1544. No building remains, the cloister was roughly the area of Mitre Square.

¶ **EASTMINSTER (ST MARY GRACES)** was a Cistercian abbey on Tower Hill founded in 1350 by Edward III.

¶ **THORNEY ABBEY:** Botulf of Thorney later became known as St Botolph. Most of his relics were translated to Thorney Abbey, a Benedictine monastery founded in the 970s, now the church of St Mary and St Botolph in Thorney, Cambridgeshire.

¶ **PETERBOROUGH** is here because

White Kennett, rector of St Botolph in 1700, was appointed Bishop of Peterborough in 1718, where he remained in post until his death in 1728. White Kennet Street nearby is named after him.

¶ **ELY** is represented because the head of St Botolph was translated to Ely Abbey.

¶ **WESTMINSTER ABBEY** is relevant as relics of St Botolph were divided in the late Saxon period. Various body parts were taken to the royal reliquary which became Westminster Abbey.

¶ **EDWARD THE CONFESSOR** had St Peter's Abbey at Westminster rebuilt – later Westminster Abbey.

¶ **JOHN CLARKE (Clerke)** was Bishop of Bath and Wells 1523-1541, and owned property in Aldgate where he died in 1541 and was buried in the churchyard here. He liaised with Pope Leo X to get Henry VIII the papal title of fidel defensor – defender of the faith.

¶ **RALF JOSELINE** is more likely to be Ralph Josselyn, Sheriff in 1458 and Lord Mayor in 1464 and 1476, when he organised the rebuilding of the City walls.

And finally, what of St Botolph? or St Botulf? Born a Saxon, together with his brother, Adulph he went overseas to study the Christian faith. Botolph returned to England, and upon

landing asked King Ethelwold for a small piece of land on which to found a monastery. He instituted the rule of St Benedict and gathered others around him. He was accredited with many miracles. After a long illness he passed away at the age of about 70 years in 680AD. The monastery was destroyed by the Danes in 963. Botolph and his brother, Adulph were buried together and their bones intertwined.

St Botolph is the patron saint of boundaries, farms and agricultural workers. The city walls form a boundary between the gates where a church dedicated to St Botolph is sited, with travellers' praying for a safe passage, or giving thanks in the church for a safe return. St Botolph is said, by some, to be the patron of travellers. This is probably by association only. St Christopher is still the undisputed patron of travellers. ✨

I would like to thank Colin Setchfield of St Botolph for his many helpful and edifying discussions in the preparation of this article.

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Diary

Any suggestions for future events should be sent to events@london-city-churches.org.uk

The ballot will be on **Wednesday 14 February**

Please use the booking form and remember to enclose a stamped sae.

1 Saturday 9 March
1.15 for 1.30pm

Lost Churches Walk 2 with Karen Chester

Lost to fire, bombing and demolition, these churches haven't vanished entirely. You can still find them if you know how to look. These churches did not feature in Walk 1.

£12 per person

Meet St Mary Aldermary, Bow Lane entrance

2 Friday 22 March
1.15 for 1.30pm

Lost Churches Walk 3 with Karen Chester

Without repeating any of the churches from Walks 1 or 2, Karen continues to sift through the City, discovering more lost churches.

£12 per person

Meet St Mary Aldermary, Bow Lane entrance

Wednesday 27 March
10.15 for 10.30 am

Watchers' sign up meeting

St Michael Paternoster Royal

3 Wednesday 10 April
2.15 for 2.30

Sword Rests in City Churches

Tony Tucker gives an illustrated talk explaining what a sword rest is, and why City churches have them.

£15 per person, to include tea, cake and a copy of Tony's book *Sword Rests of the City*
St Mary Abchurch

4 Saturday 27 April
10.45 for 11am

Marylebone Exploration

Steve Welsh will guide a circular walk in Marylebone

to include some churches.

£12 per person

Meet outside Baker Street Station at the feet of Sherlock Holmes

5 Friday 10 May
2 for 2.15pm

Tour of the Charterhouse

Visit our local Peculiar for a tour led by a Brother of the Charterhouse. The price for this event includes a cup of tea before our tour.

£20 per person to include the cup of tea.

Meet museum main entrance

Saturday 11 May

Freedom Walk

Volunteers needed:
email richard@rjsmart.com (see p7/8)

6 Wednesday 22 May
11 for 11.15

Pepys Walk

Anne-Marie Craven will follow Samuel Pepys' footsteps through the City of London

finishing with tea and cake at St Mary Abchurch

£12 per person

Meet St Olave Hart Street

7 Thursday 6 June
2.45 for 3.00

The Splendour of City Churches

Exclusively for Life Friends, afternoon tea and lecture given by Tony Tucker

Free of charge

St Mary Abchurch

Saturday 13 July

Chairman's outing

Another clutch of churches in the Romney marsh. The format will be much like last year's outing: gather at Ashford International Station at about 10.40 where a coach will meet us, and take us round some four churches, with lunch at The Ship New Romney, and return to Ashford about 5pm.

All prices, further and better particulars to be announced in June's *Skyline* when you will be invited to book.



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