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NOTES

ON

OLD LONDON CITY CHURCHES,

THEIR

Organs, Organists, and Musical Associations,

BY

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ORGANIST OF S. CLEMENT, EASTCHEAP, WITH S. MARTIN ORGAR,
AND SOMETIME OF S. LUKE, OLD STREET.

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TO THE

MASTER, WARDENS, AND COURT OF ASSISTANTS

OF THE

WORSHIPFUL COMPANY OF MUSICIANS,

ONE OF

THE ANCIENT LIVERY GUILDS OF THE CITY OF LONDON,

WHOSE MEMBERS

STILL DELIGHT IN AND MANY FOLLOW

THEIR CRAFT:

ALL WORKING TOGETHER

FOR THE SUPPORT AND ADVANCEMENT

OF THE

ART AND MYSTERY

OF

MUSIC.

PREFACE.

SINCE the days of **Stow** there has been no lack of literature concerning the old City Churches of London; consequently, some kind of apology is needed for the adddition of yet another book to the already lengthy list. But, while previous works—whether in book, article or lecture form—have dealt, more or less fully, with the history and architecture of these interesting buildings, not one has given but the barest possible mention of the **musical associations** which cling so closely to well-nigh every one of them.

It is hoped that the present volume may serve as a convenient **guide** to anyone visiting a City Church, by giving him a brief digest of its history, monuments and architectural features; mentioning its dimensions, and cost of re-building (if unhappily destroyed in the Great Fire of 1666); and following up this general information by chronicling as many facts as could be gleaned about the **organs** which have been erected within its walls; the alterations, enlargements, modernizations, &c., which have, from time to time, been effected in these organs; and, finally, describing the instrument as it exists at the present day.

In this way, the history of the organs in the City Churches will be found to contain a perfect epitome of the **History of the Art of Organ Building** in England since the restoration of the Monarchy. And in some cases—here and there—light has been shed upon **Mediæval Organ Making,** by reference to and quotations from ancient parish records which were saved from the general destruction at the time of the Great Fire.

The **Organists of the City Parochial Churches** have ever been a distinguished race of musicians;

their names constitute quite a roll of honour. Here are just a few of them :—

Thomas Adams, Dr. Theodore Aylward, Sir Joseph Barnby, Jonathan Battishill, John Bennett, Dr. Bexfield, Jonas Blewitt, Dr. Boyce, Dr. Burney, J. F. Burrows, Dr. E. T. Chipp, J. T. Cooper, George Cooper, James Coward, Alfred J.Eyre, Dr H. J. Gauntlett, W. Goodwin, Sir John Goss, Dr. Maurice Greene, Henry Heron, Dr. James Higgs, Dr. Henry Hiles, Dr. E. J. Hopkins, Dr. S. Howard, Charles King, Mus. B. Oxon., J. F. Lampe, R. Limpus, C. Lockhart, Mrs. Mounsey-Bartholomew, Dr. Stephen Austen Pearce, Dr. W. Rea, W. Russell, Mus B. Oxon., Sir John Stainer, J. Stanley, Mus. B. Oxon., C. E. Stephens, Dr. J. C. Tiley, Dr. E. H. Turpin, H. Westrop, A. Whichello, Dr. John Worgan and Dr. Henry Wylde (Gresham Professor).

The author regrets that he has found it impossible to *complete* the lists of organists in *every* parish, for the reason that in some cases the records of organ appointments no longer exist. But he desires here to express his gratitude to those incumbents, organists, vestry-clerks and other parish officers who have so generously aided him in his efforts to obtain the names of past organists with particulars of their appointments.

Another matter for regret is that Nineteenth Century "restoration" processes should have led to the disappearance of quite a number of **ancient sepulchral inscriptions of musical interest.** It is extremely disappointing after reading in some Eighteenth Century account that in such a church such a person was buried, with an inscription recording his or her attainments as a musician, to visit the church so referred to, only to find that the ancient gravestones are no longer visible, their place being usurped by some more or less "ornamental tiles" of the encaustic order – suitable, perhaps, for a summer-house or dairy, or even for a cheap suburban "mission" church, but scarcely dignified to serve as the pavement of an ancient parish church in the greatest metropolis of the world.

It has been the author's privilege to have taken an active part in the zealous and successful efforts of the London Section of the Incorporated Society of Musicians to place in two of these City Churches beautiful memorials of distinguished musicians buried therein, and whose graves for some reason or another were no

longer marked by any inscription whatever. Visitors to the Church of S. Stephen, Walbrook, can now see a monument to **John Dunstable** (*died* 1453) with the original Fifteenth Century Latin epitaph restored; and the Church of S. Andrew, Undershaft, now possesses a mural brass to the memory of **Dr. John Worgan** (1724–1790) a former organist. But a very great deal more remains to be done in this direction.

Injudicious "restoration" may be bad enough in its way, but the senseless and wanton **destruction of City Churches** which has been going on for many years past, is infinitely worse. It may be consoling to find that public opinion—when aroused—is opposed to this sacrilegious vandalism; but how often it happens that an old historic church is pulled down, and its site covered by the ugliest of modern commercial premises before the general public get to know anything of what has so lamentably taken place! It may be urged that the church so destroyed had no regular congregation, and that consequently some extremely wise person in "authority" thought it better to pull the building down, sell its desecrated site, and erect one or more cheap and repulsive-looking churches in the suburbs with the proceeds. The old City church, however, occupied its consecrated site by the right of centuries of lawful possession; and it requires more than ordinary logic to convince the thoughtful layman that several more or less badly built and thinly attended churches in the suburbs, can be better than one interesting and well-built church in the City, which, although comparatively empty on only one day of the week, could nevertheless open its doors on the six remaining days to the multitudinous crowds of men and women who throng the streets of its parish from dawn to sunset.

Nor is the **preservation of our old City Churches** a duty to the living only. There is something due to the dead, and also to our posterity in the future! **John Ruskin** writes in his *Seven Lamps of Architecture*:—

"It is no question of expediency or feeling whether we shall preserve the buildings of past times or not. *We have no right, whatever, to touch them.* They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us. The dead have still their right in them. That which they laboured for, the praise of achieve-

ment, or the expression of religious feeling, or whatsoever else it might be which, in those buildings, they intended to be permanent, we have no right to obliterate. What we have ourselves built, we are at liberty to throw down; but what other men gave their strength and wealth and life to accomplish, their right over does not pass away with their death; still less is the right to the use of what they have left, vested in us only; it belongs to all their successors. It may, hereafter, be a subject of sorrow, or a cause of injury to millions, that we have consulted our present convenience by casting down such buildings as we choose to dispense with. That sorrow, that loss, we have no right to inflict."

There can be no doubt that the citizens of London who built these old churches intended them to last for ever on the sacred spots where they erected and **endowed** them, and upon no other spots elsewhere. Even the Great Fire itself could not wipe out the love and enthusiasm of Londoners for their old City Churches which have always been, and still are, **unique specimens of Ecclesiastical Architecture.** The chancels of the mediæval City Churches—those built before the Fire—differed from other English Parish Churches of the same date and period in three very important respects: (1) They were not separate buildings from the nave, (2) the roof was of the same height as that of the nave, and (3) there was no "chancel arch." But it should be remembered that the only essential condition of a chancel is that there should be some sort of dividing screen (*cancellus*) between it and the nave. In the old churches spared by the Great Fire this screen has either been restored, or its ancient position can easily be ascertained by the existence of the turret—or the remaining traces thereof—which contained the stairs leading to the rood loft. Wren himself erected in two of his churches (All Hallows, Thames Street, and S. Peter's, Cornhill) tall handsome screens of the mediæval type; in his other churches he invariably marked the division between nave and chancel by strips of carved open work which he placed above the level of the pews. In pre-reformation times the chancel of every London City Church was called *quyre* or "choir," as though speaking of a cathedral; and the frequent mention of a *quire door* proves the existence of some kind of choir screen. It may be further argued that the

invariable use of the word "choir" proves that it was intended to indicate a place set apart for *Singers.* **The Rev. Canon John Jebb** in his *Choral Service of the United Church of England and Ireland* (1843) remarks that :—

"In ancient times, before the Reformation, as far as can be collected from the very vague documents of local history, that mode of service called choral was adopted very generally in Parish Churches. Many of the greater Parishes had choirs ; as an instance, we find in the *Life of Sir Thomas More,* that he used to put on a surplice and sit with the choir in the chancel of the church at Chelsea. The difference, indeed, between the performance of the ordinary Parochial and Cathedral Service seems to have consisted rather in he degree, than in the principle."

Bishop Burnet, in his *History of the Reformation* informs us that :—

"Till 1549, Parish Churches had used the plain chant as well as Cathedrals ; for at a Visitation this year, complaint was made that the Priests read the (English) Prayers with the same tone of voice that they had formerly used in the Latin Service."

A reference to the account of **S. Mary Woolnoth,** in the following pages, will show that even *after* the Reformation (in 1553) there was in that church a fully equipped surpliced choir of boys and men who sang in harmony the "measured" or barred cathedral music of the time, consisting of psalms, anthems and *masses* (for the first English Prayer Book of 1549, termed the Office for Holy Communion the "Mass") ; and that on special occasions (weddings, etc.) the ordinary choir of the church was "augmented" by the "children of Powles" (the choristers of S. Paul's Cathedral) and other paid (adult) singers. The churchwardens' accounts of other parishes show similar disbursements for items connected with the various choral services of the church.

The post reformation maintenance of parochial music of a Cathedral type only appears to have lasted for a very short time however,– some ten years or *less.* **Strype** remarks in his *Life of Grindal* that on :—

"The —day of September 1559, the new Morning Prayers began now first at **S. Antholin's, in Budge Row,** ringing at five in the morning ; and then a psalm was sung, as was used among the Protestants of Geneva, all men, women, and young folks

singing together: which custom was about this time brought also into S. Paul's."

It was this (imported) congregational metrical psalmody which first killed the Choral Service in our parish churches, and then re-acted (suicidally) upon itself by relegating its functions to the children of the parish schools, who were compelled to sing at the very top of their voices, without the slightest regard to "production" or the elementary necessities of time and tune, and to sing in such numbers as to completely overwhelm and discourage any unfortunate member of the congregation who may have been possessed with some sort of desire to exercise his or her Christian privileges in the dual direction of praise and supplication. It is true, that when properly trained, and heard in large grouped masses at the **Annual Parochial Charity Childrens' Service at S. Paul's Cathedral,** the voices of these little ones could be made both effective and devotional. **Joseph Haydn** was affected to tears when he heard them sing at S. Paul's, where, writes **Joseph Bennett** in his *Forty years of Music (1865–1905)*:—

"It was a wonderful sight to look upon the thousands of boys and girls, in the queer and varied dresses which parochial benevolence affected with a view to promote the self-respect of its young charges, who sat on tiers of seats rising from the floor to the top of the arches of the dome."

Hector Berlioz was also much impressed by the unique effect of these thousands of fresh childish voices singing together in the great metropolitan cathedral.

But although the choral singing of Cathedral music came to an untimely end in the City Parochial churches by the close of the 16th century, it is refreshing to read in **Hatton's** *New View of London* (1708) that at the beginning of the 18th century **Daily Service** was said in no less than twenty-nine churches. The particulars of these daily services are most interesting:—

Daily Matins was said (without Evensong) in—

1. S. Andrew, Undershaft, at 6 in the summer and 7 in the winter.
2. S. Antholin's, Budge Row, *with a sermon* at 6.
3. S. Bartholomew-the-Great, Smithfield, at 11.

4. S. Bartholomew-the-Less, Smithfield, at 11.
5. S. Stephen, Coleman Street, at 11.

Daily Evensong was said (without Matins) in—

6. S. Augustine and S. Faith's, Watling Street, at 3
7. S. Bartholomew-by-the-Exchange, at 7.
8. S. Michael, Bassishaw, at 5.
9. S. Michael, Queenhithe, at 6.

Both Daily Matins and Evensong were said in—

10. S. Botolph, Aldersgate, at 9 a.m. and 3 p.m.
11. S. Botolph, Aldgate, at 11 a.m. and 7 p.m.
12. S. Botolph, Bishopsgate, 8 a.m. in summer, 9 a.m. in winter; 7 p.m. always.
13. S. Bride's, Fleet Street, 11 a.m. and 8 p.m.
14. Charterhouse Chapel, 10 a.m. always; 2 p.m. in winter; 5 p m. in summer.
15. Christ Church, Newgate Street, 11 a.m. always; 3 p.m. in winter, 5 p.m. in summer.
16. S. Christopher-le-Stocks, 6 a.m. and 6 p.m.
17. S. Dionis, Backchurch, 8 a.m. in summer, 9 a.m. in winter; 5 p.m. always.
18. S. Dunstan-in-the-West, 7 a.m. and 3 p.m.
19. S. Edmund-the-King, 11 a.m. and 7 p.m.
20. S. Lawrence, Jewry, 11 a.m. and 8 p.m.
21. S. Martin, Ludgate, 11 a.m. and 6 p.m.
22. S. Mary-le-bow, 8 a.m. and 5 p.m.
23. S. Mary, Woolnoth, 11 a.m. and 5 p.m.
24. S. Peter, Cornhill, 11 a.m. and 4 p.m.
25. S. Swithin, London Stone, 11 a.m. and 5 p.m.
26. The Temple Church, 8 a.m. and 3 p.m.

Services were held **three times daily** in—

27. S. Andrew, Holborn, *Matins* 6 and 11 a.m., *Evensong* 3 p.m.
28. S. Clement Danes, *Matins* 11 a.m., *Evensong* 3 p.m. and 8 p.m.
29. S. Sepulchre, Snow Hill, *Matins* 6.30 a.m. (and on Wednesdays and Fridays again at 11 a.m.), *Evensong* 3.30 p.m.

Two hundred years ago then, the church bells were continually ringing every day from six in the morning until eight in the evening, with an interval of about three hours silence in the middle of the day. At the present time the same bells are mostly heard at mid-day. There are few churches in which there is not some kind of short service at about 1.15 on week-days, so as to attract the multitudes of City men and women whose luncheon-hour coincides with that time. And the organists of those churches which possess unusually good organs—such as S. Stephen Walbrook, S. Lawrence Jewry, and S. Michael Cornhill—are in

the habit of providing admirably selected programmes of organ and vocal music, which have the effect of bringing large numbers of music-lovers into the grand old churches. And on Sundays, in most of the City churches, a well-rendered Choral Service of the modern cathedral type can be heard sung by a surpliced choir of men and boys, with more or less hearty congregational singing of popular hymns (ancient and modern).

London has always been a foremost centre of religious life in this country. **William Fitzstephen,** a monk of Canterbury, born of worshipful parents in the City in the reign of Stephen, and who died in 1191, wrote thus in the reign of Henry II :—

"There are in London and in the suburbs thirteen larger conventual churches, besides one hundred and thirty-six lesser parochial ones. . . . I think there is no city in which more approved customs are observed—**in attending churches**, honouring God's ordinances, keeping festivals, giving alms, receiving strangers, confirming espousals, contracting marriages, celebrating weddings, preparing entertainments, welcoming guests, and also in the arrangement of the funeral ceremonies, and the burial of the dead. . . . Almost all the bishops, abbots, and great men of England are in a manner, citizens and freemen of London ; as they have magnificent houses there, to which they resort, spending large sums of money, whenever they are summoned thither to councils and assemblies by their king, or their metropolitan, or are compelled to go there by their own business."

A great deal of this is as true now as when it was written—in Latin—more than seven centuries ago ; indeed many of the present day Sunday attendances at City churches will contrast favourably with the attendances at suburban churches—the proportion of resident population being duly taken into account.

That our Seventeenth Century ancestors gave most liberally of their substance for the re-erection after the Great Fire of these beautiful old buildings which we see before us to-day, the large sums of money mentioned in the following pages will most amply testify. And we should remember that these sums represent considerably larger amounts in present money value. In fact nothing but the expenditure of a *large* sum upon the rebuilding of their parish churches would satisfy our forefathers. For years after the

Fire, until these large sums were forthcoming, they were content to worship in temporary sheds erected in some corner of the ruins of the old churches, where a small portion of the blackened walls pathetically remained as a witness of the former glory of their desolate Houses of God. They even worshipped for a time kneeling on the gravestones of their immediate predecessors, under the dark pillars and arches of crypts or "undercrofts," which the Fire had left more or less intact. These pious London citizens, be it further remembered, willingly and gladly offered of their best to the glory of God, and for the maintenance of the Christian Faith at a time when they were terribly impoverished by the enormous destruction of their property in the Great Fire. Let us venerate or at least respect their piety: let us try to preserve what they in their noble self-denial so generously provided for us, and for those who will come after us. Let us also appreciate the ingenuity of Wren's architectural genius, as shown in the fertility of his invention and artistic adaptability of structural design to restricted and embarassing site-conditions; let us admire the excellent **acoustical properties** of these delightful old Wren churches—buildings in which it is a perfect luxury to speak, to sing, to play the organ, to listen to music generally; buildings, too, which can be as readily adapted to the necessities of the most ornate ritual as to the bare requirements of the simplest Evangelical Service.

It was recently pointed out by **Mr. Arthur Keen** in a lecture delivered before the Architectural Association that :—

"In churches built by Wren there is endless change in the use of ordinary architectural forms: simple columns carrying entablatures, columns carrying arches, columns with arches between them, piers carrying galleries and running up to form a nave arcade, and other combinations. And then, again, the extreme picturesqueness of Wren's *interiors*:— the freedom of treatment, the breadth of light and shade, the boldness and dignity of the essential parts, and the general interest of the composition, together with the beauty of the carved and moulded oakwork, the quaintness and charm of the old brass chandeliers and iron sword-rests, the touches of gold on stone and plaster, all combine to produce delightful subjects for a painter."

A certain class of people—who obviously ought to be worshipping in their own suburban churches—may now and then stroll into a City church on a Sunday morning, and possibly find but a small congregation therein. They contrast the quiet emptiness with the non-church-going character of the populous suburban scenes they have just quitted—where, perhaps, the means of grace may be somewhat scantily supplied by the Church of England—and then, when they return home (instead of trying to do their best to satisfy their own suburban needs) they indignantly write to the newspapers, or otherwise publicly propound the parrot question **"What is the use of City churches?"**

This oft-repeated question was exceedingly well answered by the **Rev. W. C. E. Newbolt,** M.A., Canon and Chancellor of S. Paul's Cathedral, who, preaching at the Church of S. Martin, Ludgate, on the occasion of the thanksgiving service held there on August 29th, 1895, for the completion of the work of repairing and refitting the building, said:—

"What is the use of a City church? What do you hope to do with it? Is it useful? Does it meet a need? How do you intend to fill it?

"We answer:—

"The church is of great use *because it is God's House*, and it is always full, because God and His Court occupy it. I am quite prepared to maintain that the mere existence of a church, a church of stone with tower and bell, in a street is of great advantage in itself. Here is a building which, when everything around it is speaking of man, of business and pleasure, speaks of God. Here is a building which, as plainly as words can speak, says, 'There is a God Who is watching over the affairs of this great city. If you forget Him you cannot prosper. If you injure Him by sin, you will suffer for it. If you keep to Him He will never forsake you.' Here it is like the shadow of a great rock in a weary land.

"The church is useful as *a quiet place for prayer*. Oh, if clergy only knew of the rest and peace they give, by letting the simple and the wearied and the sorrowful find shelter, they would always seek to make the church a sanctuary, a refuge, where the soul can be alone with God.

"A City church (like every other) is *a house of grace*. Surely the day will come, and speedily, when unlimited sermons will cease to satisfy. There is no mention of sermons in heaven. Feeding people with sermons is, after all, like feeding men with perpetual medical prescriptions. They are means to an end. Grace is what we *need*. Here in the church are the

means of grace. Here are clergy not merely to advise, but to *help*. The smallest church is a spiritual dispensary, which it would be a crime to close."

Many pages could be filled with anecdotes and stories of City men who have found the isolation, rest and quiet of a City church most helpful to them in dark moments of business trouble, perplexity and killing anxiety. One such story will suffice. Writing in the *City Press* a few years ago, the **Rev. Thomas Moore, M.A.,** Rector of S. Michael, Paternoster Royal, stated that :—

"A city man of good position one day found himself suddenly confronted with a serious crisis in his business affairs. Stunned and bewildered for the moment, and unable to attend to the perplexing concerns of his office he went out, and for some time wandered aimlessly about in the city streets. Passing (by accident, as it seemed) the open door of the Church of S. Edmund the King, Lombard Street, he entered the sacred building and there, kneeling instinctively in prayer, he sought of God that light and guidance which his difficult crisis so urgently needed. Soon he felt assured that his prayer was heard and answered, for light came to him to such an extent that he had no misgiving as to the course he ought to take; *then and there he came to a decision what was the best thing to do.* He returned to his office and acted upon the idea which had occurred to him in the church, with the most successful results. Those few moments of meditation and prayer in the quiet old City church were his salvation!"

The present writer, who has been a City church organist for thirty-five years, can most thoroughly endorse the same view; and he most fervently hopes that the following pages, mainly devoted to the musical associations of these delightful old buildings, may be one more small help towards stemming the tide of their ruthless and unnecessary desecration and destruction. The following works have been consulted during the compilation of this volume :—

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HATTON. *A New View of London*, 2 vols, 1708.

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I am also greatly indebted to my old friends Messrs. H. Harford Battley and Wm. Windsor for much kind help.

C. W. P.

INDEX.

INDEX.

The names of Churches which no longer exist are printed in *italics*.
Churches not rebuilt after the Great Fire are marked *.

No.	Name of Church.	Street in which the Church is (or was) situated.
36	S. Alban the Proto Martyr of England	Wood Street, Cheapside. .. .. ..
40	**All Hallows, Barking**	Corner of Tower Street and Seething Lane..
41	*All Hallows, Bread Street*	E. Side of Bread Street, S. of Watling Street.
44	**All Hallows, Honey Lane*	Slightly N. of Cheapside, E. of Milk Street.
28	All Hallows, Lombard Street ..	N. Side of Lombard St., E. of Ball Alley. ..
46	All Hallows on the Wall	N. Side of London Wall, close to Broad St.
45	*All Hallows, Staining*	Star Alley, Mark Lane. .. .. ..
42	*All Hallows the Great*	Upper Thames Street. .. ..
43	**All Hallows the Less*	Upper Thames Street. .. ..
37	S. Alphege	London Wall, (corner of Aldermanbury) . ..
48	S. Andrew by the Wardrobe	Queen Victoria St., E. of S. Andrew's Hill.
2	**S. Andrew, Holborn**	Holborn Viaduct, between S. Andrew's St. and Shoe Lane. .. .. ..
47	**S. Andrew Hubbard*	Love Lane, Eastcheap... .. .. ..
16	**S. Andrew Undershaft**	Junction of Leadenhall St. and S. Mary Axe
49	S. Anne and S. Agnes	Gresham Street, Aldersgate Street. .. ..
48	**S. Anne, Blackfriars*	Church Entry, Ireland Yard, Blackfriars. ..
50	*S. Antholin*	Junction of Budge Row and Watling Street.
51	*S. Augustine and S. Faith*	Junction of Watling Street and Old Change, S. Paul's Churchyard...
52	*S. Bartholomew by the Exchange* ..	S.E. corner of Bartholomew Lane. .. ..
52	*S. Bartholomew, Cripplegate* ..	Moor Lane .. ..
4	**S. Bartholomew the Great** ..	Smithfield.. .. ..
53	**S. Bartholomew the Less** ..	Within S. Bartholomew's Hospital, Smithfield
21	*S. Benet Fink*	Threadneedle Street. .. ..
54	*S. Benet, Gracechurch Street* ..	Junction of Gracechurch Street and Fenchurch Street. .. .. ..

INDEX.

The names of Churches not destroyed in the Great Fire are printed in **thick type.**
See App. means that further reference to the Church is made in the Appendix.

Organ originally built by :—	Special Points of Interest.	Page.
Harris & Byfield, 1728.	An excellent specimen of Wren's "Gothic." Here is ancient pulpit hour glass. *See App.*	142
Anthony Duddington, 1519. Thomas & Renatus Harris, 1675	J. F. Lampe organist here, 1758. *See App.*	154
Schreider.	Milton was baptized here. John Stanley was organist 1724. *See App.*	158
.. ..	.. ..	159
Renatus Harris, 1695.	Original organ remained unaltered until 1868. ..	121
George England, 1780.	New organ by Noble & Sons, 1902. Rev. S. J. Stone (author of "The Church's One Foundation") rector here.	160
See App.	The tower still remains in the churchyard ..	160
Glyn & Parker, 1749.	Fine chancel screen now in S. Margaret, Lothbury. Dr. Boyce organist 1749.	158
.. ..	Choir and Steeple stood over an arched gate (entrance to Cold Harbour).	159
Charles Brindley, 1858. ..	Porch of Priory Church still left.	146
Robert Gray, 1805.	Monument to Rev. W. Romaine. *See App.* ..	164
Renatus Harris & Byfield, 1684.	Rectors: Stillingfleet and Sacheverell. Lord Beaconsfield baptized here. Daniel Purcell, Dr. Greene, J. Stanley and Dr. James Higgs, organists here.	6
.. ..	Has mediæval records of organists and organ-builders.	163
Renatus Harris, 1696. *See App.*	Stow the historian and Dr. Worgan buried here. Holbein, the 16th century painter, lived in the parish. Dr. Worgan, Dr. W. Rea and Elizabeth Stirling, organists here.	79
Robert Gray, 1782.	Geo. Cooper, E. J. Westrop and Dr. Henry Wylde, organists here.	166
.. ..	Vandyck lived in the parish.	165
Abraham Jordan, 1733... ..	Site marked by a memorial with *bas relief.* One of Wren's finest steeples... ..	168
Rawlins & Pettier, 1766. ..	New organ by Henry Willis 1873... .. .	169
Byfield, 1740.	Miles Coverdale originally buried here.	172
Byfield, 1740.	"Father Ignatius" curate here.	173
Richard Bridge, 1731. *See App.*	Present organ by Geo. England, 1765, removed from S. Stephen's, Walbrook, in 1885. Priory Church built by Rahere 1123.	15
Unknown Builder, 1794. .	Inigo Jones baptized here. New organ by Gray & Davison, 1863. Dr. H. J. Gauntlett organist 1872.	173
Abraham Jordan, 1714... ..	An endowment for organists. Cardinal J. H. Newman baptized here 1801.	97
No organ after Great Fire ..	Has mediæval musical records. *See App.* ..	175

No.	Name of Church.	Street in which the Church is (or was) situated.
55	S. Benet (Welsh Church)	Paul's Wharf, Upper Thames Street, Queen Victoria Street. .. ..
56	**S. Benet Sherehog*	Opposite to Size Lane, Pancras Lane, Queen Victoria Street. .. ..
34	S. Botolph, Aldersgate	Aldersgate Street (close to Post Office). ..
35	S. Botolph, Aldgate	Junction of Aldgate High St. and Houndsditch. .. ..
33	**S. Botolph, Billingsgate* .. .	S. side of Thames St., opposite Botolph Lane.
33	S. Botolph, Bishopsgate	Bishopsgate Street, opposite Houndsditch...
5	S. Bride	S. of Fleet Street, W. of Ludgate Circus. ..
6	Christ Church	Newgate Street... .. ..
57	*S. Christopher-le-Stocks*	Threadneedle Street. .. ..
58	S. Clement Danes	Strand (close to Law Courts). ..
15	S. Clement, Eastcheap	Corner of Clement's Lane and King William Street (close to London Bridge)...
29	*S. Dionis Backchurch*..	S.W. corner of Lime Street, Fenchurch Street.
60	**S. Dunstan in the East**.. ..	Between Tower Street and Lower Thames Street, at the convergence of S. Dunstan's Hill and Idol Lane. ..
59	**S. Dunstan in the West** ..	N. side of Fleet St. (close to Law Courts)...
22	**Dutch Church, Austin Friars**	Austin Friars, Old Broad Street. .. ..
24	S. Edmund the King and Martyr ..	Lombard Street, N. of Clement's Lane. ..
32	**S. Ethelburga**	Bishopsgate St. Within (close to S. Helen's Place). .. ..
61	**S. Gabriel, Fenchurch Street* ..	Fenchurch Street .. ..
62	*S. George*..	Corner of Botolph Lane and George Lane, Eastcheap. .. ..
7	**S. Giles', Cripplegate**	W. end of Fore Street, Moorgate Street. ..
63	**S. Gregory-by-S. Paul's*	Close to the S.W. wall of *Old* S. Paul's. ..
18	**S. Helen's, Bishopsgate**.. ..	Great S. Helen's, Bishopsgate St. Within. ..
64	*S. James', Duke's Place*	Aldgate. .. ..
19	S. James', Garlickhythe	E. side of Garlick Hill, Cannon Street, between Maiden Lane and Upper Thames Street. .. .. ..
66	**S. John the Baptist, upon Walbrook*	W. side of Cloak Lane, Cannon Street. ..
65	**S. John the Evangelist*	Corner of Watling Street and Friday Street, Cheapside. .. ..
67	**S. John Zachary*	N. side of Gresham Street, Aldersgate Street.
69	**S. Katharine Coleman**	S. of Fenchurch Street, E. of Mark Lane. ..
70	**S. Katharine Cree**	N.E. side of Leadenhall Street

Organ originally built by :—	Special Points of Interest.	Page.
J. C. Bishop, 1833.	Geo. Cooper, James Higgs, and Sir John Stainer organists here.	175
.. ..	Originally dedicated to S. Osyth, Queen and Martyr.	177
Samuel Green, 1778.	J. R. Murray (Founder of London Church Choir Association) organist 1864.	136
Thomas & Renatus Harris, 1676.	Dr. J. Worgan and J. C. Pring organists here...	138
.. ..	.. ..	133
John Byfield, 1764.	Sir Paul Pindar and Alleyn (founder of Dulwich College) buried here; Keats baptized here	133
Renatus Harris. *See App.* ..	John Weldon, Drs. Howard, Mather, W. B. Gilbert, and E. H. Turpin organists here.	21
Renatus Harris, 1690.	Mendelssohn played the organ here. *See App.*..	26
.. ..	Bishop Pearson, rector, 1660–2.	178
Father Schmidt, 1690.	Dr. Johnson used to attend here. *See App.* ..	180
Renatus Harris, 1695.	Purcell, Battishill, and Whittaker, organists. Pearson on the Creed. *See App.* ..	73
Renatus Harris, 1724. *See App.*	The last organ built by Renatus Harris. Dr. Charles Burney, organist, 1749–51. ..	123
Father Schmidt.	Present church built by Laing in 1821. New organ built by Gray in 1821. *See App.*	186
T. R. Robson, 1834.	Present church built by Shaw in 1833.	183
Hill & Son, 1864.	The Nave of a 14th century Priory Church of Augustinian Friars. 17th century organ destroyed in the fire of 1862. *See App.*	99
Renatus Harris, *circa* 1695. ..	Organ rebuilt by J. C. Bishop in 1833, with Swell compass to EE.	108
Elliott, *circa* 1790.	Alfred J. Eyre, organist, in 1872.	131
.. ..	Stood in the middle of the street. Courtyard still exists in Fen Court.	189
Thomas Griffin, *circa* 1708. ..	Organ rebuilt by Hill & Son in 1862.	189
Renatus Harris, 1680. *See App.*	Burial place of Milton, Fox, Frobisher. Oliver Cromwell married here in 1620. ..	31
.. ..	Martin Pearson organist here. (Master of Ravenscroft).	190
Thomas Griffin, 1744. *See App.*	Burial place of Sir John Crosby, Sir Andrew Judd, Sir Thomas Gresham, Sir Julius Cæsar, and Sir William Pickering. ..	86
Builder unknown, 1815. ..	Built in 1622 out of the ruins of the Priory of the Holy Trinity, Aldgate. *See App.*	191
Father Schmidt, 1697. *See App.*	Organ kept in its original state until 1866. .	90
.. ..	A memorial marks the site.	192
.. ..	Portion of churchyard still remains.	191
.. ..	Portion of churchyard still remains at the S.E. corner of Noble Street...	192
England (?) *See App.*	Present church built by Horne in 1734. Organ remains in its 18th century condition now in 1909.	195
Father Schmidt, 1686.	Organ rebuilt in 1886 by Henry Willis.	196

No.	Name of Church.	Street in which the Church is (or was) situated.
68	**S. Katharine by the Tower** ..	Regent's Park. .. ..
10	S. Lawrence, Jewry	W. of King Street, Cheapside. .. ..
71	**S. Lawrence, Poultney*	Lawrence Poultney Lane, Cannon Street. ..
72	**S. Leonard, Eastcheap* .. .	Fish Street Hill, Eastcheap. .. .. ..
73	**S. Leonard, Foster Lane* .. .	Foster Lane, Cheapside. .. .. ..
8	S. Luke, Middlesex	Old Street, S. Luke's. .. ..
20	S. Magnus the Martyr	S. of Thames Street, London Bridge. ..
12	S. Margaret, Lothbury	Lothbury (opposite Bank of England). ..
4	**S. Margaret Moses*	S.E. of Friday Street, Cheapside. .. ..
75	**S. Margaret, New Fish Street* ..	Monument Yard (close to London Bridge)..
26	S. Margaret Pattens	S.E. corner of Rood Lane, Eastcheap. ..
76	S. Martin, Ludgate	N. of Ludgate Hill to the E. of Old Bailey.
15	**S. Martin, Orgar*	E. of Martin's Lane, Cannon Street. ..
77	*S. Martin, Outwich*	S.E. corner of Threadneedle Street... ..
78	**S. Martin, Pomary*	E. side of Ironmonger Lane, Cheapside. ..
79	**S. Martin, Vintry*	Corner of Queen St. and Upper Thames St. (close to Southwark Bridge)..
31	S. Mary, Abchurch	Abchurch Lane, Cannon Street. .. ..
39	S. Mary, Aldermanbury	Aldermanbury, London Wall (N.E. of Love Lane, Wood Street, Cheapside)...
38	S. Mary, Aldermary	N. of Queen Victoria St., corner of Bow Lane.
17	S. Mary-at-Hill..	Love Lane, Eastcheap. .. .. ..
80	**S. Mary Bothaw*	S. of Cannon Street. .. . .
81	**S. Mary Colechurch*	S. End of Old Jewry, Poultry, Cheapside..
9	S. Mary-le-bow	Bow Lane, Cheapside. .. ..
82	**S. Mary Mounthaw*	W. side of Old Fish St. Hill, Thames Street.
83	*S. Mary Somerset*	N. Side of Upper Thames Street, at S.E. corner of Lambeth Hill. .. ..
84	**S. Mary Staining*	N. end of Staining Lane, N. side of Oat Lane, Wood Street, Cheapside...
85	**S. Mary Woolchurch Haw*	Queen Victoria Street .. ..
23	S. Mary Woolnoth	Corner of Lombard St. and King William St.
86	**S. Mary Magdalene, Milk Street* ..	S.E. side of Milk Street, Cheapside... ..
87	*S. Mary Magdalene, Old Fish Street*	N. side of Knightrider Street, S.W. corner of Old Change. .. .. ..
88	*S. Matthew, Friday Street* .. .	N.W. end of Friday St. close to Cheapside.
89	*S. Michael Bassishaw*..	W. side of Basinghall St., London Wall, N. of Guildhall Library. . ..
13	S. Michael, Cornhill	S. side of Cornhill. .. ..
90	*S. Michael, Crooked Lane*	At the junction of Cannon Street with King William Street. .. ..
91	**S. Michael-le-Querne*	In the middle of Cheapside to the east of Paternoster Row. .. .. ..
92	S. Michael, Paternoster Royal ..	Vintry Ward, E. side of College Hill (which connects Cannon Street with Upper Thames Street). .. .. .

Organ originally built by:—	Special Points of Interest.	Page.
Samuel Green, 1778.	Church destroyed in 1824. New church built at Regent's Park in the same year...	193
Renatus Harris, 1687.	Archbishop Tillotson buried here. *See App.* ..	47
.. ..	Part of the churchyard remains.	200
.. ..	One of the first churches burnt in the Great Fire.	200
.. ..	Bread dole still remains.	201
Jordan & Bridge, 1733... ..	Henry Smart organist. John Wesley preached here. *See App.*	35
Abraham Jordan, 1712... ..	First use of the "swelling organ" (Nag's head).	93
G. P. England, 1801.	Has chancel screen taken from All Hallows, Thames Street. *See App.*	60
.. ..	Contained many interesting civic monuments. ..	202
.. ..	Its site is occupied by the Fire Monument. The *first* church destroyed in the Great Fire.	202
Thomas Griffiin, *circa* 1750. ..	Eliza Wesley (sister of Dr. S. S. Wesley) organist here.	115
Father Schmidt.	Bates replaced Father Schmidt's organ by one of his own in 1848. Rebuilt in 1906 by Lewis	203
Holland.	Used as a French Protestant church after the Fire	78
G. P. England, 1805. *See App.*	Has mediæval accounts of organists, &c. ..	205
.. ..	Said to have been originally built in an apple orchard.	206
.. ..	Part of the churchyard remains.	207
J. C. Bishop, 1822.	Organ rebuilt by Brindley & Foster, 1875. ..	129
J. C. Bishop, 1824.	Judge Jeffries buried here. *See App.*	152
England and Russell, 1781. ..	Wren "Gothic" (with fan-groining). Milton married here to his third wife. Organ built by Norman & Beard. 1906. *See App.*	149
Father Schmidt, 1693. .. Samuel Green, 1788. ..	Headquarters of the "Church Army." Organ rebuilt by Hill & Son, 1849. *See App.*	83
.. ..	Ruins remained as recently as 1839.	207
.. ..	.. ..	208
Hugh Russell. 1802. .. J. W. Walker & Sons, 1880.	Norman crypt. Peal of twelve bells. *See App.*	41
.. ..	Ruins remained as recently as 1839.	208
Unknown Builder.	The tower is still standing. Church when destroyed had a small one-manual organ.	208
.. ..	Churchyard still remains.	209
.. ..	The site is now occupied by the Mansion House.	209
Father Schmidt, 1681.	Newton (author of "Olney Hymns"), rector. ..	102
.. ..	Contained tombs of important City dignitaries..	210
Samuel Green, 1786.	Author of *Ingoldsby Legends* buried here. ..	210
G. England, 1800. *See App.* ..	Sir Hugh Myddleton buried here. Organ rebuilt by Walker, 1862.	213
Thomas Griffiin.	Dr. J. C. Tiley organist here, 1864.	214
Renatus Harris, 1684.	Drs. Boyce and Aylward organists here... ..	63
Unknown Builder.	Sir William Walworth buried here, 1385. ..	215
.. ..	John Leland (16th cent. antiquarian) buried here.	216
Renatus Harris.	Present organ rebuilt by Hunter in 1873. Lord Mayor Sir Richard Whittington lies buried here.	217

No.	Name of Church.	Street in which the Church is (or was) situated.
27	*S. Michael, Queenhithe*	N. side of Upper Thames Street, opposite to Queenhithe .. ..
36	*S. Michael, Wood Street*	Corner of Gresham Street and Wood Street, Cheapside, N. of Huggin Lane. ..
93	S. Mildred, Bread Street	Close to the junction of Cannon Street and Queen Victoria Street. .. ..
94	*S. Mildred, Poultry*	S. Mildred's Court, opposite Mansion House and junction of Cheapside and Queen Victoria Street. .. ..
95	**S. Nicholas Acon*	W. side of Nicholas Lane between King William Street and Lombard Street.
96	S. Nicholas, Cole-Abbey	Corner of Queen Victoria Street and Knightrider Street. .. ..
97	**S. Nicholas Olave*	W. side of Bread Street Hill. .. .. ..
98	**S. Olave, Hart Street*	Corner of Hart Street and Seething Lane, Crutched Friars, close to Fenchurch Street Railway Station. ..
99	*S. Olave, Jewry*	W. side of Old Jewry, Cheapside (nearly opposite Grocers' Hall). .. ..
100	**S. Olave, Silver Street*	S. side of Silver St., Wood St., Cheapside. N.E. end of Noble St. .. ..
101	**S. Pancras, Soper Lane*	Corner of Pancras Lane and Queen St., Cheapside. .. .. ..
102	*S. Peter-ad-Vincula*	Within the Tower of London, N.W. of the White Tower. .. ..
14	S. Peter, Cornhill	Corner of Cornhill and Gracechurch Street.
21	*S. Peter-le-Poer*	N. side of Old Broad Street. S.E. of Dutch Church, Austin Friars. ..
103	**S. Peter, Paul's Wharf*	Upper Thames Street, at the bottom of Peter's Hill.. .. .. ..
36	**S. Peter, Westcheap*	S.W. corner of Wood Street, Cheapside. ..
3	S. Sepulchre	Holborn Viaduct (corner of Snow Hill). ..
104	S. Stephen, Coleman Street	W. side of Coleman Street (close to Gresham Street end). .. ..
11	S. Stephen, Walbrook	Walbrook (close to Mansion House). ..
30	S. Swithin, London Stone	Cannon Street (opposite South Eastern Railway Terminus and Hotel). ..
1	**The Temple Church**	Fleet Street (close to Chancery Lane). ..
105	**S. Thomas the Apostle* . ..	Knightrider Street (not far from S. Nicholas Cole Abbey). .. .. ..
106	S. Thomas Acars or Acons (now the Mercers' Chapel).. ..	Cheapside. .. ..
108	**Holy Trinity the Less*	E. part of Knightrider Street, on the S. side (near S. Nicholas Cole Abbey). ..
107	Holy Trinity, Minories	End of Church Street, first turning on the left out of the Minories, coming from Aldgate. .. ..
25	S. Vedast (alias Foster)	Foster Lane, Cheapside (close to E. end of Newgate Street). .. .. ..

Organ originally built by:—	Special Points of Interest.	Page.
England & Russell, 1779. ..	Sir Joseph Barnby organist here	118
Elliott, 1800.	Dr. Henry Hiles organist here.	144
Thomas Griffin, 1744.	Organ rebuilt by Gray & Davison. The poet Shelley married here in 1816.	219
George England, *circa* 1800. ..	Thomas Tusser (16th century writer and singing master) buried here.	220
.. ..	Part of churchyard still remains.	222
Bunting, 1824.	Professor H. C. Shuttleworth rector here. Organ rebuilt in 1881 by Speechley...	222
.. ..	William Blitheman, organist of the Chapel Royal, buried here 1591.	224
Samuel Green, 1781.	Organ rebuilt by Walker, 1871 and 1906.. ..	226
J. W. Walker & Sons, early 19th century.. ..	Dr. Maurice Greene buried here in 1755. The tower still remains.	228
.. ..	Part of churchyard still remains.	229
.. ..	Part of churchyard still remains.	229
Father Schmidt, 1676.	Burial Place of Sir Thomas Moore, Bishop Fisher, Queen Anne Boleyn, and others.	230
Father Schmidt, 1681.	New organ by Hill, 1840. Mendelssohn played here. *See App.*	68
Samuel Green, 1792.	New organ by Henry Willis 1884...	96
.. ..	Churchyard still remains.	232
.. ..	Part of churchyard still remains with a plane tree visible in Cheapside.	141
Renatus Harris, 1677.	George Cooper organist here.	11
John Avery, 1775.	Organ rebuilt by Thomas S. Jones & Son, 1907. Anthony Munday buried here 1633. ..	232
Hill & Son, 1888.	John Dunstable (15th century composer) buried here 1453.	52 & 232
Robert Gray, 1809.	17th century Musical Epitaph.	126
Father Schmidt.	John Stanley and Dr. E. J. Hopkins organists here.	1
.. ..	Sir Wm. Littlesbery, 15th century horn player, buried here.	234
Schneider. *See App.* .. Bevington, 1882... ..	A collegiate church in connection with the Military Order of Knight Templars in the reign of Henry II.	235
.. ..	Rebuilt shortly *before* the Great Fire.	236
Builder unknown.	Sir Isaac Newton attended here.	236
Crang & Hancock, 1774. ..	New organ by Walker 1853..	111

NOTES ON OLD LONDON CHURCHES AND THEIR ORGANS.

1.—THE TEMPLE CHURCH.

THOUGH not the oldest, the Temple Church is the largest of the four churches in England built by the Orders of the **Knights Templars** and the **Knights Hospitallers.** Its plan is that of a western rotunda associated with a rectilinear building resembling the choir and aisles of a Cathedral Church. The rotunda is said to owe its shape to the **Church of the Holy Sepulchre** at Jerusalem, where a dome-covered building still marks, as it did in the XIIth Century, the traditional site of the Sacred Tomb. This round part of the church was built about the year 1185, and its architecture exhibits the transition from the Norman to that of the "First pointed" or "Early English" style, in which the eastern portion was afterwards built. The church was consecrated by **Heraclius,** Patriarch of Jerusalem. After the suppression of the Order of Knights Templars, which took place early in the XIVth Century, this church with the adjoining ground, passed into the hands of the great legal corporation who now possess it, and which still retains the name of the original founders—being known as "The Temple." This Society, owing to the increase in the number of its members, was subdivided in the reign of Henry VI. The church itself is in the precincts of the **Inner Temple;** the other corporation bears the name of the **Middle Temple.** The building luckily escaped the Great Fire of London in 1666; and the "great restoration," which was begun in 1839 and continued to 1842, cost not less than £70,000. In the rotunda have been placed nine effigies of "Associate Knights," and an ornamented stone coffin.

The **organ** was built by **Bernard** (**Father**) ***Smith,*** in 1683–4. His great rival, **Renatus Harris,** who resided in "Wyne Office Court, Fleet Street," having made interest with the Societies, obtained permission to erect an organ on the south (Inner Temple) side of the altar—at the end of the church opposite to that occupied by Father Smith's instrument. The two organs were ready by May, 1684, and were tested alternately and competitively, so that it was not until 1687 or 8 that the final decision was given in favour of Father Smith's instrument.

Smith's organ originally consisted of Great, Choir and Echo organs, and (according to **Mr. Edmund Macrory,** M.A., K.C.), the specification ran as follows :—

Great (10 stops)—Prestand (of mettle), 12 ft. tone; Holflute (of wood and mettle), 12 ft. tone; Principall (of mettle), 6 ft. tone; Quinta (of mettle), 4 ft. tone; Super Octavo, 3 ft. tone; Cornett (of mettle), II ranks; Sesquialtera (of mettle), III ranks; Gedackt (of wainescott), 6 ft. tone; Mixture (of mettle), IV ranks; Trumpett (of mettle), 12 ft. tone.

Choir (6 stops)—Gedackt (wainescott), 12 ft. tone; Holflute (of mettle), 6 ft. tone; Sadt (of mettle), 3 ft. tone; Spitts flute (of mettle), 3 ft. tone; A Violl and Violin (of mettle), 12 ft. tone; Voice humane (of mettle), 12 ft. tone.

Ecchos (to middle C only; 7 stops)—Gedackt (of wood), 6 ft. tone; Sup. Octavo (of mettle) 3 ft. tone; Gedackt (of wood), 29 pipes; Flute (of mettle), 29 pipes; Cornett (of mettle), III ranks, 87 pipes; Sesquialtera, IV ranks, 105 pipes; Trumpett, 29 pipes.

"With 3 full setts of keyes, and quarter notes."

Compass—FFF to C# in alt., omitting FFF♯, GG♯, AA♯, and DD♯ in the Bass.

The "quarter notes" were introduced for the purpose of rendering the tuning rather more perfect; they were two in number, A flat and D sharp, in addition to the ordinary G sharp and E flat—14 sounds in the octave, instead of 12. These "quarter notes" were placed above the black keys, being less than one half in length; and were produced by the ordinary G sharp and E flat keys being divided cross-wise, the back portions of which rose as much above the front portions, as the latter did above the white naturals.

In 1729–30, **Christopher Schreider** altered the Echo to a *Swell.* In 1741, **John Byfield** added a new Swell of six stops to "fiddle G" (the Horn going to "tenor F").

Byfield's Swell contained :—

Op. Diap.; Stop. Diap.; Cornet, IV ranks; Horn; Trumpet; Hautbois.

In 1810, **Mr. Henry Leffler** thus specifies the Temple organ :—

"3 setts of keys from FFF long octaves (no FFF♯ or GGG♯) to D. Swell to G. The Horn to F. Great and Choir organs have D♯ E♭; G♯ A♭ down to Gamut. The Swell has not these quarter tones.

Great (10 stops)—Op. Diap., 65 pipes; Stop. Diap., 63; Prin., 63; Flute, 63; 15th, 63; 12th, 63; Sesquialtera, III ranks, 189; Mixture, III ranks, 189; Cornet to C♯, V ranks, 156; Trumpet, 63.

Swell (6 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Cornet, IV ranks, 128; Trumpet, 32 ft.; Hautboy, 32; Horn, 33.

Choir (6 stops)—Stop. Diap., 63 pipes; Prin., 63; Flute, 63; 15th, 63; Vox Humana, 63; Cremona, 63.

This is the finest organ in London."

Mr. Leffler also refers to the following:—

Organists.—"Mr. Stevens, resigned March 25th, 1810; Mr. Price elected May, 1814; Miss Dowding, elected May 6th, 1796. Salary £50."

In 1843, the organ was removed from its original position (on a screen between the round and oblong churches), to a new organ chamber built expressly for its reception on the N. side of the church. The following alterations were then made:—

Great—DD♯ was introduced, and the compass extended upwards to f‴ in alt.

Swell was continued down to Tenor C and the quarter tones added.

Choir—DD♯ was introduced, and the compass extended upwards to f‴ in alt; a Dulciana was substituted for the Vox Humana.

Pedal—An octave and a half of pedal keys were laid down and an octave of CCC "return" pedal pipes applied to them.

Couplers—Gt. to Ped., Ch. to Ped., Sw. to Gt. were added.

Accessories—3 comp. peds. to Gt.

Subsequently, **Robson** removed the FFF pedals and substituted a pedal board (compass, CCC to tenor f), with three independent Pedal stops as well as preparation being made for a fourth.

In 1856, **Mr. T. J. F. Robson** (of S. Martin's Lane), reconstructed the organ from the ground, under the direction of Mr. (afterwards Dr.) **E. J. Hopkins.** In 1859. the organ was further enlarged by the introduction of some new stops made by **Edmund Schulze** (of Paulinzelle, near Erfurt), so that in 1861 the specification of the organ stood thus:—

Great (16 stops)—Dble. Diap., 16 ft.; Op. Diap (smooth and mellow), 8 ft.; [Schulze] Op. Diap. (clear and strong), 8 ft.; Stop. Diap. (metal to Tenor C♯), 8 ft. tone; Hohl Flöte (bass octave Gedact), 8 ft.; [Schulze] Viola de Gamba, 8 ft.; Prin. (smooth and mellow), 4 ft.; 8ve (clear and strong), 4 ft.; Nason Flute (stopped), 4 ft. tone; 12th, 2⅔ ft.; 15th, 2 ft.; Full Mixture, III ranks; Sharp Mixture, V ranks; Small Trumpet, 8 ft.; Large Trumpet, 8 ft.; Clarion, 4 ft.

Swell (12 stops)—Bourdon, 16 ft. tone; Op. Diap., 8 ft.; Rohr Gedact, 8 ft. tone; Prin., 4 ft.; Rohr Flöte, 4 ft. tone, 12th and 15th (as *one* stop), 2⅔ and 2 ft.; Mixture, IV ranks; Dble Bassoon, 16 ft.; French Horn, 8 ft.; Hautboy, 8 ft.; Orchestral Oboe, 8 ft. tone; Clarion, 4 ft.

Choir (11 stops)—Lieblich Bourdon, 16 ft. tone; [Schulze] Spitz Flote, 8 ft.; Violin Diap., 8 ft.; [Schulze] Dulciana, 8 ft.; Lieblich Gedact, 8 ft. tone; [Schulze] Flauto Traverso 8 ft.; [Schulze] Gemshorn 4 ft.; Violin, 4 ft.; Lieblich Flöte, 4 ft. tone; [Schulze] Mixture, III ranks; Corno di Bassetto, 8 ft. tone.

Pedal (8 stops)—Sub Bass, 32 ft. tone; Op. Bass, 16 ft.; Stop. Bass, 16 ft. tone; Violone, 16 ft.; Quint, 10⅔ ft. tone; Violoncello, 8 ft.; 12th Bass and 15th Bass (as *one* stop), 5⅓ and 4 ft.; Trombone, 16 ft.

Couplers (6)—Sw. to Gt.; Ch. sub 8ve to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.

Accessories—5 comp. peds. acting on Gt. and Ped. organs in combination; 3 comp. peds. acting on Sw.; "Soft Ped. org."; Ped. acting on Sw. to Gt.; Ped. acting on Gt. to Ped.; Tremulant to Sw.

Compass of Man., CG to g^3 in Alt.: Compass of Ped., CCC to Tenor F.

The organ was blown by *two* engines, one for the manuals, the other for the pedals.

In 1878, the organ was again rebuilt by **Messrs. Forster & Andrews** (of Hull), under the direction of Dr. E. J. Hopkins, when the following additions were made:—

Great—None.

Swell—Salicional (metal), 8 ft.; Voix Célestes (metal), 8 ft.; Voix Humaine (metal), 8 ft.; the 12th and 15th were made to draw separately as *two* stops, and the Orchestral Oboe was entirely removed.

Choir—None.

Solo (6 stops) *new*—Flûte Harmonique, 8 ft.; Flûte Octaviante, 4 ft.; Piccolo Harmonique, 2 ft.; Tuba, 8 ft.; Clarinet, 8 ft.; Orchestral Oboe, 8 ft.

Pedal—Major Bass (wood), 16 ft.; Prin., 8 ft.; and the 12th and 15th were made to draw separately as *two* stops.

Couplers—Solo to Gt.; Solo to Ped.; Ped. 8ve.

Blowing—3 sets of feeders worked by hydraulic engines; 2 of Joy's 5 inch cylinders, and one of Duncan's 5 inch cylinders.

Subsequently, further alterations were made by **Messrs. Forster & Andrews;** so that during the time that the present writer was a pupil of Dr. Hopkins, the following additions, &c., to the organ may be chronicled:—

Swell—The 12th and 15th were made to draw together (as formerly) as *one* stop, and a Gambette 4 ft. was added.

Choir—A 4th rank was added to the Mixture.

Pedal—The 15th appears to have been re-christened "Tenor Solo," 4 ft, and the 12th seems to have been replaced by a "Treble Solo," 2 ft.

In 1896, shortly before the resignation of Dr. Hopkins, the organ was rebuilt by **Messrs. Norman & Beard;** the diapasons and reeds being re-voiced, and a new console, with oblique jambs, pistons, pneumatic action, &c., added.

I am informed by my friend **Dr. H. Walford Davies,** the present organist, that upon his appointment in 1898, the care of the Temple organ was handed over to **Mr.**

Frederick Rothwell (Organ builder), and a little later it was very thoroughly revoiced by him, and **one stop added,** a fine Echo Dulciana 8 ft. on the Choir organ, "which has been invaluable ever since." Mr. Rothwell was at one time at Messrs. Gray & Davison's organ factory, he has at present the charge of the organ in S. George's Chapel, Windsor, and is gradually coming to the front as a builder of some importance.

The organists of the Temple Church have been :—

Francis Piggott, 1688-1704.
J. Piggott, 1704-
John Stanley, Mus. B. Oxon., 1734-1736.
James Vincent. 1737-1749.
John Jones, 1749-1796.
(Vincent & Jones, were colleagues of John Stanley).
Richard John Samuel Stevens, 1786-1810.
Miss Emily Dowding, 1795-1814.
George Price, 1814-1826.
George Warne, 1826-1843.
Edward John Hopkins, Mus. D., Cantuar, F.R.C.O. 1843-1898.
H. Walford Davies, Mus. D. Cantab., F.R.C.O. 1898-

It should be remarked that John Stanley was also Master of the Royal Band. John Jones was also organist of S. Paul's Cathedral, and Richard John Samuel Stevens was also organist of the Charterhouse. Those were the days of pluralists, when the duties could not be performed without the aid of "Colleagues" or assistants. **Mr. John E. West** queries 1837, (the date of Stevens' death), as being the year that his connection with the Temple Church ceased.

Cathedral service was first established at the Temple Church in 1842, when the organ was removed from the gallery between the oblong and round churches to its present position on the N. side. Dr. Hopkins informed me that at first the choristers sat in two rows in the gallery in front of the organ, which arrangement rendered it necessary for the organ to be placed so far back that its front stood some five or six feet within the recess. The singers were, however, soon removed into more appropriate seats provided for them in the body of the oblong church. The handsome oak case of the organ was then brought forward into the position it now so worthily occupies. The choir at present consists of six singing men, twelve choristers, and four probationers.

2.—S. ANDREW'S, HOLBORN.

NO record of the date of the foundation of the old church of S. Andrew is now extant, nor have we any description of its architectural plan or features. The church was not destroyed in the Great Fire of 1666; but it was at that time in so dilapidated a condition that (when so much re-building was going on after the Fire) it was taken down with the exception of the tower. This still remains, but it has been so "cased and faced" by Wren that it has completely lost its original appearance. The old masonry forms the three lower stories of the present tower, the fourth (top) storey having been added by Wren in 1704, seventeen years after his rebuilding of the church itself. **Stow** writes of old S. Andrew's, "there be monuments in the church of Thomas Lord Wriothesley, Earl of Southampton, buried 1550. Ralph Rokeby, of Lincoln's Inn, Esquire, Master of S. Katherine's, and one of the Masters of requests to the Queen's Majesty (Elizabeth) who deceased the 14th of June, 1596; William Sydnam founded a chantry there." The character of the situation of the present church has been greatly changed by the Holborn Viaduct. *Now*, we have to *descend* some steps to approach the church door, but before the Viaduct was made, the churchyard was considerably *above* the street, owing to its surface having been raised to a level with the highest part of Holborn "Hill." In those days the elevation of the chancel, viewed from the street, was exceedingly lofty; but half of its height was occupied by the walls of the catacombs beneath the floor of the church. Some idea of the original elevation can still be formed if the church be viewed from the roadway *below* the present Holborn Viaduct, where that structure crosses Shoe Lane at right angles. The ground plan of the building shows a nave, aisles (with galleries above them), and chancel, with two small rooms covered with domed roofs, (flanking the chancel on either side), which are used as vestries. The church was built in 1687 (twenty-one years after the Fire) at a cost of £9,000. Its length is 105 ft., its breadth 63 ft., its height

43 ft. The tower is 110 ft. high. The organ is in the western gallery under the tower, which is pierced on the N., E., and W. with pointed arches, which clearly prove that the interior of the lowest section of the tower was always an integral portion of the body of the church.

The churchwardens' accounts have the following interesting entries in connection with the organs of S. Andrew's Church in mediæval times :—

"1485 (2 Edward V.). My Lord of Lincoln gave a pair of organs."

"1518 (9 Henry VIII.). The little organs were made and bought at the charges of the parish and devotion of good people, and cost £6."

The organ built by **Renatus Harris,** and erected in the Temple Church by him in 1684 in competition against **Father Smith,** was (after its rejection by the Benchers) divided ; a portion of it formed the old organ in the Cathedral of Christ Church, Dublin, the remainder was erected in S. Andrew's, Holborn, in 1699. **Mr. E. Macrory** (in his *Notes on the Temple Organ*, p. 26) states that this "remainder" was actually larger than the instrument retained at the Temple. He gives the specification as follows :—

Great (12 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Larigot, 52; Sesquialtera, III ranks, 156; Mixture, II ranks, 104; Cornet to C′ sharp, V ranks, 130; Trumpet, 52; Clarion, 52.

Choir (11 stops,)—Op. Diap.; Stop. Diap.; Prin., from C in the Tenor, (these 3 "by communication" from Gt.); Prin. to Tenor C, 38 pipes; Flute, 52; Open Flute to middle C, 27; 12th to middle C, 27; 15th, 52; Tierce, 52; Vox Humana, 52; Bassoon, 52.

Compass, GG to D, short octaves.

Mr. Leffler states that Harris designed the front of his famous organ in Salisbury Cathedral (built in 1710) "exactly like this organ of his at S. Andrew's, Holborn." Part of the carving of the Renatus Harris case now adorns the walls of the Court House, and the crown (also a portion of the case) is preserved in the Cantoris Choir Vestry. Very little of Harris's work remains in the present organ ; only the small open diapason and the stopped diapason of the Great, a few pipes in the Swell, and some of the Mixtures. The old pipes are well made, the "stoppers" being somewhat different from those of modern construction.

To these two manuals by Harris, **Byfield** added a **Swell** (8 stops) to Fiddle G, consisting of :—

Op. Diap., 32 pipes; Stop. Diap., 32; Principal, 32; Cornett, IV ranks, 128; Trumpet, 32; Hautboy, 32; Clarion, 32; Bassoon, 32.

In the first edition of **Hopkins & Rimbault,** p. 452, we read: "A new inside was put to the instrument shortly after 1800 by **Russell,** and in 1841 the whole was entirely re-modelled, re-voiced, and a new swell added by **Hill.**" The organ then contained the following 27 stops:—

Great (10 stops)—Dble. Op. Diap., 16 ft.; Op. Diap., 8 ft.; Clarabella Treble and Stop. Diap. Bass, 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, III ranks, 1⅓ ft.; Mixture, II ranks, ⅔ ft.; Trumpet, 8 ft.; Clarion, 4 ft.

Choir (6 stops)—Op. Diap. to Gamut G, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flute, 4 ft. tone; 15th, 2 ft.; Cremona to Tenor C, 8 ft.

Swell (10 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flageolet, 4 ft.; Doublette, II ranks, 2 ft.; Hautboy, 8 ft.; Trumpet, 8 ft.; Cornopean, 8 ft.; Clarion, 4 ft.

Pedal (1 stop)—Op. Diap. (CCC to Gamut G), 16 ft. length.

Couplers (3)—Gt. to Ped.; Sw. to Gt.; Ch. to Gt.

Accessories—3 comp. peds.

Compass—Gt. and Ch., GG to f³ in alt.; Sw., Tenor C to f³ in alt.; Ped., 2 8ves.

In 1872 (during the organistship of the late **Dr. Higgs),** the church was "restored," *i.e.*, modernized, re-decorated, re-seated, etc., when the organ was rebuilt, and greatly enlarged by **Messrs. Hill & Sons.** The instrument was at that time divided, so as to open up the west window in the tower, and the present "Gothic" cases were provided, which are confessedly at variance with the classical architecture of the church. The organ then contained:—

Great (12 stops)—Dble. Diap., wd. and ml., 16 ft.; Op. Diap., ml., 8 ft.; Op. Diap., No. 2, ml., 8 ft.; Stop. Diap., wd., 8 ft.; Prin., ml., 4 ft.; Harm. Flute, ml., 4ft.; 12th, ml., 3 ft,; 15th, ml., 2 ft.; Sesquialtera, III ranks; Mixture, IV ranks; Posaune, 8 ft.; Clarion, 8 ft.

Choir (9 stops)—Lieblich Gedact, wd., 16 ft.; Op. Diap., ml., 8 ft.; Gamba, ml., 8 ft.; Dulciana, ml., 8 ft.; Claribel, 8 ft.; Prin., ml., 4 ft.; Suabe Flute, wd., 4 ft.; 15th, ml., 2 ft.; Clarinet, ten. C, ml., 8 ft.

Swell (13 stops)—Bourdon, wd., 16 ft.; Op. Diap., ml., 8 ft.; Viol d'Amour, ml., 8 ft.; Stop. Diap., wd., 8 ft.; Prin., ml., 4 ft.; Wald Flute, wd., 4 ft.; 15th, ml., 2 ft.; Mixture, V ranks; Dble. Trumpet, 16 ft.; Cornopean, 8 ft.; Trumpet, 8 ft.; Oboe, 8 ft.; Clarion, 8 ft.

Pedal (8 stops)—Op. Diap., wd., 16 ft.; Op. Diap., wd., 16 ft.; Bourdon, wd., 16 ft.; Prin., ml., 8 ft.; 12th, ml., 6 ft.; 15th, ml., 8 ft.; Trombone, wd., 16 ft.; Trumpet, ml., 8 ft.

Couplers (6)—Sw. to Gt.; Sw. to Gt. (sub 8ve); Ch. to Sw.; Gt. to Ped.; Ch. to Ped.; Sw. to Ped.

Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.; pneumatic action to Gt. and couplers.

Compass—Man., CC to G, 56 notes; Ped., CCC to F, 30 notes

The organ was reconstructed under the direction of **Mr. F. G. M. Ogbourne** (the organist of S. Andrew's) by **Messrs. Hill & Sons,** and was re-opened March 1st,

1905, by Mr. Ogbourne. The following additions, etc., have been made to Dr. Higgs' specification given above :—

Great—The stops remain the same, but Op. Diap., No. 1, Harm. Flute, Posaune and Clarion have been placed upon heavier wind pressure.

Choir—Lieblich Gedact, 16 ft., has been renamed Lieblich Bourdon; the Suabe Flute has been renamed Stop. Flute; the 15th has been replaced by a Harm. Piccolo. An Orchestral Oboe, 8 ft., and Tuba, 8 ft. (on a heavy pressure), have been added, and the Oboe and Clarinet are now enclosed in a Swell box.

Swell—A Voix Celeste (B?) has been added, the Cornopean has been renamed Horn; the 8 ft. Trumpet has been taken out, and a Vox Humana, 8 ft., substituted. All the reeds have been placed on a heavier wind pressure.

Pedal—A Sub Bass, wd., 32 ft., 12 pipes (the upper part from Op. Diap., wd.), has been added, the 12th and 15th have both been removed, and a Bass Flute, wd., 8 ft., added. The two reeds have been placed on a heavier wind pressure.

Couplers—A Ch. to Gt. and Sw. super 8ve have been added.

Accessories now comprise 4 comp. pistons as well as peds. to Gt. and Ped.; 1 adjustable piston to Ped.; 4 comb. pistons to Sw.; 1 adjustable piston to Sw.; 3 pistons to Ch.; 1 piston to add Gt. to comp. peds.; Sw. peds. to Sw. and Ch.; Poppet ped. to actuate Gt. to Ped. coupler; Tremulant to Ch. and Sw., both actuated by drawstop as well as ped.

Action—Tubular pneumatic throughout; console detached; radiating and concave pedal-board.

Compass—Man., CC to C, 5 8ves; Ped., CCC to F.

Blowing—Messrs. Watkins & Watson's high pressure hydraulic motor.

S. Andrew's, Holborn, has always been remarkable for its distinguished preachers. Amongst these were **John Hacket,** who became rector in 1624, **Dr. Edward Stillingfleet** (afterwards Bishop of Worcester), who was appointed rector in 1665, and was followed after an interval by **Dr. Sacheverell.** I am indebted to Mr. Ogbourne for the following list of the organists of S. Andrew's Church :—

Daniel Purcell, -1717.
Maurice Greene, Mus. D., Cantab., 1717-1718.
John Isham, 1718-1726 (?).
John Stanley, Mus. B., Oxon., 1726-1786.
James Evance, 1786-1811.
John Grosvenor, 1811-1814.
J. Reynolds.
—Boyer, —1867.
James Higgs, Mus. D., Cantuar, F.R.C.O., 1867-1896.
Harold Phillips, M.A., Mus. B., Cantab., 1896-1903.
F. G. M. Ogbourne, 1903-

Of these, Stanley lies buried in S. Andrew's Church. During his organistship, (which he held in conjunction with that of the Temple Church), it was no uncommon thing when

the service at S. Andrew's or the Temple was concluding, to see forty or fifty organists at the altar rails, waiting to hear his last voluntary. "Even **Mr. Handel** himself has been frequently observed at both these places," remarks a contemporary writer.

Mr. Charles Box, in his *Present Condition of Church Music in the Metropolis* writes:—"Sunday evening, Jan. 18th, 1882. S. Andrew's, Holborn. Prayers partially intoned. Surpliced choir of 32 voices. Chants to canticles, no anthem. The congregation—a large one—joined heartily in the singing throughout. The charity children contributed a fair share thereto, and with respect to tune and time sang with commendable correctness."

3.—S. SEPULCHRE'S, HOLBORN VIADUCT.

ANY visitor to London in the Middle Ages who approached the Metropolis by the western end, through Holborn (or Oldbourne, as it was then called), must have been greatly impressed by the exceeding splendour of the ecclesiastical architecture displayed on every side of him. The glorious domineering pile of *Old* S. Paul's, with its spire rising to a height of 520 feet (at least 116 feet higher than the existing spire of Salisbury Cathedral); the large conventual churches of Greyfriars on the left, and Blackfriars on the right; in the distance, the great collegiate church of S. Martin-le-Grand (the site of which is now occupied by the Post Office), to say nothing of countless towers and spires belonging to the smaller but nevertheless stately *parish* churches, must indeed have presented an overwhelming ensemble of devotional art.

Of all this architectural magnificence which once met the gaze of mediæval visitors from the west country to London, the one remaining object is the Church of S. Sepulchre, Snow Hill, and even this is greatly changed from its original appearance. The church is dedicated in honour of the Holy Sepulchre at Jerusalem, but only its vulgar nickname of S. Sepulchre's has survived. It is generally believed to have been founded about the year 1100, at which time particular attention was being paid to the scenes of our Lord's life in the Holy Land. **Stow** (writing before the Great Fire) speaks of it as "the fair parish church called S. Sepulchre's in the Bayly, or by Chamberlain Gate, in a fair churchyard, though not so large as of old time, for the same is letten out for buildings and a garden-plot." The church was so decayed in the reign of Edward IV (1461–1483) as to need rebuilding. The living appears to have had some connection with the Diocese of Salisbury; for in the reign of Henry I, Roger, Bishop of Salisbury, gave the patronage to the prior and convent of S. Bartholomew in Smithfield, who established a perpetual vicarage, and held it until their dissolution, when it fell to the Crown. King James I (in 1610) granted the rectory and its appurtenances, and advowson of the vicarage

to F. Philips, from whom they were purchased by the parishioners, who held them under the Crown. Afterwards, the advowson of the vicarage was purchased by the President and Fellows of S. John's College, Oxford; who are to this day patrons of the living. Four parts of the parish lie in London, and the fifth in Middlesex. The present church was much damaged by the Great Fire of 1666, but was not entirely destroyed. Sir Christopher Wren, finding that the tower and vestibules, with the exterior walls, were fit for use, retained them, and only rebuilt the interior of the church and a portion of the eastern end, leaving the mullioned windows perfect, the tracery of which remained until 1789. In that year the exterior underwent considerable alteration, the pointed windows being converted externally into circular-headed ones, and an entire casing of Portland stone was added to the old walls, the buttresses being retained in somewhat curtailed proportions. In the "seventies" of the XIXth Century, the pointed windows were restored with their original tracery, and the buttresses were also made to assume their ancient shape. The tower (which is almost a counterpart of that of S. Christopher-le-Stocks, a church which formerly stood on the site of the present Bank of England), retains most of its original features; so, too, does the beautiful three-storied porch. On the north of the church is an extensive side chapel which now contains the organ; at the east end of this chapel the place for the altar still remains. The dimensions of the church are, length (exclusive of the passage at the west end), 126 feet; breadth (omitting the side-chapel), 58 feet; height of nave, 35 feet; height of tower and pinnacles, 140 feet.

The organ was built in 1677 by **Renatus Harris,** and is thus specified by **Mr. Henry Leffler,** who wrote in 1800:—

"3 setts of keys, Great and Choir, from GG Short Octaves to D. Swell to F.

Great (12 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Larigot, 52; Sesquialtera, III ranks, 156; Mixture, II ranks, 104; Cornet, V ranks to C ♯, 130; Trumpet, 52; Clarion, 52.

Swell (6 stops)—Op. Diap., 34; Stop. Diap., 34; Cornet, IV ranks. 136; Trumpet, 34; Hautboy, 34; Horn, 34.

Choir (6 stops)—Stop. Diap., 52; Prin., 52; Flute, 52; 15th, 52; Vox Humana, 52; Cremona, 52.

The reeds in this organ are very fine, but the rest of it is thin. Organist, Mr. Cooper, died 1799. Salary, £30. His son elected, October, 1799."

Dr. Hopkins states that the original Renatus Harris organ consisted of a Great and Choir organ only, and that the Swell together with the Trumpet, Clarion, and Open

Diap. Bass of the Great organ were added by the elder **Byfield** about the year 1730. In 1817, the compass was carried up to E^3 in alt., and made "long octaves" in the bass by **Mr. Hancock,** who also added a second Op. Diap. to the Great, a Dulciana to the Choir (in place of the Vox Humana) and an octave of GG pedals with unison pedal pipes. In the summer of 1828, **Mr. Gray** extended the Swell compass to Gamut G, and added two octaves of CCC pedals, with two couplers, Gt. to Ped., Ch. to Ped. In 1835, **Mr. Gray** made a further extension of the Swell, and added to the Pedal organ the 16 feet Diapason which had been used in the organ erected for the Festival in Westminster Abbey the previous year (1834). Twenty years later, the organ was considerably enlarged and improved by **Messrs. Gray & Davison** under the direction of **Mr. George Cooper**, Organist of the Chapel Royal, of S. Sepulchre's, and sub-organist of S. Paul's Cathedral, when the specification stood as follows:—

Compass—Manual, GG to E^3 in alt.; Pedal, CCC to tenor f.

Great (15 stops)—Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop. Diap. 8 ft.; Clarabella Treble, 8 ft.; Prin., No. 1, 4 ft.; Prin., No. 2, 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Tierce, $1\frac{3}{5}$ ft.; Larigot, $1\frac{1}{3}$ ft.; Sesquialtera, III ranks, $1\frac{1}{3}$ ft.; Mixture, II ranks, $\frac{2}{3}$ ft.; Furniture, III ranks, $1\frac{3}{5}$ ft.; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (10 stops)—Dble. Diap. (Bass), 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Sesquialtera, III ranks, $1\frac{1}{3}$ ft.; Horn, 8 ft; Trumpet. 8 ft,; Hautbois, 8 ft.; Clarion, 4 ft.

Choir (7 stops)—Stop Diap., 8 ft.; Dulciana, 8 ft.; Keraulophon, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.

Pedal (10 stops)—Grand Op. Diap. (wd.), 16 ft.; Grand Violon (ml.), 16 ft.; Grand Bourdon, 16 ft.; Grand Prin., 8 ft.; Grand 12th, 6 ft.; Grand 15th, 4 ft.; Grand Mixture, V ranks; Grand Posaune, 16 ft.; Grand Trumpet, 8 ft.; Grand Clarion, 4 ft.

Couplers (8)—Gt. to Ped. 16 ft. pitch; Gt. to Ped. 8 ft. pitch; Ch. to Ped. 8 ft. pitch; Sw. to Ped. 16 ft. pitch; Sw. to Gt.; Sw. to Ch.; Ch. Sub-8ve. to Gt.; Sforzando coupler, Gt. to Sw.

Accessories—7 comp. peds; pneumatic lever attachment; 2 horizontal bellows; Tremulant to Sw.

The organ lost a great deal of its effectiveness by being transferred from the west gallery to the north chapel.

By the kindness of my friend **Mr. Edgar Pettman,** the present organist of S. Sepulchre's, I am enabled to give the specification of the organ as it stands at present (1905). The organ was rebuilt in 1891–2 by **Messrs. J. W. Walker & Sons,** under the joint advice and supervision of Dr. E. J. Hopkins and Mr. E. M. Lott:—

Great (14 stops)—Dbl. Diap., 16 ft.; Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop Diap., 8 ft.; Gamba, 8 ft.; Harm. Flute, 4 ft.; Prin., 4 ft.; 15th, 2 ft.; 12th, $2\frac{2}{3}$ ft.; Furniture, III ranks; Sesquialtera, IV ranks; Mixture, III ranks; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (12 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Keraulophon, 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, III ranks; Contra Fagotto, 16 ft.; Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.; Vox Humana, 8 ft.

Choir (8 stops)—Dulciana, 8 ft.; Stop. Diap, 8 ft.; Viol de Gamba, 8 ft.; Voix Celeste, 8 ft.; Flute, 4 ft.; Prin., 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.

Pedal (12 stops)—Contra Bourdon, 32 ft.; Violone, 16 ft.; Op. Diap., 16 ft.; Bourdon, 16 ft.; Prin., 8 ft.; Cello, 8 ft.; Quint, 10⅔ ft.; 15th, 4 ft.; Mixture, V ranks; Trombone, 16 ft.; Trumpet, 8 ft.; Clarion, 4 ft.

Couplers (8)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sub-Sw. to Gt.; Super-Sw. to Gt.; Sw. sforzando.

Accessories—4 pistons to Gt.; 4 pedal pistons to Ped.; 4 comp. peds. to Gt.; Sw. to Ped., on and off; Sw. to Ch., on and off; Ch. to Ped. on and off. 4 hand levers for blowing.

Various members of the Cooper family were organists of S. Sepulchre's for a considerable number of years. Since the death of Mr. George Cooper in 1876, the post has been held by Messrs. James Loaring, Edwin Matthew Lott, and Edgar Pettman.

The following anecdote, related by a writer in the *Musical World*, for Feb. 21st, 1839, is interesting:—"After Service at S. Paul's, Mr. Attwood and Mr. Cooper the organists, met **Mr. Samuel Wesley** at the London Coffee-house for dinner. The conversation, at my instance, turned chiefly upon music; but to Wesley any other subject seemed more agreeable. After dinner it was proposed that we should accompany Mr. Cooper to the Evening Service at **S. Sepulchre's,** where there is a fine organ. It was suggested that if I were to ask Mr. Wesley to play at the conclusion of the service, he probably would. I said the request would come better from the King's organist than myself, but, as a stranger, it was urged that I was more likely to succeed. As we walked together, I said, 'Mr. Wesley, these gentlemen wish me to ask you to touch the organ at the conclusion of the service; you may be a fine organist—that I know nothing about—but I am contented with you as a philosopher and a man of letters, in whose company I have spent a pleasant day.' I saw, by a cunning leer at the corner of his eye, that I had pleased him by the remark, and the moment the service was over, with a smirk upon his countenance, he sat down, and began a noble fugue in the key of C sharp major. It was wonderful with what skill and dexterity he conducted it through the most eccentric harmonies. The *extempore* playing was his forte, in which he had no rivals"

4.—S. BARTHOLOMEW THE GREAT, SMITHFIELD.

THE old churches of London naturally divide themselves into two classes—those which escaped the Great Fire of 1666, and those which did not. Happily, the grand old Norman pile of S. Bartholomew the Great, Smithfield, belongs to the former class. The story of its foundation is a romantic one. **Rahere**, who in 1103 founded both the Priory and the Hospital of S. Bartholomew, was a *musician*. A man of humble birth, he nevertheless succeeded by his wit, humour, and minstrelsy in becoming "a welcome companion of nobles, and a guest at the Court of King Henry I." Presumably he made much money by the exercise of his many accomplishments. But, repenting him of the vanity of this kind of life, he made a pilgrimage to Rome; there dreamed a wonderful vision of S. Bartholomew, and as a result of his "conversion," returned to his native land, and founded in Smithfield this church and priory of Augustinian Canons.

The Augustinian Order being famous for its medical skill and learning, the foundation of the hospital followed as a natural sequence. By March, 1123, the Priory Church was partially completed, and the choir (which is all that now remains) was consecrated by Richard of Beauvais, Bishop of London. What we now see of S. Bartholomew's is of an older style of architecture than that of the Temple Church. In 1133 the church was finished, and King Henry II granted to the priory the privilege of holding a three days' fair for the sale of cloth in the precinct still called **Cloth Fair.** Rahere was the first prior, and occupied this exalted position for twenty-two and a half years. At the time of the dissolution of the religious houses in 1544, the priory buildings, which included the church and its cloisters, numerous monastic habitations and offices, refectories, kitchens, stables, granary, woodsheds, etc., must have occupied a considerable area. King Henry VIII sold the whole of the buildings to **Sir Richard Rich,** the man who was instrumental in the "execution" of Bishop Fisher and Sir Thomas More; but it

was arranged, after destroying the nave of the church, that the choir should be "a parish church for ever," and that the site once occupied by the nave should become the future parochial graveyard, which it still is. The original central tower having been destroyed, was replaced in 1628 at the S.W. corner of the church by the present nondescript structure of red brick. In 1830 a fire did much damage. It destroyed amongst other things the old Chapter House, which for many years previously had been incongruously used as a Dissenting Chapel. The school attached to the extraneous sect which worshipped there was at that time located in the south triforium of the church itself. It was not until 1865 that anything like a restoration was actually begun. By this time the condition of the church was deplorable; it is impossible to imagine a worse state of things. A fringe factory carried on its business in the Lady Chapel, and extending over the vaulting of the eastern ambulatory, actually usurped the east end of the church; the hideous encroachment being supported by two iron columns placed within the altar rails! A blacksmith's shop occupied the north transept, offending the ear as well as the eye. It was not until 1883 that the fringe factory was removed, but the smith's forge did not disappear until several years afterwards. What was left of Rahere's glorious church after the destructive "dissolution" may now be said to be in a state of complete restoration and repair; and no twentieth century visitor to London should miss seeing this most beautiful House of God. If it were possible to transport hither the *nave* of either Waltham Abbey or Dunstable Priory Church (from both of which the *choir* portion has disappeared), we should then have a complete church of cathedral proportions, all in the same style of architecture. Entering from Smithfield, through a fragment of a pointed arch of early XIIIth Century date (formed of receding arched ribs resting on corbels, and separated by deep hollows enriched with diagonal-leaved flowers) the churchyard is approached; here was Rahere's nave. At the end of the churchyard is the west front of the church, built at the dissolution out of the ruins of the priory. The ugly old western window has been recently replaced by some arcading, etc., which is much more worthy of the surroundings. Inside the church we are now able to see both transepts and the choir, restored to their original appearance. The organ loft occupies the place of the ancient Rood Screen, which stretched across the easternmost bay of the nave, the only one which is still left. East of that is the space under what was once the great central tower

of the church, right and left of which are the north and south transepts. Beyond is the choir and apsidal sacrarium encircled by a "processional path" or ambulatory. East of the choir is the beautiful Lady Chapel (once the fringe factory) with a crypt beneath. The crypt is now fitted up as a mortuary chapel with an altar. West of the south transept is a doorway—discovered early in 1905—leading to the cloisters, of which only two or three bays have as yet been reclaimed from centuries of secular use. An old door which had laid in the triforium, unused from time immemorial, was found to fit this doorway so perfectly that it has been fixed up once more in what was probably its original position.

The ancient monastic pulpit, which was affixed to one of the piers on the N. side of the church, remained intact until June, 1828, when it was unfortunately destroyed by the clumsiness of a workman in an attempt to remove it.

On the south side of the Choir, and occupying one of the bays of the triforium, is a semi-hexagonal oriel window, which formed a screen to the seat of **Prior Bolton** (died 1532), "the proper stall in the choir having been deserted for this more elevated and pompous seat, from which the prior could pass into and from the church without observation; so far had the Roman church departed from her own early use at the period immediately preceding the Reformation" (*Allen*). On the north side of the chancel is the beautiful altar tomb of the founder, inscribed HIC JACET RAHERUS, PRIMUS CANONICUS ET PRIMUS PRIOR HUJUS ECCLESIÆ.

In 1244, writes **Matthew Paris,** the Priory Church was the scene of a tumult, when Boniface, Archbishop of Canterbury (highly offended because he was not received with that extreme respect, which although not due to him he nevertheless expected), so violently assaulted the sub-prior, that he nearly killed him. **Dugdale** gives the annual value of the priory at the time of the dissolution as £653 15s. The ancient seal of the priory was circular, having on one side S. Bartholomew seated with the deed of foundation in his right hand, and a knife uplifted in his left; behind him an ecclesiastical edifice with finials formed of fleur-de-lys. The other side had a ship, with an octangular tower and turreted spire.

The dimensions of the church are as follows:—*Length of Choir*, 138 ft.; *presumed length of nave*, 87 ft.; *total length of church when perfect*, 225 ft.; *total width*, 84 ft.; *internal height*, 46 ft.; *height of tower*, 138 ft. **Hogarth** the painter, was baptized in the church.

An organ was erected in S. Bartholomew's Church by **Richard Bridge,** in 1731. According to **Mr. Henry Leffler,** this instrument contained :—

"Three setts of keys. Compass GG, short octaves to D in alt. Swell, Fiddle G to D.

Great (8 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Sesquialtera, IV ranks (draws in halves), 208; Trumpet, 52.

Swell (6 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Cornet, III ranks (a *new one* in the year 1800), 96; Trumpet, 32; Hautboy, 32.

Choir (4 stops)—Stop. Diap.; Prin.; (these two *by communication* from the Great); Flute, 52 pipes; Cremona, 52.

A very good organ all through."

My friend the late **Mr. J. W. Billinghurst** (formerly Vestry clerk of S. Margaret's, Lothbury), wrote concerning this organ in 1855:—"The keys are black, the sharps having a strip of white inserted. The Diapasons are *very* weak, the Cremona very fair; the effect of the Swell, *good.*" Some thirty years afterwards, Mr. Billinghurst added the following remarks:—"In 1865, when extensive restorations took place in the church, this organ was removed to Russell's factory, where it was *lost!* The church being closed for about six years, Russell died during this period, and by inadvertence the organ was sold as part of his effects." A small organ by **Gray & Davison,** was erected near the chancel when the church was re-opened for service, and this inadequate instrument gave place to the organ now over the Choir screen, which was purchased and removed hither from S. Stephen's, Walbrook, in 1885. This organ (of which the original case still remains at S. Stephen's) was built by **George England** in 1765, at a cost of about £570, and (according to **Mr. Henry Leffler**), contained the following stops :—

"3 setts of keys, GG long octaves to E. Swell to G.

Great (11 stops)—Op. Diap., 57 pipes; Stop. Diap., 57; Prin., 57; Nason, 57; 12th, 57; 15th, 57; Sesquialtera, IV ranks, 228; Mixture, II ranks, 114; Cornet to C, V ranks, 145; Trumpet, 57; Clarion, 57.

Swell (8 stops)—Op. Diap., 34 pipes; Stop. Diap., 34; Prin., 34; German Flute, 34; Cornet, III ranks, 102; Trumpet, 34; Hautboy, 34; Clarion, 34.

Choir (6 stops)—Dulciana to G, 46 pipes; Stop. Diap., 57; Flute, 57; 15th, 57; French Horn, 39; Vox Humana, 57.

A very good organ."

In 1825, **Mr. Gray** added a second Open Diapason to the Great Organ (in place of the V rank Cornet) and an octave and a half of Unison Pedal pipes with a Great to Pedal coupler. Many years afterwards the organ was

enlarged and improved by **Messrs. Hill & Son,** as follows :—

Great (11 stops)—Op. Diap. (No. 1), 8 ft.; Op. Diap. (No. 2), 8 ft.; Stop. Diap. (metal treble), 8 ft.; Prin., 4 ft.; Nason (open wood), 4 ft. [this stop is now labelled "Wald Flute"]; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, IV ranks; Furniture, III ranks; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (11 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; German Flute (metal grooved to Op. Diap. in bass octave), 8 ft.; Stop. Diap. (metal treble), 8 ft.; Prin., 4 ft.; 12th and 15th (2⅔ and 2 ft.); Mixture, IV ranks; Dble. Trumpet, 16 ft.; Oboe, 8 ft.; Trumpet, 8 ft.; Clarion, 4 ft.

Choir (9 stops)—Keraulophon, 8 ft.; Dulciana (grooved to Keraulophon in bass octave), 8 ft.; Stop. Diap. (metal treble), 8 ft.; Prin., 4 ft.; Stop. Flute (treble metal open), 4 ft.; 15th, 2 ft.; Clarinet, 8 ft., French Horn, 8 ft.; Vox Humana, 8 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Trombone, 16 ft.

Couplers (5)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.

Accessories—3 comp. peds. to Gt.; 2 ditto to Sw.

Compass—Manuals, CC to g in altissimo; Pedal, CC to f.

Since the organ has been erected in S. Bartholomew's, the Swell and Choir specifications have been altered as follows :—

Swell (12 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; German Flute, 8 ft.; Vox Angelica, 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, IV ranks; the four reeds as before.

Choir (9 stops)—Keraulophon, 8 ft.; Dulciana, 8 ft.; Hohl Flute, 8 ft.; Gamba, 4 ft.; Suabe Flute, 8 ft.; 15th, 2 ft.; French Horn, 8 ft.; Clarinet, 8 ft.; Vox Humana, 8 ft.

I played upon this organ on April 20th, 1905, and found the tone very smooth, even, and church-like in character. The difference of quality between the tone of the two Great Diapasons is most marked, but they blend well. Gray's No. 2 Diapason is a charming stop. Contrary to my expectation, the Vox Humana on the Choir Organ proved to be a very pleasant sounding stop in so large and resonant a building. I had never before played upon a Vox Humana stop placed outside a Swell-box, but the effect was certainly good. The present handsome case was added in 1893 in memory of **Mr. Frederick J. Withers,** an amateur musician, once well known in the city. The cost was defrayed by a bequest of his brother Henry.

Amongst the organists of S. Bartholomew's may be mentioned :—

Miss M. A. Williams (in 1855).

[From about that time to 1885 the post of organist was usually combined with that of parish schoolmaster.]

Mr. W. C. Ling, 1885–1888

Mr. W. A. B. Russell, Mus. B., Lond., 1888–1893.

Mr. Clifford Parker, 1893–

Mr. Charles Box, who visited S. Bartholomew's on Sunday morning, March 5th, 1882, writes thus concerning the service in his *Church Music in the Metropolis*:—"The choir consisted of twenty school children, who made good use of their voices. They were, however, overcharged with work, especially of that kind which required more delicacy of treatment than they had any idea of." At present (1905) there is a well-trained surpliced choir, and the choral service is rendered with good effect.

I am indebted to my friend **Mr. John Hope,** the Parish Clerk of S. Bartholomew's, for much of the preceding information.

5.—S. BRIDE'S, FLEET STREET.

A BRIEF sketch of the history of this church previous to the Great Fire of 1666 is thus given in the original edition (1603) of Stow's *Survey of London*: "The parish church of S. Bridges, or Bride, of old time a small thing, which now remaineth to be the choir, but since increased with a large body and side aisles towards the west, at the charges of **William Venor,** Esquire, Warden of the Fleet, about the year 1480. The partition betwixt the old work and the new (sometime prepared as a screen to be set up in the Hall of the Duke of Somerset's house at Strand) was bought for £160, and set up in the year 1557; one wilful body began to spoil and break the same in the year 1596, but was by the high commissioners forced to make it up again, and so it resteth. John Ulsthorpe, William Evesham, John Wigan, and others, founded chantries there." The abbot and convent of Westminster were patrons of the living, which in mediæval times was a rectory. There was also a vicarage founded and endowed about the year 1529, and King Henry VIII, after the dissolution of the convent at Westminster, having given the rectory and parish church of S. Bride to the new collegiate foundation of Westminster established by him, S. Bride's has continued a vicarage in the gift of the Dean and Chapter of Westminster. In 1610, the Earl of Dorset gave a piece of ground, on the west side of Fleet ditch, for a new churchyard; this was consecrated on August 2nd, 1610, by the Bishop of London (Dr. George Abbott). The old church was destroyed in the Great Fire, 1666. The present church was afterwards built in 1680 to the design of Sir Christopher Wren, and consists of a nave and side aisles, with a square tower surmounted by a lofty spire at the west, and a chancel at the east end. The choir-stalls are placed in the easternmost bay of the nave. The tower is flanked by apartments containing the stairs to the galleries which extend round three sides of the building. The church forms one of the most interesting objects in the city, as viewed from the river or its bridges; next to that of Bow Church, Cheapside, its spire is Wren's most perfect work.

This beautiful spire (completed Sept. 1703) has undergone many changes since it left its architect's hands. It was so damaged by lightning on June 18th, 1764, that no less than 85 ft. of its stonework was obliged to be taken down; it was shortened in height by 8 ft. when rebuilt. Again, in 1803, it was struck by lightning, but far less damage was done. From June 1822 to April 6th, 1823, the church underwent complete restoration at the careful hands of **Mr. Dykes.** Up to 1824, the church was completely shut in by houses, but on Nov. 14th of that year, a fire having destroyed several houses in Fleet Street, the view thus obtained of the church was deemed of sufficient interest to render a permanent opening desirable. A **Mr. John Blades** having taken the matter in hand, this great improvement was duly carried out, and the opening still exists. The dimensions of the church are, *external length*, 103 ft.; *internal length*, 99 ft.; *breadth*, 58 ft.; *internal height*, 42½ ft. The original height of the spire from the surface of the earth to the top of the vane was 234½ ft.; in 1839 it was 229 ft. high. The font was preserved from the old church; it consists of a white marble basin on a black pedestal, and bears the following inscription:—DEO ET ECCLESIÆ EX DONO HENRICI HOTHERSALL, ANNO 1615. The altar consists of a marble slab on gilded supports; it is not a wooden table. The east window is filled with a copy in stained glass of Rubens' "Descent from the cross." There are 12 bells in the tower. These are tuned in the key of D, the weight of the largest (tenor) bell being 28 cwt. The bells Nos. 3 to 12, forming a peal of ten, were made in 1710, and Nos. 1 and 2, making a peal of twelve, were cast in 1719 by Abraham Rudhall of Gloucester. The 5th and 6th bells were recast in 1736, by Samuel Knight of London. The 1st and 2nd bells were purchased with the joint subscriptions of the "College youths" and "London scholars"—afterwards "Cumberlands"—for their own practice; and were kept secured from the use of other ringing societies some time afterwards by means of a chain affixed to each bell.

There are numerous literary associations in connection with the church, **Samuel Richardson, Sir Richard Lovelace,** and others, here take their last rest; and in the churchyard Milton kept a school. S. Bride's Parish encloses old Bridewell, which still includes a prison for unruly apprentice boys, has a hospital, and educates some 250 boys and 250 girls, and was the origin probably of Bethlehem Hospital in Westminster Road. The origin of Bridewell was a palace occupied by Richard II. The ancient parish appears to have both sacred and secular rights of self-government.

S. Bride's Church is famous for its **Cecilian Celebrations.** These were choral services held on Nov. 22nd, the Feast of S. Cecilia, Patroness of Music, at which services and anthems (often composed expressly for the occasion) were impressively performed by an exceptionally large choir and orchestra of musicians. For these celebrations Henry Purcell composed his *Te Deum* and *Jubilate* in D for 1692 and Dr. Blow his for 1695. The first celebration was held in 1683. With three exceptions (1686, 1688, and 1689), these interesting musical meetings were held annually until 1703, after which they became only occasional. They were originally instituted by *The Musical Society*, the members of which, after attending the service at S. Bride's, repaired to another place (usually Stationers' Hall) where an Ode in praise of Music (written and composed for the occasion) was performed before dinner. It is greatly to be desired, that at no distant date these Cecilian Celebrations may be revived at S. Bride's; with the Guildhall School of Music within its parish boundaries, such a restoration of an ancient custom ought not to be a difficult matter.

The organ, which has fortunately preserved its original position in the West gallery of the church, was built by **Renatus Harris.** Its specification is thus given by **Mr. Henry Leffler** in 1800:—

"3 setts of keys from GG to D, short octaves. Swell from F.
Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, III ranks, 156; Mixture, II ranks, 104; Cornet from C, V ranks, 135; Trumpet, 52.
Swell (6 stops)—Op. Diap., 34; Stop. Diap., 34; Prin., 34; Cornet, III ranks, 102; Trumpet, 34; Hautboy, 34.
Choir (5 stops)—Stop. Diap., 52; Prin., 52; Flute, 52; 15th, 52; Vox Humana, 52."

The richly carved case is adorned with figures of fame, mitres, crowns, &c.

Mr. J. W. Billinghurst, who saw the organ on August 20th, 1854, states that the manuals had black keys for white, and white for black, and that the specification stood as follows:—

"**Great,** GG to E (8 stops)—Op. Diap.; Stop. Diap.; Prin.; 12th; 15th; Sesquialtera; Mixture; Trumpet.
[The original five-rank Cornet seems to have disappeared.]
Swell, Tenor C to E (7 stops)—Dble. Diap; Op. Diap.; Stop. Diap. Prin.; Sesquialtera; Trumpet; Hautbois.
Choir, GG to E (5 stops)—Stop. Diap.; Prin.; Flute; 15th; Cremona.
[The original Vox Humana seems to have been re-named.]
Pedal, GG to C (1 stop)—Unison pipes, large scale.
Couplers (2)—Sw. to Gt.; Gt. to Ped.
No composition pedals."

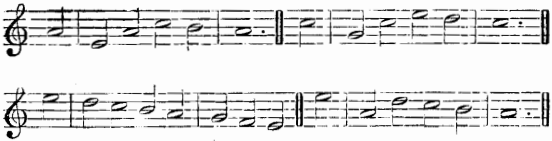
In 1871, **Messrs. J. W. Walker & Sons** cleaned and repaired the organ, replacing the old Great Trumpet with a new one, putting in new keyboards, and giving additional "knee-room" to the player by placing the bellows farther back. The organ was in this year tuned to Equal Temperament. In 1875 the same firm replaced the Great 12th with a Harmonic Flute, 4 ft. In 1886 the organ was rebuilt by **Messrs. Gray & Davison** to a plan revised by the present organist, **Dr. E. H. Turpin,** who took office two years afterwards. This scheme (which includes some of the original work of Renatus Harris) is remarkable for the large amount of 8 ft. work which it contains. At present the organ possesses the following stops :—

Great (10 stops)—Dble. Op. Diap., 16 ft.; Large Op. Diap., 8 ft.; Small Op. Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft.; Harm. Flute, 4 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, II ranks; Trumpet, 8 ft.
Swell (11 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Echo Diap., 8 ft.; Salicional, 8 ft.; Voix Célestes, 8 ft.; Harm. Flute, 4 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, III ranks; Oboe, 8 ft.; Cornopean, 8 ft.
Choir (7 stops)—Stop. Diap., 8 ft.; Dulciana, 8 ft.; Keraulophon, 8 ft.; Flute, 4 ft.; Prin., 4 ft.; Piccolo, 2 ft.; Clarinet, 8 ft.
Pedal (3 stops)—Contra Bourdon, 32 ft.; Bourdon, 16 ft.; Op. Diap., 16 ft.
Couplers (7)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.; Sw. to Gt. (Super 8ve); Ped. 8ve coupler.
Accessories—3 comp. peds. to Gt.; 2 comp. peds. to Sw.; 2 ped. couplers; Tremulant to Sw.; Blower's signal.
Compass of Manuals—CC to G.

The names of the following musicians occur in the list of organists of S. Bride's Church :—

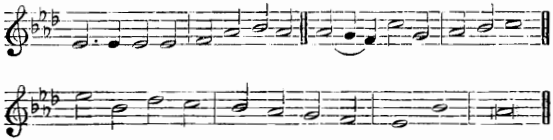
John Weldon, 1726 (died 1736).
Samuel Howard, Mus D., Cantab., 1769 (died 1782).
Dr. Mather (blind), who held the post for many years, and died in 1854.
Walter Bond Gilbert, Mus. D., Oxon., F.R.C.O. (for a short time).
Mr. Reynolds, 1854.
Mr. Ernest Kiver, 1882.
Mr. John D. Codner (afterwards organist of S. David's Cathedral).
Edmund Hart Turpin, 1888, Mus.D., Cantuar, F.R.C.O.

Of these, **John Weldon** was the pupil of Henry Purcell, and was also organist and composer to the Chapel Royal. He was the writer of some thirty-seven anthems, many of which are sung at the present day, notably "In Thee, O Lord," "Hear my crying," "O praise God in His holiness." His solo anthems were written for the counter-tenor singer, John Elford. Several of his chants also remain in constant use to this day. **Dr. Howard** is well known as the author of the S.M. Hymn Tune called S. Bride's :—



This appeared for the first time in Riley's *Parochial Harmony* (1762), where it is set to Psalm 130, New Version, and headed "S. Bridget's Tune, by Mr. Sam Howard."

Dr. Turpin is the well-known genial hon. sec. of the Royal College of Organists, and Warden of Trinity College, London. He, too, is the composer of a great quantity of music, and is the author of the well-known tune "Mansfield" sung to the hymn "On the Resurrection morning":—



which, like his predecessor's tune "S. Bride's," is likely to go down to an admiring and remote posterity. Dr. Turpin was married at S. Bride's on May 2nd, 1905, to Miss Hobbs, who for many years had been a most ardent church-worker in the parish. There is now (1905) a surpliced choir in the church, and a good choral service is rendered; but on Sunday, January 29th, 1882, when **Mr. Charles Box** visited the church, although the Lord Mayor and Corporation were present, there was "no choir except a goodly array of charity children who surrounded the organ and sang Boyce's Te Deum and Jubilate in A. The psalms were *read*, but the glorias were chanted."

I am indebted to my old friend Dr. Turpin for much valuable assistance in preparing the above account of S. Bride's, Fleet Street.

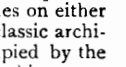
6.—CHRIST CHURCH, NEWGATE STREET.

WITH the removal of **Christ's Hospital** to its far more suitable position at Horsham in Sussex, **Newgate Street** lost its most characteristic feature. The break in the endless succession of shops, the row of trees with their fresh green foliage behind the tall iron gates and railings, the playground beyond with its lively groups of blue-coated yellow-stockinged boys, the fine old Gothic hall in the background; nearly all of these once familiar sights have disappeared. Little is left but the old Parish Church where the boys used to worship every Sunday, and where they were wont to assemble for certain other religious observances more particularly connected with their school life. Christ Church still rears its stately steeple above the houses on the North side of that busy thoroughfare, Newgate Street; yet who beholding it in its present state of desolate seclusion would ever dream that it occupies only a comparatively small portion of a much more extensive site, upon which, five or six hundred years ago, there stood a magnificent monastic church of cathedral proportions; its vaulted roof resounding with the music of several "Choir offices" sung there daily, and its pavement covering the sleeping dust of many royal persons, dignified ecclesiastics, barons, knights, squires and dames of high degree? This great church of the Greyfriars or Franciscans was still in existence when **Stow** published his *Survey of London* in 1603. He states that about the year 1225, "William Joyner built the choir; Henry Walls the body of the church [nave]; Walter Pottle (alderman) the chapter house; Gregorie Rokesley the dormitory; Bartholomew of the Castle made the refectory; Peter De Heliland made the infirmary; Bevis Bond, king of heralds, made the study, &c. Queen Margaret (second wife of Edward I), began the choir of a new church in 1306. John Britaine, Earl of Richmond, built a new nave; the famous Richard Whittington, Lord Mayor of London, founded the library in 1429—this last a great room 129 ft. by 31 ft. Some idea of the size of the church may be formed from the dimensions as given by Stow—*length*, 300 ft., *breadth*, 89 ft., *height* (from pavement to roof), 64 ft. 2 inches. In other words, it was within a few feet of the length of Rochester Cathedral, it was wider than Winchester, Ely, Durham or Salisbury

Cathedrals, and within 2 ft. of the height of the nave of Worcester Cathedral. The new church was consecrated in 1325, and at the suppression of the religious houses in 1538, was valued at £32 19 0! After its surrender to King Henry VIII, the church was closed for eight years, and applied to secular uses, but in 1546 it was reopened for Divine Service under its present name, Christ Church. Six years later, in 1552, the "Greyfriars house" was repaired and set apart for the reception of *poor fatherless children;* this was the origin and foundation of **Christ's Hospital,** or Blue Coat School, now located in handsome new buildings at Horsham.

Stow gives a long list of monuments in old Christ Church; 33 in the choir, 8 in All Hallows Chapel, 12 in the Lady Chapel, 35 in the Apostles' Chapel, 18 between the choir and the high altar, 23 in the nave, all bearing the names of distinguished people, men and women of renown; and he states that "five times so many more have been buried there." This large and beautiful church perished entirely in the Great Fire of 1666, after which only the choir was rebuilt with a tower and spire at the western end. There was no tower to the old church. The pavement of the original choir still remains, though gravestones are inserted in it here and there; it consists of lozenge shaped pieces of red and grey marble, which have been recently polished with excellent effect. The present church consists of a nave separated from its aisles on either side by five colums of the "composite" order of classic architecture. Over the aisles are galleries once occupied by the boys of Christ's Hospital, and still remaining (1905) in empty desolation, only used upon very exceptional occasions. The eastern end of the church has been recently converted into a quasi-chancel, and fitted with modern choir stalls, made out of some old Wren pews. The organ still occupies its original place in the West Gallery. **Mr. Henry Leffler,** writing in 1800, gives the specification as it then stood as follows:—

"Built by **Renatus Harris** in 1690.

3 setts of keys. Short Octaves from GG to D. Swell down to Middle C.
Great (10 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Sesquialtera (III ranks up to D  , then II ranks to top) 144 pipes; Furniture (III ranks up to Middle C, then II ranks to top) 130 pipes; Cornet (to C), V ranks, 135 pipes; Trumpet (down to Middle C, *the Bass has been stop'd* up) 27 pipes.
Swell (5 stops)—Op. Diap., 27; Stop. Diap., 27; Trumpet, 27; Hautboy, 27; Cornet (*draws, but does not speak*).
Choir (5 stops)—Stop. Diap., 52; Prin., 52; Flute, 52; 15th, 52; Vox Humana (down to Treble C), 27 pipes.

The original organ (like many others by Renatus Harris) probably consisted of Great and Choir organs only.

The organ was rebuilt by **Messrs. Elliott & Hill** early in the XIXth Century, and in 1835 it was entirely remodelled by Mr. Hill, when all the manuals were reconstructed to the CC compass, under the direction of **Dr. Gauntlett,** to the following specification :—

Great (13 stops)—Dble. Op. Diap., 16 ft.; Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Sesquialtera, V ranks, 2 ft.; Mixture, V ranks, $1\frac{2}{3}$ ft.; Doublette, II ranks, 2 ft.; Double Trumpet, 16 ft.; Posaune, 8 ft.; Clarion, 4 ft.

Swell (11 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flageolet, 4 ft; 15th, 2 ft.; Mixture, V ranks, $1\frac{3}{5}$ ft.; Horn, 8 ft.; Trumpet, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Choir (5 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Stopped Flute, 4 ft. tone; 15th, 2 ft.

Pedal (10 stops)—Great Diap., wood, 16 ft.; Op. Diap., wood. 16 ft.; Op. Diap., metal, 16 ft.; Prin., 8 ft.; 12th, $5\frac{1}{3}$ ft.; 15th, 4 ft.; Sesquialtera, VI ranks; Mixture, V ranks; Posaune, 16 ft; Clarion, 8 ft.

Couplers (6)—Sw. to Gt.; Sw. to Ch.; Ch. to Gt.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.

Compass—*Manual*, CC to f^a in alt. Pedal organ, CCC to CC, *one octave only*. Pedal Clavier, CCC to Fiddle G, two octaves and a half.

It is in connection with this organ, when quite a newly constructed instrument of only two years standing, that Christ Church, Newgate Street, has acquired musical associations which will always render its very name a memorable one to organists. The story of the wind going out of the organ at S. Paul's Cathedral, during the performance of Bach's A minor fugue by **Felix Mendelssohn Bartholdy,** on Sunday, September 10th, 1837, is as well known as it is well authenticated. But its sequel is, perhaps, not so widely known. It became noised abroad, amongst the disappointed listeners at the Cathedral, that Mendelssohn intended paying a visit to the fine organ at Christ Church on the following Tuesday morning, September 12th, and accordingly a large congregation assembled in that church to hear the Bach fugue again, but this time without interruption. Amongst this congregation was the veteran **Samuel Wesley.** His daughter Eliza, who accompanied him on this occasion, told the present writer, that on the way to the church, her father (who was most anxious to hear Mendelssohn play) said to her, "Do you say this young man plays more finely than **Adams?** I think Adams has the finest finger in Europe!" She answered, "He is considered to play more in your style than in that of any other organist; and I

hope you will play too." "I will do as well as I can," was his reply, "I have thought of my subject." When Mendelssohn began to play, Wesley turned to his daughter and said, "This is transcendent playing! do you think I dare venture after this?" Mendelssohn seems to have been in great form that morning, and played no less than six extemporaneous fantasias in the grandest possible style. When he had finished, Samuel Wesley was induced to sit down to the organ. It was the last time he ever touched a musical instrument in public. The scene—as we picture the grey-headed veteran manipulating the heavy keys, at first with feeble touch, but gradually with greater vigour as the flame of his divinely-inspired genius once more kindled within him, and leaped forth with undiminished brightness—is affecting in the extreme. When Wesley had finished what was—to him—a veritable *Nunc Dimittis*, Mendelssohn, who had stood by his side in rapt attention, complimented him upon the excellence of his performance in no measured terms. But the old man shook his head and smiled, "Ah, Sir! you have not heard me play; you should have heard me forty years ago!" On his return home, Samuel Wesley hung his hat on the last peg in the hall saying, "I shall never go out again alive." Nor did he. On the evening of October 11th, a month after his visit to Christ Church, Newgate Street, he breathed his last.

In 1867 the organ was entirely reconstructed by **Messrs. Hill & Son,** when the following changes were made:—

Great—The two Mixture stops were re-named *Tierce* Mixture (V Ranks); *Larigot* Mixture (V Ranks).
Choir (8 stops)—Op. Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Lieblich Flute, 4 ft.; Stopped Flute, 4 ft. tone; 15th, 2 ft.; Clarinet, 8 ft.
Pedal (11 stops)—Sub-Bourdon, 32 ft. tone; Op. Diap., wood, 16 ft.; Op. Diap., wood, 16 ft.; Op. Diap., metal, 10 ft.; Stop. Diap., wood, 16 ft. tone; Prin., 8 ft.; 12th, 5⅓ ft.; 15th, 4 ft.; Mixture (V Ranks); Posaune, 16 ft.; Clarion, 8 ft.
Accessories—Six comp. peds., 3 to Gt., 3 to Sw. In this rebuild the 12th of the Ped.-organ was all that was left of the former *six*-rank Sesquialtera. The speaking compass of the Ped.-organ was extended from one octave only, to Tenor F.

Since the appointment of the **Rev. E. H. Pearce,** M.A., as vicar, the organ has been much improved. In 1900, the choir organ was enclosed in a swell box, and a Tremulant was added to the Swell.

The following specification of the organ as it stands at present has been kindly supplied to me by ***Mr. Stanley Marchant,*** organist of Christ Church:—

Compass—Both Manuals and Pedal go to F.

Great (13 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Harm. Flute, 4 ft.; Prin., 4 ft.; 15th, 2 ft.; 12th, 3 ft.; Tierce Mixture, 5 ranks; Larigot Mixture, 5 ranks; Dble. Trumpet, 16 ft.; Posaune, 8 ft.; 8ve Posaune, 4 ft.

Swell (11 stops)—Dble. Dulciana, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Flageolet, 4 ft.; 15th, 2 ft.; Mixture de cinq; Hautbois, 8 ft.; Trumpet, 8 ft.; Corno, 8 ft.; Clarion, 4 ft.

Choir (9 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Dulciana, 8 ft.; Prin., 4 ft.; Lieblich Flute, 4 ft.; Flute, 2 ft.; 15th, 2 ft.; Clarinet, 8 ft.; Orchestral Oboe, 8 ft.

Pedal (10 stops)—Bass Bourdon, 32 ft.; Open wood, 16 ft.; Montre, 16 ft.; Bourdon, 16 ft.; Prin., 8 ft.; 15th, 4 ft.; 12th, 6 ft.; Larigot Mixture, 5 ranks; Trombone, 16 ft.; 8ve Trombone, 8 ft.

Couplers (6)—Sw. to Gt.; Ch. to Gt.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Ch.

Accessories—Tremulant to Sw.; 3 comb. peds. to Sw.; 3 ditto to Gt.; Gt. to Ped. on and off by ped.; both Sw. and Ch. in boxes.

The blowing is electric.

Amongst the organists of Christ Church may be mentioned :—

Jonathan Battishill (died 1800), who held also the organistship of S. Clement's, Eastcheap.
Mr. Davis.
Mr. J. T. Harris (Evening Lecture only).
Henry John Gauntlett, Mus.D., Cantuar, 1836.
Joseph Thomas Cooper, F.R.A.S., died 1879.
Charles Joseph Frost, Mus.D., Cantab., F.R.C.O., 1880-1884.
George Cooper, Junr.
A. E. Thorne, B.A., Cantab.
Stanley Marchant.

Mr. Charles Box, who visited Christ Church on Sunday morning, May 14th, 1882, writes :—"By far the greater portion of the worshippers consisted of Christ's Hospital Scholars or 'Blue Coat Boys.' These put plenty of volume into the singing, which was purely of a congregational stamp. As the chants and hymns were easy and well selected, everybody could join in them, and there must have been very few who did not." At present (1905) there is a well trained surpliced choir who sing a good Choral Service every Sunday.

7.—S. GILES', CRIPPLEGATE.

THIS beautiful old church—which happily escaped the Great Fire of 1666—stands at the South-west corner of Fore Street, facing Red Cross Street. Its fine tower is an interesting feature when viewed from the Moorgate Street end of Fore Street.

The Saint to whom the church is dedicated was born at Athens, and was abbot of Nismes in France. He is the patron saint of *cripples*, and his Feast Day occurs in our Church Kalendar, on Sept. 1st. The foundation of the church dates back to about 1090—its founder's name was **Alfune.** Writing in 1598, **John Stow** says:—"Without the postern of Cripplegate (a place so called from cripples begging there) first is the parish Church of S. Giles, a very fair and large church, lately repaired; after that the same was burnt in the year 1545 (the 37th of Henry VIII); by which mischance the monuments of the dead in this church are very few: notwithstanding, I have read of these following:—" [he mentions as many as forty-six, but they are all forgotten names]. Stow goes on to say, "there was in this church of old time a fraternity or brotherhood of Our Blessed Lady, or Corpus Christi, and S. Giles, founded by **John Belancer,** in the reign of Edward III, the 35th year of his reign." The patronage of the church was originally in private hands, until it descended to one **Alemund,** a priest, who granted the same (after his death, and that of Hugh, his own son) to the Dean and Chapter of S. Paul's, whereby they became not only ordinaries of the parish, but likewise patrons of the vicarage from that time to the present.

The plan of the building consists of a nave and side aisles, with a large square tower at the west end of the nave, and a north porch. The Chancel was destroyed in the bad old times which followed the Reformation, and a public house was erected on its site. Upon the expiration of its lease some years ago this tavern was pulled down, but the site was not restored to the church; it is still occupied by a secular building, and in consequence, the high altar stands in a mere recess at the east end of the nave, with its XVIIIth century classical wooden screen behind it. The north side of the church was (until quite recently) nearly concealed by the **Quest-house,** an ugly modern building in debased Gothic

79472

style, which completely covered the porch; this excrescence is now happily removed, and in its place is a pleasant grass plot, upon which a statue of **Milton** was erected last year (1904), at the expense of Mr. John James Baddeley, Deputy of the ward of Cripplegate without. In a niche over the North porch is a beautiful figure of S. Giles in his abbot's robes.

The interior division between the nave and aisles is made by seven pointed arches, which were evidently not destroyed by the fire of 1545, as their style and workmanship belong to a period anterior to that date. Another relic of old S. Giles was found some time ago in the east end of the north wall of the present church—a Purbeck marble door step of XIth century date. On the north side of the entrance to the choir is a pavement stone recording the fact that John Milton was buried "near this spot." On the fourth pillar from the west on the north side was originally affixed the monument to **John Milton;** this consists of a well-executed bust of the poet, under which is a tablet bearing the following inscription :—

JOHN MILTON,
Author of Paradise Lost.
Born Dec., 1608.
Died Nov., 1674.
His Father, JOHN MILTON,
Died March, 1646.
They were both interred in this Church.
SAMUEL WHITBREAD, *posuit* 1793.

This monument is now more appropriately placed under a handsome Gothic canopy on the south wall of the church, immediately opposite the entrance from the north porch. A beautiful stained glass window in the north aisle thankfully commemorates the preservation of the church from fire on Nov. 19th, 1897.

Among the registers of marriages in S. Giles' Church appears the following: "1620, Aug. 22, **Oliver Cromwell** and **Elizabeth Boucher."** Among the interments occurs the following: "Lordship; **John Milton,** gentleman, buried Nov. 12th, 1674; consumption; chancel." Milton was born in Bread Street, and resided in Jewin Street, Aldersgate Street, and afterwards in Artillery Walk, where he died. A monument on the wall of a house in Bread Street at the corner of Watling Street, which covers the site of All Hallows Church (where Milton was baptized), still commemorates the poet's connection with the spot. **John Fox,** the author of the *Book of Martyrs*, was buried in S. Giles' Church in 1587, "non sine lachrymi," to quote the inscription on the plain slab at the west end of the north aisle erected to his memory. **Bishop Andrewes** was vicar in 1587. **Sir Martin Frobisher** (Navigator) was

buried here in 1594, and **John Speed** (the historian), found here his last resting place in 1629. In the parish lived and died, April 26th, 1731, **Daniel Defoe,** Author of "Robinson Crusoe." In the south-west corner of the spacious old churchyard is a portion of the ancient (Roman) city-wall. The dimensions of the church are as follows: *length*, 114 ft.; *breadth*, 63 ft.; *height*, 42 ft.; *height of tower*, 122 ft. There are twelve bells in the tower.

The organ originally erected in a west gallery by **Renatus Harris** in 1680, is thus described by **Mr. Henry Leffler,** who wrote between 1800–1810:—

"Three setts of keys from GG to E short octaves. Swell down to G.
Great (13 stops)—Op. Diap., 54 pipes; Op. Diap. [new one added by **Hugh Russell** (some say by **England**) in 1791], 54 pipes; Stop. Diap., 54; Prin., 54; 12th, 54; 15th, 54; Tierce, 54; Larigot, 54; Sesquialtera, IV ranks, 216; French Horn [to D], 39; Trumpet, 54; Clarion, 54; Cornet, IV ranks [to C], 116.
Swell (6 stops)—Op. Diap., 34 pipes; Stop. Diap., 34; Prin., 34; Cornet, III ranks, 102; Trumpet, 34; Hautboy, 34.
Choir (5 stops)—Two "by communication," viz., Op. Diap.; Stop. Diap.; Prin., 54 pipes; Flute, 54; Vox Humana, 54.
The Chorus is very noisy, but not very musical. Salary £30."

In Malcolm's *Londinium Redivivum*, Vol. 3, p. 274, we find the following curious extract from the parish books:—"1672. **Mrs. Charnock** shall have thanks given her for her affection in bestowing a faire organ upon the parish church of S. Giles: and that some convenient place shall be found for setting it up."

Dr. Rimbault states that the organ was rebuilt by **Abraham Jordan. Mr. J. W. Billinghurst,** writing on June 24th, 1855, says, "the organ was rebuilt with considerable additions and improvements by **John Gray** (at an expense of £250) in 1840, who added pedal pipes. Considerable alterations since; in 1850 Gray added a separate wind supply for the pedal pipes. The organ now (1855) is as follows:—

Great (GG with ♯ to E, 13 stops)—Op. Diap., No. 1; Op. Diap., No. 2; Stop. Diap.; Prin; 12th; 15th; Tierce; Larigot; Sesquialtera; Trumpet; Horn; Clarion; Clarabella (in place of Cornet).
Swell (Tenor C to E, 9 stops)—Dble. Diap.; Op. Diap.; Stop. Diap.; Prin.; 15th; Sesquialtera; Trumpet; Hautbois; Clarion.
Choir (GG with ♯ to E, 5 stops)—Op. Diap.; Stop. Diap.; Prin.; Flute; Cremona.
Pedal (CCC to E, 2⅔ octaves, 1 stop)—Op. Diap., wood 16 ft. (very large scale).
Couplers (5)—Gt. to Ped. (unison from GG); Ch. to Ped; Ped. 8ve coupler; Sw. to Gt.; Ch. to Gt. (sub-8ve).
Accessories—3 comp. peds. to Gt.; 2 ditto to Sw.
I liked the general tone, and also the solo qualities amazingly."

The organ was tuned to equal temperament in 1864. In a subsequent note, Mr. Billinghurst states that the organ was

afterwards rebuilt by **Messrs. Gray & Davison** (in 1879), and placed at the east end of the north aisle, when the handsome old case was discarded. He adds, "the organ, though a fine one, is now somewhat hard in tone." A new organ, the one now (1905) in use, was built by **Messrs. J. W. Walker & Sons** in 1899 to the following specification :—

Compass—Manuals, CC to A, 58 notes; Pedal, CCC to F, 30 notes.

Great (9 stops)—Dble. Diap., 16 ft.; Op. Diap. (large), 8 ft.; Op. Diap., 8 ft.; Wald Flute, 8 ft.; Prin., 4 ft.; Harm. Flute, 4 ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.

Swell (9 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Echo Gamba (Lieblich Bass), 8 ft.; Voix Celeste (tenor C), 8 ft.; Prin., 4 ft.; Mixture, III ranks; Horn, 8 ft.; Oboe, 8 ft

Choir (5 stops)—Gamba, 8 ft.; Dulciana, 8 ft.; Lieblich Gedackt, 8 ft.; Suabe Flute, 4 ft.; Clarinet, 8 ft.

Pedal (4 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Prin., ml., 8 ft.; Flute (lowest 18 notes from Bourdon), 8 ft.

Couplers (8)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.; Sw. 8ve; Sw. Sub-8ve; Sw. Unis. off.

Accessories—3 comp. peds. to Gt. and Ped.; 3 comp. peds. to Sw.; 1 dble.-acting Ped. controlling Gt. to Ped. Coupler; Tubular Pneumatic Action to Manuals, Pedals and Draw-stops; Trem. to Sw.

In order to preserve the view of some important mural monuments, a large excavation 8 ft. deep has been made at the east end of the south aisle in which the organ has been placed. The Pedal pipes are arranged horizontally beneath the floor of the aisle, and the manual soundboards are considerably below the floor level of the church. The console is at the western end of the organ, the player facing east, thus obtaining an excellent view of his choir. A large blowing chamber under the north aisle accommodates the hydraulic engines and the feeders. The wind is conveyed across the church through a tunnel under the chancel. The hydraulic engines are by Messrs. Watkins & Watson, the power being derived from the London Hydraulic Power Company's main at 700 lbs. pressure to the square inch. The tonal result of this somewhat unusual arrangement of the organ is most satisfactory. Parts of the old case are preserved in this instrument.

Amongst the organists of S. Giles', may be mentioned :—James Brookes, 1682, organist and sexton; William Miller, 1832–1873 (first organist of the Sacred Harmonic Society); William Miller (his son), 1873; B. Jackson, organist of the People's Palace (the present organist).

Mr. Charles Box, who visited S. Giles' Church, Cripplegate, on Sunday morning, Nov. 6th, 1881, found a surpliced choir and a hearty congregational service. The services at the present time (1905) are efficiently maintained upon the same broad and common-sense lines.

8.—S. LUKE'S, OLD STREET.

ST. LUKE'S, Middlesex, is an interesting example of an *early suburban* church. In the first decades of the XVIIIth century, public attention was drawn to the necessity of providing additional churches for the growing populous districts which were then rapidly springing up outside the old City boundaries. As far back as 1711, a committee was appointed by S. Giles', Cripplegate, to consider the proposed erection of one or more churches in that parish. *Two* new churches were deemed desirable, but eventually it was decided to build *one*, and accordingly in 1732, S. Luke's (one of fifty churches sanctioned by Queen Anne's Parliament to meet the need of additional accommodation for public worship in and around London) was built in Old Street, in the "Lordship" or "Manor" of Finsbury. The architect was **James*** (a pupil of Gibbs) who also designed S. George's, Hanover Square; but topographers, as a rule, only refer to S. Luke's in order to ridicule it. One says he mentions it only "to call attention to the steeple, which is in the form of a fluted obelisk." "A master stroke of absurdity" writes another critic in reference to the same monstrosity. A third writer (J. P. Malcolm in *Londinium Redivivum*, Vol. IV, p. 21) describes the church as consisting of "four plain walls, with a pedestal at the west end by way of a tower, on which the architect has elevated a clumsy imitation of an Egyptian obelisk—one of the most hideous outlines in their fantastic style of building." No writer has yet explained why, with so advantageous a site at his disposal, the architect did not exhibit greater taste and propriety in his design for so important a church. Is it possible that his artistic fancy was curbed and restrained by a scarcity of funds?

S. Luke's, Middlesex, was divided from S. Giles', Cripplegate, by a special Act of Parliament, which made the new parish as free from the old one as though it had never formed a portion thereof. In 1726, the Rev. Dr. Nichols, who was Vicar of S. Giles', was instituted as Rector of S. Luke's; and he held the two livings until his death in 1774. In 1732 the vestries of the two parishes became separate bodies.

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* Some authorities state that Dance was the architect.

The church was consecrated on S. Luke's Day, October 18th, 1733, by the Rt. Rev. Dr. Hare, Bishop of Chichester and Dean of S. Paul's. It is said that six thousand people were present at the first funeral which took place in the churchyard, when, in the month of November in the year of consecration, the widow of Sir Robert Johnston, a naval commander of the time of George I, was buried. **William Caslon,** a well-known printing type-founder, lies buried in this churchyard.

At the time when S. Luke's was consecrated, a great deal of the parish was vacant land; Finsbury Square was not begun until 1777, and was scarcely finished by the end of the century. The foundation stone of S. Luke's Hospital was not laid until July 20th, 1782. The ground upon which the church stands was found to be of so swampy a character that, at the time of the erection of the building, a number of piles had to be driven in, and stout beams laid upon them; upon these beams the walls of the church rested. As long as the beams and piles remained in a moist condition, they were preserved, but when (by the sinking of wells, and the making of a sewer in Old Street) the water was drawn away, these wooden foundations fell into decay; and by the year 1877 the safety of the building was so much endangered, that it became necessary to underpin the walls. This was done at the S.E. corner with concrete; the workmen having to go down 30 ft. below the surface to secure a solid foundation.

For many years after its separation from the mother-parish of S. Giles', Cripplegate, S Luke's was inhabited by a well-to-do church-going population. The *Journal* of the **Rev. John Wesley,** M.A., founder of the Society of People called "Methodists," contains some interesting mention of the church and its congregation. He frequently occupied the pulpit at S. Luke's. Thus we read:—

Vol. I, p. 266. *Sunday 3rd Aug.*, 1740. "At S. Luke's, our parish church, was such a sight as, I believe, was never seen there before; several hundred communicants, from whose very faces one might judge that they indeed sought Him Who was crucified"

Vol. IV, p. 134. *Sunday 29th Dec.*, 1778. "I was desired to preach a charity sermon in S. Luke's Church, Old Street. I doubt whether it was ever so crowded before; and the fear of God seemed to possess the whole audience. In the afternoon I preached at the New Chapel [that in the City Road, opposite the Artillery Ground], and at seven in S. Margaret's, Rood Lane; full as much crowded as S. Luke's. Is then the scandal of the Cross ceased?"

Vol. IV, p. 310. *Sunday, Nov. 27th*, 1785. "As soon as I had concluded my sermon at the new chapel, I hastened away to preach at S. Luke's, one of the largest parish churches in London. It was thoroughly filled, as it was seven years ago, when I preached there before. God enabled me to speak strong words on the Epistle for the day [Advent Sunday]; and I believe some felt it was now 'high time to awake out of sleep.'"

Vol. IV. p. 458. *Sunday, Dec. 27th*, 1789. "I preached in S. Luke's, our parish church, in the afternoon, to a very numerous congregation, on 'The Spirit and the Bride say, Come.' So are the tables turned, that I have now more invitations to preach in churches than I can accept of."

The Rectors of S. Luke's have been :—

Dr. W. Nichols, 1726-1744.
H. Wareing, 1744-1795.
Dr. Farmer, 1796-1813.
Trefusis Lovell, 1813-1846.
John Saunders, 1846-1873.
Walter Guppy Abbott, 1874-1897.
Prebendary G. H. Perry, 1897 ——.

Portraits of the first two rectors still hang in the vestry of the church; that of the Rev. H. Wareing was painted by himself. The continual extension of the metropolis on every side was bound to materially alter the residential character of a parish so near the City as S. Luke's. At the time of the institution of the **Rev. W. G. Abbott,** in 1874, the church-life of the district had reached a very low ebb indeed. Speaking at a meeting held in Salisbury on July 5, 1875, Mr. Abbott said :—"S. Luke's is the mother church of a large parish which numbers over 54,000 people. The parish has been subdivided; new districts have been formed; but still, the small territory, as the Ecclesiastical Commissioners term it, which has been left to myself—a territory around which I can walk in twenty minutes—contains at least 14,000 souls. Failing health and old age prevented the late incumbent from doing much work amongst his people; and then the old parish church, with its high pews, affords most insufficient accommodation for the poor. The parish, too, has been changing its character. Respectable, well-to-do people have, by degrees, gone to live in the more distant suburbs. They are not in town on Sundays, and consequently the old high backed pews remain unoccupied. . . . It is a terrible thing, as one passes through the crowded streets, knowing that every house teems with human beings, to reflect that the great majority of those around, care little or nothing for their souls." During the twenty-three years of his incumbency, it was Mr. Abbott's privilege to restore the attendance at the

services in S. Luke's Church to very nearly the crowded condition described in the Rev. John Wesley's *Journal*. In 1877, by dint of great exertion, he restored not merely the external structure of the church, but greatly beautified the interior as well, under the direction of **Sir Arthur Blomfield** as architect. The old high backed pews were demolished; the altar was well elevated; a quasi-chancel was formed, furnished with proper choir stalls; and the windows were filled with stained glass. Bright hearty choral services (in which the congregation took their part) were instituted, and a daily celebration of the Holy Eucharist was established. Since the appointment of the **Rev. Prebendary G. H. Perry** as rector, much further improvement has been made. A beautifully arranged side chapel, for early celebrations and occasional services, has been formed under the gallery in the south-east corner of the church, in which there is a properly vested altar, etc. **Mr. Charles Box,** who attended service on Sunday morning, Dec. 16th, 1883, writes thus of S. Luke's in his *Church Music in the Metropolis*:—"Prayers intoned. A surpliced choir of 24 voices. The singing throughout the service was of a congregational cast, and well supported by a powerful organ, and a Mus. Doc. as organist."

The organ, which was presented to the parish in 1733 by Mr. Buckley, a brewer, of Old Street, was built by **Jordan & Bridge.** The original specification is given thus by **Mr. Henry Leffler:**—

"3 setts of keys, from GG to D. Swell to fiddle G, short octaves.

Great (10 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; 17th, 52; Sesquialtera, IV ranks, 208; Cornet to C♯, V ranks, 130; Trumpet, 52; Clarion, 52.

Swell (6 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Cornet, III ranks, 96; Trumpet, 32; Hautboy, 32.

Choir (6 stops)—Three "by communication" from the Great, viz., Op. Diap., Stop. Diap., Prin.; Flute, 52; 15th, 52; Cremona, 52.

A very fine organ. Salary £30."

In 1844, the organ was "remodelled, and almost entirely reconstructed" by **Messrs. Gray & Davison,** under the direction of **Mr. Henry Smart,** the then organist:—

Great (14 stops)—Sub-8ve stopped, 16 ft. tone; Prin. Open, 8 ft.; Prin. Open, 8 ft.; Stop. Prin., 8 ft. tone; 8ve, 4 ft.; Piccolo Flute, 4 ft.; 12th, 3 ft.; 15th, 2 ft.; Ottavina, 2 ft.; 17th, $1\frac{5}{6}$ ft.; Sesquialtera, II ranks, $1\frac{1}{3}$ ft.; Mixture, II ranks, $\frac{2}{3}$ ft.; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (9 stops)—Sub-8ve stopped, 16 ft. tone; Prin., 8 ft.; Concert Flute, 8 ft.; 8ve, 4 ft.; 15th, 2 ft.; Sesquialtera, III ranks, $1\frac{3}{4}$ ft.; Hautboy, 8 ft.; Cornopean [the gift of certain ladies of the parish], 8 ft.; Clarion, 4 ft.

Choir (7 stops)—Stopped Flute Treble, 8 ft. tone; Stopped Bass, 8 ft. tone; Dulciana, 8 ft.; 8ve, 4 ft.; Flageolet, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.

Pedal (2 stops)—Grand Prin., 16 ft.; Grand 8ve, 8 ft.

Couplers (5)—Sw. to Gt.; Sw. to Gt. sub-8ve; Sw. to Gt. super-8ve; Gt. to Ped.; Ch. to Ped.; Sw. to Ped. [The sub super-8ve couplers were introduced for the first time into an English church organ.]
Accessories—6 composition peds. to Gt.; Tremulant to Sw. [Dr. Hopkins states that this was the first church organ in England to which a tremulant of the modern kind was applied].
Compass—Manual, CC to f^3 in alt.; Pedal, CCC to Tenor E.

In 1862, a Grand Trombone, 16 ft., was added to the Pedal organ by **Messrs. Gray & Davison.** In 1883, the 150th anniversary of the Consecration of the Church, the organ was entirely rebuilt by **Mr. Henry Willis,** under the direction of the then organist, assisted by Sir John Stainer, to the following specification:—

Great (12 stops)—Dble. Diap., 16 ft. tone; Op. Diap., 8 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Flute, 4 ft.; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Tierce, $1\frac{3}{5}$ ft.; Trumpet, 8 ft.; Clarion, 8 ft.
Swell (9 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; tone; Prin., 4 ft.; 15th, 2 ft.; Sesquialtera, III ranks; Cornopean, 8 ft.; Hautboy, 8 ft.; Clarion, 4 ft.
Choir (6 stops)—Dulciana, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; Prin., 8 ft.
Couplers (7)—Ch. to Gt.; Sw. to Gt.; Sw. 8ve; Sw. sub-8ve; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.
Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.; Sw. Tremulant.
Compass—Manual, CC to f^3 in alt.; Pedal, CCC to F.

In 1902, two new stops were added to the Pedal organ by **Messrs. Henry Jones & Sons,** of Fulham, viz., Bourdon, 16 ft. tone, and Trombone, 16 ft.

The organ still occupies its original position in the west gallery, and is now blown by a 3 h.p. electric motor.

Amongst the organists of S. Luke's have been:—

Joseph Baildon, 1763–1774, song and glee writer.
Henry Smart, 1844–1865 (the post was competed for at S. Giles', Cripplegate, on Monday, Feb. 5th, 1844, when Mr. Smart was returned best player and appointed).
A. H. Thouless, A.R.A.M., 1865.
On the resignation of Mr. Thouless, the post was filled for some years by the S. Luke's Parochial Schoolmaster.
Mr. E. Snoxell. On July 28th, 1874, the post was competed for at S. Paul's Cathedral, with Dr. (afterwards Sir John) Stainer, as umpire, when
C. W. Pearce, *Ætatis suæ xvii* (afterwards Mus.D. Cantab., F.R.C.O.), 1874–1885, was appointed.
J. D. Wheeler, 1885 (a pupil of the preceding).

Henry Smart organized a west gallery choir for S. Luke's, and in 1848 compiled his *Choral Book* for the use of his choir and congregation. This excellent collection of tunes

was afterwards published by Messrs. Boosey & Co. It contains (amongst many other interesting features) some highly artistic "giving out" settings of the grand old Psalm Tune *London New*. Many of his world-famed organ pieces were written for, and were first performed by him on the organ in S. Luke's Church. His organ-playing attracted to S. Luke's nearly as large congregations as did the preaching of John Wesley before his day, or the strenuous missionary efforts of Walter Guppy Abbott in the next generation. Lovers of music came from all parts of the metropolis and provinces to hear his masterly extemporaneous performances on the organ. He greatly excelled in his preludes to the Tate and Brady Psalms, and in his interludes between the metrical Psalm verses. It was here at S. Luke's that he succeeded in banishing the tune *Miles Lane* from the church services by an ingenious trick. He caused each interlude to end a semitone higher than it began, thus gradually carrying the high melodic range of the tune to an impossible altitude for the congregation to reach, demonstrating by this means that the dreadful old Shrubsole melody was absolutely unfit for congregational use. S. Luke's Church will well repay a visit. The south churchyard (facing Old Street) is shaded by leafy trees, and its tombstones are covered with ivy and creeping plants. The north churchyard is pleasantly laid out with lawns and flower-beds, with avenues of trees shading its walks. With such vernal surroundings, the ugliness of the obelisk-steeple is by no means as painfully obtrusive as it once was.

9.—BOW CHURCH, CHEAPSIDE.

STOW writes in his *Survey of London*, "This church, in the reign of William the Conqueror, being the first in this city *built on arches of stone*, was therefore called New Marie Church, of **S. Marie de Arcubus** or Le Bow, in West Cheaping; as Stratford Bridge, being the first built (by Matilda the queen, wife to Henry I) with arches of stone, was called 'Stratford le Bow'; which names to the said church and bridge remaineth to this day. The **Court of the Arches** is kept in this church, and taketh name of the place, not the place of the court." In Blackstone's *Commentaries*, Vol. III, cap. 5, § 1, we read that "the *Court of Arches* is an ecclesiastical court of appeal belonging to the Archbishop of Canterbury, whereof the judge is called the *Dean of the Arches*, because he anciently held his court in the Church of S. Mary le Bow (*Sancta Maria de Arcubus*), though all the principal spiritual courts are now holden at Doctors' Commons." The Court of Arches is, at the present time, held at the New Law Courts in the Strand; but the ceremony of the "confirmation" of all Bishops of the Province of Canterbury still takes place at Bow Church. As the mother church of the thirteen peculiar parishes in London which belong to the Archbishop of Canterbury's jurisdiction, and the consequent sitting in ancient times of the Court of Arches within its walls, S. Mary le Bow has always enjoyed a pre-eminence among the City churches, and it has also been equally distinguished by the superiority of its architecture. Before the Great Fire of 1666, the old church stood 40 feet back from Cheapside. **Wren** determined to bring his new church forward with a frontage to the street, and the sites of two houses were purchased to make room for it. In digging the foundations, the workmen came upon a Roman causeway 18 ft. below the level of the street; so firm was this ancient pavement that the architect decided upon building his superstructure upon it. The XIth Century **Norman crypt** (from which the church derived its name), was also found to be uninjured, and was retained below the basement of the present building. Built with Caen stone

it still exists, in an incomplete shape, but its plan shows a centre division divided from two side aisles by partition walls (of great thickness) pierced with openings; the central division being again sub-divided at its eastern extremity into three aisles by heavy arcades of Norman pillars 8 ft. 2 in. high. This crypt was for many years used for burial purposes, but, early in the XIXth Century, many of the bodies were removed; its south aisle (which still contains coffins) is now walled up. The ground plan of the church is nearly square, consisting of a nave with side aisles connected with the tower by a vestibule attached to the north aisle. The dimensions of the church are as follows:—*Length*, 65½ ft.; *Breadth*, 63 ft; Total *height* of steeple from the pavement of the street, 235 ft. This steeple (which consists of a tower and spire, surmounted by a dragon) is generally ranked as one of Wren's finest architectural conceptions; but, owing to the injudicious use of iron by Sir Christopher, this masterpiece has undergone considerable repair since its erection in 1671–80. The church itself was finished in 1673. Not to mention the Great Fire, S. Mary le Bow has suffered from several serious accidents, and in the rough old times its walls witnessed more than one scene of violence. In 1090, its roof was stripped off during a great tempest; in 1271, a considerable portion of the then steeple fell down, killing many people of both sexes; and in 1827, a stone fell from the cornice of the tower. The belfry was prepared for twelve bells, but at first only ten were placed in it; these were first rung as a complete peal on June 4, 1762, the birthday of the reigning monarch, King George III. The tenor bell, which weighs 53 cwt. 22 lb. is tuned to the note C. **Mr. T. Walesby** says that "this tenor bell alone is worth going many miles to hear. It is a magnificent bell, the grandeur and richness of its tone being truly charming." The number was made up to twelve in 1881, when two of the bells from All Hallows', Bread Street, were recast and inserted as the two trebles in Bow steeple. The "Whittington Chimes" have been quite recently restored under the direction of **Sir Charles V. Stanford. Mr. J. G. Clarke**, M.A., Mus. B., F.R.C.O., the present accomplished organist of Bow Church, who has very kindly looked through the minute books of the vestry of S. Mary-le-Bow and of the united parishes, says there is no evidence to show whether there was an organ in the old church which was burnt down, with the exception of its Norman crypt, in the "dreadfull fire." For the next hundred years after the completion of the rebuilding in 1685, the attention of the vestry was concentrated upon additions to and repairs of the ordinary church furniture,

the famous bells, and the clock. So that in 1747, when "several gentlemen of the several parishes" offered to pay for the erection of an organ, if the parishes would maintain it, provided a convenient place in the church could be found for the said organ, though the offer was accepted unanimously, nothing was done, and in 1773 a similar proposal was as unanimously rejected. However, the difficulty about the "convenient place" was removed in 1785, when it was proposed "to inclose the lower part of the church and erect an organ." Mr. Gwilt (the well-known architect: he placed the granite pillars in the steeple at about this time) was "to turn his thoughts to the matter, and look into the Church of S. Mary, Aldermary, wherein a like improvement has been made, and to report to the committee his sentiments and opinions, etc." All this was done. The explanation of the sudden turn of the scale is probably to be found in a little excursus into the history of money affairs. The house known as No. 4 Bow Churchyard was, among others, the property of the parish. After the fire (in 1668) the ground on which it stood was let on a long lease "at £5 a year to one Matthew Howard, in consideration of his building a fresh house upon it." The lease of this house, including, later on, the two next to it, was renewed twice to members of the same family until 1798. In 1802 we are introduced, in connection with these houses, to one **Thomas Howard,** of Camberwell, "Professor of Music," who, it seems reasonable to conjecture, was of the same stock. He made an offer to the rector and churchwardens, with which, after due precautions, they closed, to erect an organ upon a gallery of 10 ft. by 11 ft., and to provide a player during his lifetime, in return for an annuity of forty guineas, he being then thirty-three years of age; and the houses, Nos. 2 and 3, were settled upon him, through a trustee, to pay this annuity. The organ had 12 stops, on Great and Swell, and 14 "feet pedals," though without "pedal pipes."

According to **Mr. Henry Leffler,** this organ was built by **Hugh Russell** in 1802, and was opened on Easter Day (April 18th of that year). It had:—

"2 setts of keys, from GG to F, short octaves. Swell to F.

Great (8 stops)—Op. Diap., 55 pipes; Stop. Diap., 55; Prin., 55; 12th, 55; 15th, 55; Sesquialtera, III ranks, 165; Mixture, II ranks, 110; Trumpet, 55.

Swell (4 stops)—Op. Diap., 37; Stop. Diap., 37; Prin., 37; Trumpet, 37.

Organist, Mr. Howard."

The next organist mentioned in the vestry minutes, **John Joseph Strickland,** held the appointment on the same terms with the additional gratuity of £10 a year in respect

of the Tuesday evening lectures, from 1838 to 1866. In his time began the depopulation of the City, with its curious consequence, the regeneration of the church choirs. The charity children became fewer and fewer, and their "psalmody" eventually so intolerable that in 1864 a committee of the vestry "resolved to try the experiment" of appointing a lady at a salary of £15 as leader. Mrs. Parsons was assisted by several friends (members of her Bible class), and "the improvement thus effected gave general satisfaction to the parishes." Strickland was succeeded after an interval, in 1867, by **William Thomas Bayne,** who had acted as his deputy for the previous seven years. In this year the organ had been rebuilt, enlarged and re-erected in the south-east corner of the church by **Mr. G. M. Holditch,** at an expense of £312, and musicians spoke in very favourable terms of the result. The following was the specification:—

Great (8 stops)—Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Trumpet, 8 ft.
Swell (9 stops)—Bourdon and Dble. Dulciana, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, II ranks; Cornopean (drew in halves, Treble and Bass), 8 ft.; Hautboy, 8 ft.; Clarion, 4 ft.
Choir (5 stops)—Dulciana, 8 ft.; Stop. Diap., 8 ft. tone; Flute, 4 ft.; Prin., 4 ft.; Cremona (to Tenor C), 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. tone.
Couplers (6)—Ct. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.; also *Diocton*, a Sw. Super-8ve coupler.
Accessories—4 comp. peds.
Compass—Manual, CC to G. Pedal, CCC to E.

This organ had two fronts with gilded pipes. The pedal-board was radiating.

In 1869, the rector and churchwardens were empowered to select choirboys elsewhere than from the charity school, provided they had sufficient musical attainments. In 1870 it was voted that the sum of £50 be placed at the disposal of the Rector and Churchwardens for the purposes of the choir during the next year. In 1871 the organist's salary was increased to sixty guineas. On Bayne's death in 1873, an open competition was held. Dr. Hopkins, of the Temple, was the "umpire," and **Mr. Paul Jerrard** (of S. Paul's, Lorrimore Square, Walworth, S.E.) was selected from among thirty-six candidates, some of whose names are well known. In 1878, owing to the demolition of All Hallows', Bread Street, new resources came into the hands of the vestry of the five united parishes, among the visible results of which are the organ (then entirely new), completed in 1880 by **Messrs. J. W. Walker & Sons,** at a total cost of £1108 5s. The old

organ was bought by Messrs. Walker for £255. The present instrument is built to the following specification :—

Great (10 stops)—Dble. Op. Diap., 16 ft.; Op. Diap., 8 ft.; Horn Diap., 8 ft.; Wald Flute and Stop. Bass, 8 ft.; Prin., 4 ft.; Harm. Flute, 4 ft. tone; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.

Swell (12 stops)—Dble. Diap. (Bourdon), 16 ft. tone; Op. Diap., 8 ft.; Echo Gamba, 8 ft.; Vox Angelica, Tenor C (undulating with Echo Gamba), 8 ft.; Stop. Diap., 8 ft. tone; Prin. 4 ft.; Spitzflote, 4 ft. tone; 15th, 2 ft.; Mixture, III ranks; Horn, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Choir (7 stops)—Salicional, 8 ft.; Dulciana, 8 ft.; Lieblich Gedackt, 8 ft. tone; Gemshorn, 4 ft.; Flute, 4 ft. tone; Piccolo, 2 ft.; Clarinet and Bassoon, 8 ft. tone.

Pedal (4 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. tone; Quint (Open), 12 ft.; Prin, 8 ft.

Couplers (5)—Sw. to Gt.; Sw. to Ped.; Sw. to Ch.; Gt. to Ped.; Ch. to Ped.

Accessories—3 comp. peds. to Gt.; 3 comp. peds. to Sw.; Tremulant to Sw.

Compass—Manual, CC to A; Pedal, CCC to G.

Tracker action throughout. One uniform pressure of wind throughout. Concave and radiating pedal-board. The case is a handsome one, designed after an ancient model, with two fronts of gilded speaking pipes facing south and west.

No further alteration or addition has been made to the organ since 1880. The Blowing installation is by the Kinetic Swanton Company, 1904. The fan system is in use, with an electric motor, all the machinery being in the crypt.

The absence of an organ in Bow Church for a considerable period of years would seem to have resulted in the establishment of unworthy musical traditions. **Mr. Charles Box,** who visited the church on Sunday evening, March 26th, 1882, is somewhat severe in his criticism of the musical service he then heard there. On pp. 153–4 of his *Church Music in the Metropolis*, he says: "Prayers feebly intoned. Responses more decided. Psalms chanted. Service settings to Canticles. Anthem selection of Passion Music from the Messiah, sung by a choir of four male and five female voices, who, with the exception of one singer, gave an inadequate rendering of the music. Very small congregation, twenty-five all told, made up of thirteen adult females, four males, five children and three attendants. Four parishes are united with S. Mary. Gross income of the living, £758."

The church services are infinitely better rendered at the present day. The constitution of the choir is a mixed one of four sopranos, two contraltos, two tenors and two basses. The Sunday morning service at 11 o'clock consists of Matins (slightly shortened) and Communion. These offices are fully choral, except that there is no monotoning, the Benedictus Canticle is sung to a chant rather than a setting,

and the Nicene Creed is said. The evening service, which is musically of the same kind, is followed by a solo and an anthem. The ladies of the choir do not affect any uniform, but the men wear the gown of a now extinct Italian fraternity, selected for its correspondence with the date of the church. At the mid-day recitals on Wednesdays there are vocal and instrumental (usually violin) solos both before and after the rector's address. Unusually good congregational singing is generally heard at this and the other mid-day services. The present organist, **Mr. J. G. Clarke** (to whom I owe much of the preceding information), succeeded Mr. Paul Jerrard in 1903.

10.—S. LAWRENCE, JEWRY.

THIS fine church, the eastern *facade* of which may be ranked amongst Wren's happiest efforts, stands at the south-east corner of Guildhall Yard. It is dedicated to S. Lawrence, who was born at Huesca, in the kingdom of Arragon, Spain, and who became treasurer of the Church at Rome, being deacon to Pope Sixtus, *circa* A.D. 259. In the persecution under the Emperor Valerian, S. Lawrence underwent martyrdom by being laid on a gridiron and broiled alive over a slow fire. His Feast Day, August 10th, appears in our English Church Kalendar. **Stow** says, in his *Survey of London*, that the epithet "Jewry" was applied "because of old time (since the reign of William the Conqueror, who first brought Jews into this realm) many Jews inhabited there about." **Allen,** in his *New History of London*, 1839, states that "S. Lawrence, Jewry, was anciently a rectory, but being given by **Hugo de Wickenbroke** to Baliol College, Oxford, A.D. 1294, the rectory ceased; wherefore Richard, Bishop of London, converted it into a vicarage, the patronage of which still continues in the Master and Scholars of Baliol alternately with the Dean and Chapter of S. Paul's." **Stow** says of the old church, "it is fair and large, and hath some monuments." He enumerates as many as thirty-eight, including those of seven Lord Mayors, several sheriffs, and other worthy citizens, whose names are now forgotten; but he transcribes for us one of the beautiful old Latin epitaphs—that which he saw engraved on the tomb of Richard Rich (Sheriff) who died in 1499:—

RESPICE, QVOD OPVS EST PRÆSENTIS TEMPORIS ÆVVM,
OMNE QVOD EST, NIHIL EST PRÆTER AMARE DEVM.

J. P. Malcolm, in Vol. IV of his *Londinium Redivivum*, gives a list of nine chantries which existed in old S. Lawrence's Church. Two of these—both of a musical character—we quote:—

"**William Myldreth,** test, 24 Henry VI, gave, to find a singing man and one obit, an annual rent from the six butts in Milk Lane and Lad Lane *per annum*, £7 6s. 8d."

"**Thomas Burgoyne** gave, to find thirty priests to sing thirty dirges and thirty masses, all his lands in Grub Street, S Lawrence, Greenhithe, and S. Mary, Somerset, *per annum*, £10. 16s. 8d."

There were several curious things preserved in the old church. Stow mentions "the tooth of some monstrous fish, of a very great bigness, hanged up for show in chains of iron upon a pillar of stone," but this had disappeared by the time he wrote his *Survey*. Another object of interest which was still to be seen in S. Lawrence, Jewry, in 1598, was a long shank-bone, 25 in. in length, "of a man, as is said, but might be of an elephant," writes Stow. It appears to have been remarkable not so much for its length, as for "the thickness, hardness, and strength thereof." All these mediæval memorials, etc., perished with the old church itself in the Great Fire of 1666. The present church was begun in 1677, and completed in 1706 at a cost of £11,870 1s. 9d. the architect being **Sir Christopher Wren.** Its dimensions are:—*Length*, 81 ft.; *breadth*, 68 ft.; *height of roof*, 40 ft.; *height of steeple*, 130 ft. The ground plan of the church is a parallelogram increased in breadth by two aisles attached to the northern side, one of which does not quite extend to the eastern end of the building. The tower occupies the centre of the west front, and is surmounted by a wooden spire which has for a finial a vane in the form of a gridiron. Over the altar was formerly a picture of the martyrdom of S. Lawrence. At the time of the great fire of 1666, this picture was cut out of its frame before the conflagration reached the church, and was by this means preserved from destruction. It now hangs in the present vestry. There are eight bells in the tower. There is a monument to **Archbishop Tillotson** (died 1694) in the chancel.

I am indebted to the kindness of the present Vicar of S. Lawrence (the **Rev. J. Stephen Barrass**) and also of my friend **Mr. W. F. Kingdon**, Mus. B., Oxon., the present Organist and Choirmaster, for the following extracts from the Vestry Minutes:—

March, 1683.—"The committee having seen drafts and proposals of **Mr. Harris** and **Mr. Smith** for the organ, and how it should be made, and being satisfied that they are both good workmen, it was put to the vote whether of them should make the organ, and it was speedily carried that Mr. Harris should make the same, which is ordered to be done by Mr. Harris accordingly. After Mr. Harris was ordered to be the maker of the organ as by the order above, it was agreed by Mr. Harris that he would make the same according to his proposals, and that he would not expect any

money until the organ is finished and approved by the Parish. If the same was not approved, he would take it away; and he would finish the organ within three months after the joiner and carver should finish their work." A vestry minute shortly after states that Harris was given £100 to go on with, and had to find security for repayment if the work was not approved of. Harris was afterwards paid £300. The carver and joiner received some £285 for their work, but the Vestry considered that this price was excessive.

1685.—"Ordered that **Mr. Browne** shall proceed in playing the organ in the Parish Church, and be organist for one year from the time he began to play the same, he having for his satisfaction left himself to the goodwill and kindness of the Parish." Possibly Mr. Browne was not satisfied to leave himself in the hands of the Parish, for he was afterwards given a salary of £20.

The organ completed by **Renatus Harris** in 1685 still occupies its original position at the west end of the church, in a gallery sustained on Corinthian columns; its case is richly carved (by **Grinling Gibbons**) with representations of musical instruments, palm branches and other foliage. The specification (as existing in 1800) is thus recorded by **Mr. Henry Leffler**:—

"3 setts of keys from GG to C short octaves. Swell from Fiddle G to D by **Byfield.**

Great (10 stops)—Op. Diap., 50 pipes; Stop. Diap., 50; Prin., 50; 12th, 50; 15th, 50; Tierce, 50; Larigot, 50; Sesquialtera, IV ranks, 200; Cornet to C ♯, V ranks, 120; Trumpet, 50.

Swell (7 stops)—Stop. Diap., 32; Stop. Diap., 32; Prin., 32; Cornet, III ranks, 96; Trumpet, 32; Hautboy, 32; Vox Humana, 32.

Choir (3 stops)—Stop. Diap., 50; Prin., 50; Flute, 50.

Salary £30: Organist, Mr. Chicheley, died Ap. 11, 1805; *succeeded by Mr. Banner, May*, 1805."

The Choir organ was enclosed in a separate case in front. The specification of the instrument is not given in the first edition (1855) of Hopkins & Rimbault's Organ Book. **Mr. J. W. Billinghurst** (writing in 1855) states that the organ was largely rebuilt by **Russell,** and was subsequently enlarged *nominally* by Keith, Prowse & Co., *practically* by **Henry Jones,** of Brompton. In 1875, a new organ was built by **Messrs. Gray & Davison,** the handsome old Harris and Grinling Gibbons case being retained. The following was the specification:—

Great (10 stops)—Dble. Diap., 16 ft.; Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Clarabella, 8 ft.; 8ve, 4 ft.; Flute Octaviante, 4 ft.; Quint, 2⅔ ft.; Super-8ve, 2 ft.; Mixture, V ranks; Trumpet, 8 ft.

Swell (10 stops)—Lieblich Bourdon, 16 ft.; Op. Diap., 8 ft.; Keraulophon, 8 ft.; Rohr Flute, 8 ft.; Voix Céleste, 8 ft.; Geigen Prin., 4 ft.; Mixture, III ranks; Cornopean, 8 ft. Oboe, 8 ft.; Clarion, 4 ft.

Choir (7 stops)—Lieblich Bourdon, 16 ft.; Salicional, 8 ft.; Lieblich Gedact, 8 ft.; Viol d'Amour, 4 ft.: Suabe Flute, 4 ft.; Flageolet Harm., 2 ft.; Corno di Bassetto, 8 ft.
Pedal (6 stops)—Op. Diap., 16 ft.; Violone, 16 ft.; Quint, 10⅔ ft.; Violoncello, 8 ft.; Super-8ve, 4 ft.; Trombone, 16 ft.
Couplers (5)—Sw. to Gt.; Sw. to Ped.; Sw. to Ch.; Gt. to Ped.; Ch. to Ped.
Accessories—7 comp. peds. (4 to Gt. and Ped.; 3 to Sw.).
Compass—Manuals, CC to A; Pedals, CCC to F.

In this organ the original Choir *case* was preserved in front, but the Choir organ itself was placed inside the larger case, which was slightly enlarged at this time by being brought forward. A new panel with carving copied from Grinling Gibbons' other work was added on the south side. In 1900 the organ was rebuilt by **Messrs. Norman & Beard** to the following specification (prepared by **Mr. W. F. Kingdon,** the organist), and was re-opened on Nov. 6th of that year by **Sir Walter Parratt**:—

Great (10 stops)—Dble. Diap., 16 ft.; Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Claribel Flute, 8 ft.; Harm. Flute, 4 ft.; Prin., 4 ft.; Quint, 2⅔ ft.; Super-8ve, 2 ft.; Mixture, V ranks; Trumpet, 8 ft.
Swell (11 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Gamba, 8 ft.; Rohr Flute, 8 ft.; Salicional, 8 ft.; Voix Célestes, 8 ft.; Prin., 4 ft.; Mixture, III ranks; Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.
Choir (7 stops)—Lieblich Bourdon, 16 ft.; Violin Diap., 8 ft.; Lieblich Gedact, 8 ft.; Echo Dulciana, 8 ft.; Suabe Flute, 4 ft.; Harm. Piccolo, 2 ft.; Clarinet, 8 ft.
Pedal (6 stops)—Op. Diap., 16 ft.; Violone, 8 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.; Flute, 8 ft.; Trombone, 16 ft.
Couplers (6)—Sw. to Gt.; Sw. 8ve; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.
Accessories—3 comp. peds. to Gt; 3 ditto to Sw.; 1 Gt. to Ped. on and off.
Compass—Manuals, CC to A; Pedal, CCC to F.

Messrs. Norman & Beard's work included new tubular-pneumatic action, hydraulic engines for blowing, the entire re-voicing of all the pipe-work, and new key and pedal boards. The fine old case was in no respect interfered with. Mr. Kingdon informs me that "none of the original Harris pipes speak, although Messrs. Norman & Beard thought that the pipes round the organ seat, as well as those in another row in one of the case fronts, are of Harris's make."

During the incumbency of the **Rev. B. M. Cowie** (afterwards, in 1873, Dean of Exeter), the interior of the church having been re-arranged and adorned in 1867 by **Sir A. W. Blomfield,** architect, S. Lawrence's became a prominent centre of advanced church life and thought in the city. Here were carried on the memorable services in connection with the Pan Anglican Synod. Here, too, by the energy of the then choirmaster and precentor, the late **Robert Alderson Turner,** was formed, in 1870, the **London**

Gregorian Choral Association, which still exists, and is both enthusiastic and energetic in its attempts to popularize the use of ancient Plainsong. A writer in the *Musical Standard* of Sept. 21st, 1867, thus describes one of the services in connection with the Pan Anglican Conference:—"A spacious church filled with worshippers—a large assembly of bishops and clergy—a surpliced choir of 70 or 80 choristers—formed a scene calculated to awaken feelings of devotion in the hearts of all present, especially of those who went to praise and pray, as well as to hear. The responding at these services was most hearty and universal, and the effect of the processional and recessional hymns magnificent in the extreme from so large a body of voices in unison. The Confession, Amens, Preces and Versicles were all equally hearty and were well joined in. The Psalms and Canticles were *gone through* (not chanted) to Gregorians, and these said 'Gregorians' *spoilt the whole service.* The organ was played in the true Gregorian style; *noise* not music *prevailed.* The choir bawled antiphonally. The congregation *did not join* in the Psalms and Canticles because *they could not.* The organist was running up and down the keys 'like one cat,' as Snetzler said at Doncaster. In fact, the effect of the whole was as if a vast music mill had been in full work. Langdon, Henley and Robinson would have been a real treat in the place of this Babel. Is it not very, very hard that on a deeply interesting occasion like this Gregorians only should have been used? To talk about their flexibility is simply absurd." Many years afterwards, in 1881, **Mr. Charles Box** stated, in his *Church Music of the Metropolis*, that he found a large congregation at S. Lawrence with a surpliced choir of more than 30 voices. No anthem was sung at either Matins or Evensong, and Merbecke's music was used at Holy Communion.

At the present day (1905) a large choir, of which all he men (some dozen or so) are voluntary church workers, is ably trained and maintained; but Gregorian music has long since ceased to be heard in S. Lawrence's Church.

Amongst the organists of S. Lawrence Jewry may be mentioned:—

Mr. Browne, 1685 —	Mr. H. C. Tonking.
Mr. Chicheley, — 1805	Mr. Adams.
Mr. Banner, 1805 —	Mr. W. F. Kingdon,
Mr. E. Adams.	Mus B.Oxon., F.R C.O, 1897—

Organ Recitals are frequently given in S. Lawrence's Church upon certain week days; these performances are listened to by a large number of city men and others.

11.—S. STEPHEN'S, WALBROOK.

STOW has much to say concerning the church which stood upon this spot in his day—1598—long before the Great Fire. He speaks of it in his *Survey of London* as "the fair church of S. Stephen, *lately* built on the east side of Walbrook, for the old church stood on the west side, in place where now standeth the parsonage house, and therefore so much nearer the brook, *even on the bank*." In another part of the *Survey of London* we read that Walbrook, once a "fair brook of sweet water, which came from out the north fields through the wall, and midst of the city, into the river Thames, was of old time bridged over in divers places, for passage of horses and men, as need required, but since, by means of encroachment on the banks thereof, the channel being greatly straitened, and other noyances done thereunto, at length the same by common consent was arched over with brick, and paved with stone, equal with the ground where through it passed, and is now (1598) in most places built upon, that no one may by the eye discern it, and therefore the trace thereof is hardly known to the common people." This is an exact description of the Walbrook of to-day (if it can be said to exist at all); the invisible waters of which—no longer "sweet"—are happily hid from the sight (and rendered impervious to other senses) of XXth Century Londoners. Several churches were built close to its banks, or even *over* it. At the end of Token-house Yard this ancient brook flowed past the Church of S. Margaret, Lothbury; then under Grocers' Hall to the Church of S. Mildred, Poultry, which was built over an archway spanning the stream. Then, passing Bucklersbury at the west end of the old Church of S. Stephen, Walbrook, the brook made a bend, crossing Budge Row; then passing the Church of S. John the Baptist (the site of which is now marked by a remnant of the old churchyard at the top of Dowgate Hill), it went westwards towards the Church of S. Michael Royal, finally reaching the Thames between Friar's Alley and Dowgate Dock—a rather serpentine course, but one which divided the city into two nearly equal parts, east and west.

In the year 1428, the sixth of Henry VI, **Robert Chicheley,** who was Lord Mayor in 1411, gave to the parish of S. Stephen a plot of ground, 208½ ft. in length, and 66 ft. in breadth, thereupon to build their new church, and for their churchyard; and in the seventh year of Henry VI's reign, the said Robert, one of the founders, laid the first stone for himself, and the second for William Stoddon (who had been Lord Mayor in 1407); Sir Robert Whittingham, draper (Alderman of Walbrook), laid the third stone; Sir Henry Barton (the then Lord Mayor) laid the fourth, &c. This church—which was of considerable size—was finished in the year 1439; the *breadth* thereof was 67 ft.; the *length*, 125 ft.; the churchyard, 90 ft. in length, and 37 in breadth and more. In the crypt of this Church of S. Stephen was buried, in 1453, **John Dunstable,** master of astronomy and music, and over his grave, in the pavement of the chancel, were inserted "two fair-plated stones, each by the other," bearing the following Latin inscription :—

> "Clauditur hoc tumulo, qui cælum pectore clausit,
> DUNSTABLE JOHANNES, astrorum conscius. Ille
> Indice novit Urania abscondita pandere cæli.
> Hic vir erat tua laus, tua lux, tibi, musica, princeps,
> Quique tuas dulces per mundum sparserat artes.
> Anno Mil C quater semel L tria jungito, Christi
> Pridie natalem, sidus transmigrat ad astra.
> Suscipiant proprium civem cæli sibi cives."

which may be Englished thus :—

> Is enclosed in this tomb he who enclosed Heaven in his breast, JOHN DUNSTABLE, the confederate of the stars. He knew, Urania showing the way, how to unfold the secrets of the heavens. This man was thy glory, thy light, thy chief, O Music; and one who had scattered thy sweet arts through the world. In the year MCCCCLIII, on the day before Christ's Birthday, he passes as a constellation to the stars. May the citizens of Heaven receive him as a citizen, one of themselves.

A MS. collection of "Latitudes and Longitudes" written by John Dunstable in 1438 is preserved in the Bodleian Library, and there is another copy in the Lambeth Library.

Dunstable's connection with S. Stephen's, Walbrook, has never been clearly ascertained. There was a **John de Dunstaple** (Skinner) who was elected (or re-elected) Alderman of Walbrook in 1293, and who was Sheriff in 1295–6. In his early days, this Alderman Dunstaple had been a monk—possibly at Woburn Abbey—if we may trust an entry in the Patent Rolls for 1281–92.

Stow mentions eleven other monuments in old S. Stephen's including that of "Thomas Southwell, first parson of this new church, who lieth in the choir." These, with that of Dunstable, all perished in the great fire of 1666, which, however, did not touch the crypt, over which Sir Christopher

Wren reared the present church. Dunstable's body consequently remains to this day probably undisturbed in its original XVth Century place of interment. Burials went on in the crypt after the Fire, before the present church was built.

There were several **chantries** in old S. Stephen's. Thus, Lettice Lee, widow, gave to the Rector and Churchwardens certain lands and tenements of the annual value of £14 10s. to sing masses for the repose of her soul. William Adams gave to the same £126 13s. 4d. "to the intent to maintain a priest to sing for his soul as long as the said money would endure," &c.

The transactions of the London Middlesex Archæological Society state that in the Rood Loft of this church was a pair of organs, the gift of the wife of —— Barton, citizen and grocer of London, with a lid over the keys, and also a Lectern for the Book. The lady donor may have been the wife of the Lord Mayor who laid the fourth foundation stone of the church. The great Rood or Crucifix had a hanging lamp suspended in front of it. This lamp was kept burning night and day in accordance with a bequest of Roger, Monk of Ely.

In the churchwardens' accounts, now in the Guildhall Library, we read that: —

In 1483 there was "payde to Ray Carpynt ffor makying off the story ffor the organnis... ... xxxvi*s.* viii*d.*"

In 1507, "payde for mending of the Small Organs to John How ... ... vj*d.*"

In 1511, "payde for a gret Rope for the Organs weighing xiii *lb.* ... ... xij*d.*"

In 1520, "payde vnto the syngars at the Invensyon of Seint Stevyn ... ... xx*d.*"

In 1548, in obedience to the Royal injunctions, "received of Master Howe Skinner for the orgayne pyps weighing vj^{xx} (cwt. ?) xiij (lb. ?) at v*d.* (per lb ?)."

In 1588, in an Inventory of the items in the Vestry, amongst other accessories to the older form of worship, we find: "It'm a fayre Payre or Orgens." This was of course in the last year of the reign of Queen Mary.

In 1625, "Rec$^{d.}$ for the olde Organs Soulde" to the Organist of S. Dunstan in the West ... ... £3 5*s.* 0*d.*

The Church of S. Stephen was given to the **Monastery of S. John, Colchester,** in the reign of Henry I (A.D. 1135) by **Eudo,** that monarch's Steward of the Household. In 1432, the advowson of the Rectory was purchased from John, Duke of Bedford—to whom it had inexplicably passed—by **Robert Whittingham,** draper;

from him in 1466 it passed into the Lee family, who—about the year 1502—gave it to the Grocers' Company, who (alternately with the Lord Chancellor) hold it still. The alternate presentation is due to the affiliation of the parish of S. Stephen with that of S. Benet Sherehog.

After the Great Fire the church was rebuilt in 1676 by **Sir Christopher Wren** at a cost of £7,652 13s. 8d. But, as **Mr. Deputy J. G. White** remarks in his *History of Walbrook Ward* (1904), "in the money value of the present day, this sum could not be put down as less than £35,000." It has been justly remarked by more than one topographer, that the *exterior* of the present Church of S. Stephen has little to recommend it. The ground plan of the church is a parallellogram with a tower, vestry and porch at the west end. The west front, which abuts on the footpath of the street called Walbrook, is concealed by adjacent buildings, of which a bookseller's shop. built against the north side of the tower, is at present (1905) the most prominent feature. The tower and porch are the only portions of the western end of the church which are visible. But the interior is surpassingly beautiful; "its praise," writes **Thomas Allen** in 1839, "is not confined to this country, it is the admiration of the world." There are four rows of Corinthian columns, but within one intercolumniation from the east end, two columns from each of the two centre rows are omitted, and the area thus formed is covered by a cupola or dwarfed dome surmounted by a lantern. This cupola, which is profusely decorated with Renaissance ornamentation, is supported on eight arches which spring from the entablature of the columns. On a small scale, this beautiful cupola is an imitation of the Pantheon at Rome, and may be described as a kind of probationary trial previous to that consummation of the architect's skill, his gigantic dome at S. Paul's. The aisle ceilings are flat, but the vaulting of the nave consists of intersected arches with clerestory windows inserted above the great entablature. **Benjamin West's** large picture, "The Entombment of S. Stephen," which represents the saint's fellow Christians bearing his body away after the martyrdom, still occupies an honoured place on the north wall of the church; it was originally placed over the altar. The following are the dimensions of the church:—*Exterior length*, 87 ft, 10 ins.; *Exterior breadth*, 64 ft. 10 ins.; *Interior length*, 82½ ft.; *Interior breadth*, 59½ ft. The old church was therefore considerably larger than the present building, being more than 40 feet longer and more than 7 feet wider.

The organ remains in its original position in a west-end gallery, supported by two composite pillars, in the inter-

columniation of which is the arched entrance to the nave from the porch; "its elegant case (made by **England** in 1765) and ornaments make a grand termination for the middle aisle, almost incapable of improvement" (James Pellor Malcolm in *Londinium Redivivum*, Vol. IV, p. 613). But it is only the *case* of the original organ which remains; the instrument itself was removed to the Church of S. Bartholomew the Great, Smithfield, in 1887. It was paid for out of funds raised by subscription, and (writes **Dr. E. J. Hopkins**) "the quality of tone of the instrument was very good throughout, it was esteemed the best of England's make in London." It was repaired and enlarged by **Gray** in 1825, and afterwards rebuilt by **Hill** in 1872 at a cost of £500, under the direction of Dr. E. J. Hopkins. The original and subsequent specifications have already been given in the account of the organ in S. Bartholomew the Great.*

In 1888, an entirely new organ was put into the old England case by **Messrs. W. Hill & Son.** The following is the specification, which was prepared by **Mr. H. J. White,** the organist of the church:—

Great (9 stops on a 4 in. wind)—Contra Bass, ml., 16 ft.; Op. Diap., No. 1, ml., 8 ft.; Op. Diap., No. 2, ml., 8 ft; Hohl Flute, wd., 8 ft.; 8ve, ml., 4 ft.; Harm. Flute, ml., 4 ft.; Flautina, ml., 2 ft.; Mixture, ml., 3 ranks; Posaune, ml., 8 ft.

Swell (12 stops on a 3 in. wind)—Bourdon, wd., 16 ft.; Op. Diap., ml., 8 ft.; Salicional, ml., 8 ft.; Vox Angelica (C), ml., 8 ft.; Rohr Flute, ml. (wood bass), 8 ft.; 8ve, ml., 8 ft.; Salicet, ml., 4 ft.; Mixture, ml., 4 ranks; Contra Tromba, ml., 16 ft.; Horn, ml., 8 ft.; Oboe, ml., 8 ft.; Clarion, ml., 4 ft.

Choir (6 stops on a 3 in. wind)—Gamba, ml., 8 ft.; Dulciana, ml., 8 ft.; Lieblich Gedact, ml. (wood bass), 8 ft.; Flauto Traverso, ml., 4 ft.; Clarinet, ml., 8 ft.; Orchestral Oboe, ml., 8 ft.

Pedal (4 stops on 3 and 4 in. wind)—Contra Bourdon (Quint Bass), wd., 32 ft.; Op. Diap., wd., 16 ft.; Violone, wd., 16 ft.; Bombardon (4 in.), ml., 16 ft.

Couplers (8)—Sw. to Gt.; Sw. 8ve to Gt.; Sw. sub-8ve to Gt.; Sw. to Ch.; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.; Ch. to Gt.

Accessories—6 pneumatic comb. pistons to Sw. (one variable); 4 comp. peds. to Gt.; 3 pneumatic pistons (acting on couplers) below Gt. manual; double-acting ped. controlling Gt. to Ped. coupler.

This magnificent instrument—the finest of the City Church organs (although comparatively small), contains 1,888 pipes, of which 1,576 are of fine spotted metal, 231 of wood, and 81 of zinc. Every conceivable gradation of tone is obtainable. The soft stops are of great beauty; the Diapasons full, smooth, and weighty, and quite free from the Gamba quality; the more powerful combinations are massive and rich; and the Full Organ grand in the extreme and perfectly balanced. The Pneumatic Lever is applied to the Gt. manual and its four attendant couplers. Tubular-pneumatic ped. Pneumatic drawstop action to Sw. It is hoped to carry this action through the entire instrument at some future date. There are several internal reservoirs, the main bellows being in the tower, and driven, from the Hydraulic Power Company's mains, at a

* See pp. 18 and 19.

pressure of 700 lbs. to the inch, by a Brotherhood engine, having three radial cylinders of $1\frac{3}{4}$ in. diameter and $2\frac{1}{2}$ in. stroke. The interior of the engine is automatically oiled by one of Thornton's Patent Lubricators. This was the only engine available at the time (1888); it has a low efficiency, but the great advantage of running without any concussion at speed; the wind is therefore particularly steady.

I am indebted to the kindness of my old friend **Mr. H. J. White** for the following:—G. P. England's organ was opened by **Dr. Worgan** on Sunday, June 9th, 1765. There does not appear to have been any organ in the present church before this date. A mezzotint view of the church in the vestry shows the organless loft crowded with people. A faculty was obtained from the Bishop of London for the erection of the organ. There were four candidates for the organist's appointment, viz., Treemain, Casson, Evance and Lowe. These, having played before the parishioners on June 26th, 1765, **Lowe** was elected by ballot at a salary of £30. At the same time the blower received £2, and the tuner £4. These payments were increased at Easter, 1768, to blower, 3 guineas, tuner, 6 guineas. Lowe died in 1793. At a competition for the vacant post there were four candidates, viz., Lowe, Jun., Showell, Norman and Purkis. The last three played before the parishioners on March 8th, 1793. Result of ballot, Showell 58, Norman 22, Purkis 6. **Showell** elected. The following extracts from the vestry minutes are interesting:—*April 25th, 1804.*—The Churchwarden reported that he had retained the last half-year's organist's salary in consequence of complaints made of that gentleman's great neglect of duty. Resolved "that the vestry clerk should write stating that his better attendance is required, and insisting on his answer." *April 17th, 1812.*—Showell applied for an increase of salary, but this application was referred to a future meeting of the joint vestry. *April 22nd, 1813.*—Showell applied again with a similar result. *May 6th, 1813.*—Showell's application refused on the ground of inattention to duty. *April 12th, 1814.*—Organist's salary raised to £42, "on condition that he do in future play a Voluntary previously to the commencement of the Morning and Evening Service, and do attend whenever sermons are preached on week days."

Showell died in 1825 leaving his wife and young family almost destitute. A subscription was raised in the parish for their relief, *March 26th, 1826.* The vacant appointment was advertised on Nov. 16th, 1825, in "Times," "New Times" and "Morning Herald." The candidates chosen were required "to perform in person and not by deputy." There were twenty-five applicants; eleven were chosen to compete. The competition took place on Dec. 14th, 1825. Umpire, **Rev. Mr. Latrobe,** probably John Antes (1792–1878).

Eight played; the umpire returned **Miss Elizabeth Kingston Probyn** (afterwards Mrs. Cooper, stepmother to the well-known organist **George Cooper**), John George Emett and Edward Sturgess. The final selection was decided by a poll of the parish on Dec. 16th. Result, Miss Probyn, 45, Emett, 10, Sturgess, 1; Miss Probyn elected.

Mrs. Cooper retired at Easter, 1868 (after forty-three years' service), on full salary. The appointment being advertised, fifty-two candidates applied and eight were chosen. The competition was held at S. Matthew's, Friday Street, S. Stephen's organ being, at that time, practically unplayable. Umpire, **Mr. George Cooper,** who returned H. J. White, 1, Bryon, 2, Harris, 3. White (*aet* 20) and Bryon (*aet* 26) were subsequently disqualified on account of their youth, and **Harris** was elected by the unanimous vote of the vestry, June 4, 1868. Mr. H. J. White, the present organist was elected unanimously on April 24th, 1873.

Many self-constituted "authorities" criticised adversely Mr. White's specification of the present organ, but no one complains of the effect in the church, which is truly admirable, if not astounding. With limited funds, the idea was to get the greatest possible effect in the building for which the organ was specially constructed.

Sir Walter Besant has described with painful accuracy a Sunday morning service at S. Stephen's, Walbrook, at the commencement of the XIXth Century. Before the service the church was filled with a buzz of conversation, and when the worship began, a great many people repeated aloud everything assigned to the clergyman alone, even to the Absolution (!), Lessons, Epistle and Gospel. The musical portion of the service consisted of only *one metrical psalm*, during the singing of which most of the people sat down.

When **Mr. Charles Box** visited S. Stephen's in 1881 and 1882 for the purpose of recording his impressions of the service in the pages of his interesting *Church Music in the Metropolis*, he found only "a small choir of two male and four female voices," and only a partially choral service. At the present time there is an extremely well-rendered full choral service by a surpliced choir of men and boys under the able direction of the accomplished organist, **Mr. H. J. White,** a former pupil of George Perry and W. H. Adams.

An interesting ceremony took place in S. Stephen's Church on the afternoon of Oct. 8th, 1904, when the rector, the **Rev. R. S. de Courcy Laffan,** M.A., unveiled the mural tablet erected by the London Section of the Incorporated Society of Musicians in memory of **John Dunstable** on the south-west wall of the church. This tablet, which is of

beautiful glass mosaic, reproduces in its lower panel the restored Latin inscription (given above) which "perished in the destruction of the church by the Great Fire, 1666." In the upper panel there are three figures of angel musicians against a starry sky, symbolizing the greatness of Dunstable (who died on Christmas Eve, 1453) both as a musician and an astronomer. The following was the order of service :—

Introductory Voluntary, Pastoral Symphony (Christmas Eve)
From "The Light of the World." *Sir Arthur S. Sullivan*
Processional Hymn, "O God, our help in ages past" *Tune, S. Ann's*
Preces .. .. *S. Stephen's Use*
Proper Psalms, Domine Deus noster; Te decet hymnus
(A portion of the second psalm was sung as the Introit at the funeral of John Dunstable in 1453).
Proper Lesson.
Nunc Dimittis, .. Service Setting in B♭ .. *Henry Smart*
Anthem, "Let us now praise famous men" *Dr. S. S. Wesley*
The Unveiling.
Hymn, .. "O worship the King" *Tune*, "*Hanover*"
The Blessing.
Organ Voluntaries—
(*a*) Choral Prelude, "Angelus ad Virginem" *Dr. C. W. Pearce*
(*b*) Chorus, "I will sing unto the Lord" .. .. *Handel*
From "Israel in Egypt."

The choral music was beautifully rendered by the choir of the church under the direction of Mr. H. J. White, who presided at the organ.

John Dunstable, the contemporary of Dufay, and the greatest English musician of the day, was renowned throughout Europe for the excellence of his compositions. A French poet of the time, Martin le Franc (who wrote between 1436 and 1439), mentions the names of the then most popular composers in Paris, and says that "their music is so exquisitely melodious because they have introduced new harmonies in their part-writing, and have made improvements in the use of accidentals, of rests, and of mutations, and they have adopted the English style and taken Dunstable as their pattern. Consequently their music is marvellously bright and attractive, and will stand the test of time." This poem, entitled "Le Champion des Dames," was first printed in 1500, although internal evidence shows that it was written sixty years earlier. Sir John Stainer quotes the whole of the particular canto of this poem (which is devoted to music) in his invaluable book, *Dufay and his Contemporaries.*

Professor Wooldridge (Oxford History of Music, Vol. II, p. 154), says, "the foreign musicians now for the first time perceived the possibility of a continuous flow of suave sound, divided into manageable phrases, and harmonized almost entirely in the mellifluous imperfect consonances; not cloying the ear, but by a constant interchange of 3rds and 6ths, refreshing it, and exciting its interest'

12.—S. MARGARET'S, LOTHBURY.

ON the north side of Lothbury, opposite to the Bank of England, is the parish church dedicated to **S. Margaret,** a Virgin Saint of Antioch (daughter of a heathen priest), who suffered martyrdom A.D. 278, in the reign of the Emperor Decius, and whose Feast Day appears in the Kalendar of the English Church on 20th July. The Eastern or Greek Church celebrates her memory under the name of **Marina.** The story of her triumphant witness for the Faith is picturesquely given in **Dean Milman's** poem *The Martyr of Antioch*, portions of which were set to music by **Sir Arthur Sullivan** for the Leeds Festival of 1880.

The rectory is of great antiquity; we hear of **John de Haslingfield,** having been presented to it in August, 1303, by the abbess and convent of Barking in Essex, in whose patronage the living continued until the suppression of the religious houses in the reign of Henry VIII, when it lapsed to the Crown, in whose gift it still continues, in alternation with the Bishop of London. The original building being greatly decayed by time, this church (like that of S. Stephen, Walbrook) seems to have been rebuilt about the year 1440 on a site adjoining the same brook-side. **Stow** states that "**Robert Large** (Lord Mayor in 1438) gave to the choir of S. Margaret's one hundred shillings and twenty pounds for ornaments," and to have expended the sum of two hundred marks upon the "vaulting-over the water-course of Walbrook running close by the said church." Twelve monuments in old S. Margaret's Church are mentioned by Stow, and he gives in full the epitaph on the tomb of Sir John Leigh, 1564. This XVth Century church was completely destroyed in the Great Fire, and the present building was erected by **Sir Christopher Wren,** and finished in 1690 at a cost of £5,340 8s. 1d. The ground plan consists of a nave and south aisle; the latter, which is separated from the nave by a beautiful open screen of oak, is now fitted up as a side chapel with an altar. There is a tower (surmounted

by a spire) at the west end. The columns between the nave and aisle are of the Corinthian order. The marble font (said to have been sculptured by **Grinling Gibbons** himself), is well worth seeing, these four scriptural subjects being admirably treated by that great artist:—Adam and Eve partaking of the forbidden fruit, the salvation of Noah and his family in the Ark, the baptism of Christ in the Jordan, and S. Philip baptizing the eunuch. There is also to be seen a brass bust of a knight in armour, preserved from the neighbouring (destroyed) church of S. Christopher-le-Stocks, bearing this inscription:—

PETRVS LE MAIRE ÆQVES AVRATVS Æ SVAE 88, 1631.

The dimensions of the church are:—*Length*, 60 ft.; *breadth*, 64 ft.; *height*, 36 ft.; *height of steeple*, 140 ft.

A finely carved Flemish rood-screen, with twisted columns, separates the chancel from the nave; this was taken from the (destroyed) church of All Hallows, Thames Street. S. Margaret's is admirably arranged, containing as it does every necessary adjunct for a well rendered Catholic service.

The organ and its west gallery were both set up in 1801, the organ, which was the work of **G. P. England**, having been opened on Easter Day of that year. The instrument originally consisted of Great and Swell manuals only, but a Choir organ and 1½ octaves of pedal pipes were afterwards added. The specification is thus given by the late **Mr. J. W. Billinghurst,** for many years vestry clerk of S. Margaret's:—

"**Great** (GG to F, No G♯, 7 stops)—Op. Diap.; Stop. Diap.; Prin.; 12th; 15th; Sesquialtera (draws in halves); Trumpet.
Swell (Gamut G to F, 6 stops)—Op. Diap.; Stop. Diap.; Prin.; 15th (formerly in the Choir); Hautbois; Trumpet.
Choir (GG to F, No G♯, 5 stops)—Stop. Diap.; Dulciana; Prin.; Flute; Cremona.
Pedal (GG to C)—Wood open *unison* pipes.
Couplers (4)—Sw. to Gt.; Gt. to Ped.; Ch. to Gt.; Ch. sub-8ve to Gt. The last two were added by **Walker** in 1854.

A very nice toned instrument. The pedals pull down the keys of the *Choir* organ manual. There are three shifting movements to the Great organ, and two to the Swell."

The organ was cleaned and the pipes regilded by **J. Butler** (organ builder) in 1845, and in 1850 and 1862 it was repaired and enlarged. Afterwards (in 1879) the organ was taken in hand by **Messrs. Bryceson & Son,** who removed it from the west gallery to a platform at the eastern end of the south aisle, when the specification is thus given by Mr. J. W. Billinghurst (favoured by the organist, Mr. Eicke):—

Great (7 stops)—Op. Diap.; Rohr Flute; Prin.; 12th; 15th; Mixture, III ranks; Trumpet.
Swell (7 stops)—Dble. Diap.; Op. Diap.; Stop. Diap.; Prin.; 15th; Oboe; Cornopean.
Choir (5 stops)—Dulciana; Lieblich Gedact; Prin.; Flute; Clarinet.
Pedal (2 stops)—Sub-bass; Op. Diap.
Couplers (5)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.
Accessories—3 comp. peds. to Gt.; 2 ditto. to Sw.
Compass—Manuals, CC to F; Pedal, CCC to F.

This is the specification of the organ as it stands at present. In 1891 the instrument was restored to its original position in the west gallery by **Messrs. Henry Jones & Sons** (of Fulham). At first sight of the specification one is struck by the apparent lack of foundation tone, especially on the Great; but the voicing of the Mixture, Twelfth and Fifteenth, is such that in effect a perfect balance of tone is obtained—being a good instance of the old "Chorus Great," for which the Englands were famous. From the modern point of view, the organ as a whole suffers from the need of a second Diapason and a Harmonic Flute on the Great, the want of which is much felt, particularly in accompaniment.

Mr. Billinghurst gives the following list of organists :—

Mr. Jonathan Perkins, 1801–1806.
Mr. William Light, 1806–1847.
Mr. Charles Batt, 1847–1866.
Mr. W. Cornish, 1866–1882.
Mr. A. Wheeler, 1882–1884.
Mr. R. D. Eicke, 1884–1894.
Mr. G. W. Dunn, 1894–1899.
Mr. Marcus, 1899–1901.
Mr. F. J. Shaw, B.A., F.R.C.O., 1901–1905.
Mr. R. D. Eicke, 1905–

The present able organist (Mr. Eicke), to whom I am indebted for much of the preceding information, was re-appointed after a lapse of eleven years, when he had the probably unique experience of finding most of his former boy trebles reinstated very efficiently in the choir as altos, tenors and basses.

13.—S. MICHAEL'S, CORNHILL.

THE parish church of S. Michael the Archangel on the south side of Cornhill is of ancient foundation. **Stow** says that "in 1133 **Alnothus** the priest gave it to the Abbot (Reynold) and Convent of Evesham in Worcestershire." On Dec. 3, 1503, the advowson was transferred to the Drapers' Company, in whose patronage the living has remained ever since. The old church, "fair and beautiful" (destroyed in the Great Fire of 1666), possessed many features of interest:—(1) a three-storied tower (with a lofty pinnacle at each of its four corners) surmounted by a graceful spire; (2) a "proper cloister" on the south side; (3) a "fair churchyard" on its south side, containing (4) a pulpit cross "not much unlike to that in Paule's church yard," says **Stow.** This pulpit cross was erected by **Sir John Rudstone** (Lord Mayor in 1528), who was buried (1531) in a vault beneath it; he appointed sermons to be preached there, which were discontinued after the "Reformation." The same generous churchman built "proper houses in the churchyard for the lodging of choir men, such as at that time were assistants to Divine Service, then *daily sung by note* in that church." At the general dissolution of the religious life in England, S. Michael's choir was disbanded, and the choristers' houses or lodgings were converted to the use of "ancient, decayed parishioners." The old church was, on its north side, open to the street, from which it was separated by a small green churchyard; its west front was (as now) divided from the adjoining houses by "S. Michael's Alley," called in those days *Longe-alley*. The plan consisted of a nave and choir, both with side aisles, a Lady chapel, a chapel of S. Catherine, and other chapels. Much of the mediæval church plate, ornaments, etc., were of considerable value. **John Stow** (the historian) was born in the parish of S. Michael, in 1525; his father was a tailor.

The mediæval churchwardens' accounts of S. Michael's, Cornhill, contain some interesting references to the **organs of the period.** Thus:—

1459. "It'm to the Orgon maker for amendynge of the Orgons, w^h j*d.* spendid in ale ... ... v*d.*"
1473. "It'm, for mendying of the *orgelles* ... j*d.*"
1473. "It'm, payde to the *orgel* player iiij*s* vij*d*"

Dr. E. J. Hopkins comments upon the use of the German word for organs in this record, which he thinks seems to point to the influence of some foreign maker who might have been at that time trying his fortune in "good London town."

The following three items show at a glance how the necessary funds in connection with the ordering and erection of a XVth Century organ in S. Michael's Church were obtained :—

1475. "Receyved owte of the Church Aley bagge ffor a peyer of *new orgones* as hyt aperyth in ye paymetes [payments] by ye wille of all ye pyshons [parishioners]. ... ... ix*li.*"
1475. "Payd to Myghell Glancets, organes maker, ffor a pre [pair] of newe organes, and also bargayned w^h hym ffor our olde organes to have them [in part payment] and besyde them, in money payd ... ... ix*li.*"
1475. "Payd to Robert Crossley, carpet [carpenter] ffor V gystes [joists] and C burde [boards] ij fellettes, and iij legges, and for rebatyng of ye seid burdes and workmanshyppe of ye same in the Rodelofte to enhawse [*i.e.*, enhance or *raise*] hyt, and to make stondyng ffor the seyd organes ... ... vs. vij*d*"

Nearly a century later we come upon a very sad entry :—

1572, 30th November. "It is agreed att this present vestre that the *two pare of organes* shall be sold for the beste prysse that may be had ffor them ; and thatt there shal be towe pewes buylded in the plasse where the sayd *organes* do now stand."

How the history of our country and of its religion can be read through the lines of the churchwardens' accounts connected with the old City churches !

The present church was erected on the site of the former in 1672 (six years after the Great Fire) by **Sir Christopher Wren,** but the tower was not finished until 1721. With the exception of the spire, the present tower (which contains a fine peal of twelve bells) bears a passing resemblance to a pen and ink drawing of its predecessor, which is preserved in the vestry and dated 1421. This old tower was saved from the disastrous effects of the Great Fire, and was still standing at the beginning of the XVIIIth Century ; the present one is a free imitation of the Tower of Magdalen College, Oxford. One of the finest glimpses of S. Michael's tower is to be seen

from the pavement on the left-hand side of Clement's Lane, looking towards Lombard Street. Viewed from this spot (about half way up the lane) the upper story of this beautiful tower—surmounted with its four pinnacles—blends harmoniously with the western *facade* of the church of S. Edmund the King, Lombard Street; the *tout ensemble* resembling certain Oxford architectural combinations, particularly when —on a summer evening—the stonework takes a roseate hue, reflected from the sunset of the western sky. The dimensions of the church are:—*Length*, 70 ft.; *breadth*, 60 ft.; *height* of tower, 130 ft. Magdalen College tower is 145 ft. high. The cost of rebuilding the church was £4,686 5s. 11d., and for reconstructing the tower, £6,126 15s.

The church was restored and beautified by **Sir G. G. Scott** in 1860; the interior has a dignified effect. The organ was built by **Renatus Harris** in 1684, and at first consisted of Great and Choir manuals only. In 1790 it was "repaired and enlarged" by **Green,** who added a Swell. **Mr. Leffler** (writing at the very beginning of the XIXth Century) gives the specification thus:—

"3 setts of keys, long octaves GG to E; Swell to F.

Great (11 stops)—Op. Diap., 57 pipes; Op. Diap., 57; Stop. Diap., 57; Prin., 57; 12th, 57; 15th, 57; Sesquialtera, III ranks, 171; Mixture, II ranks, 114; Trumpet, 57; Clarion, 57; Cornet to C, V ranks, 145.

Swell (7 stops)—Op. Diap., 36; Stop. Diap., 36; Dulciana, 36; Prin., 36; Cornet, III ranks, 108; Trumpet, 36; Hautboy, 36.

Choir (6 stops)—Stop. Diap., 57; Dulciana (through), 57; Prin., 57; Flute, 57; Bassoon, 57.

Pedals to C."

At a competition held on May 11th, 1810, for the post of organist (vacated by the resignation of Mr. Stevens), the following was the result of the poll:—Arnull, 29 votes; H. Dale, 26; Miss Rodd, 18; Mr. Nightingale, 1; Mr. Nichols, 0. This is recorded by Mr. Leffler, who was present at the competition.

In 1849, the organ was reconstructed by **Robson,** under the direction of **Mr. Richard Limpus,** the then organist, when the specification stood thus:—

Great (12 stops)—Dble. Op. Diap., 16 ft.; Large Op. Diap., 16 ft.; Small Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Wald Flute, 4 ft.; 12th, 3 ft.; 15th, 2 ft.; Sesquialtera, IV ranks; Mixture, IV ranks; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (12 stops)—Dble. Diap., 16 ft. tone; Op Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; 15th, 2 ft.; Piccolo, 2 ft.; Sesquialtera, III ranks, 1⅔ ft.; Mixture, II ranks, ⅔ ft.; Oboe, 8 ft.; Horn, 8 ft.; Clarion, 4 ft.

Choir (8 stops)—Dulciana, 8 ft.; Viol di Gamba, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flute (metal), 4 ft. tone; 15th, 2 ft.; Bassoon, 8 ft.; Clarinet, 8 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; Stop. Diap., 16 ft. tone: Trombone, 16 ft.

Couplers (6)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Ch. to Ped.; Sw. to Ped.; 8ve Ped.
Accessories—4 comp. peds.
Compass—All the Manuals, CC to G^3. Pedal, CCC to Tenor F.

Electric action was afterwards applied to the organ by **Bryceson** in 1868, which was subsequently removed by **Messrs. Hill & Son,** who rebuilt the organ in 1885–6, and again in 1901. I am indebted to the kindness of my friend, **Mr. George F. Vincent,** the present gifted organist of the church, for the specification of the organ as it now stands (1906):—

Great (12 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Horn Diap., 8 ft.; Dulciana, 8 ft. (*formerly in Swell*); Rohr Flute, 8 ft.; Wald Flute, 4 ft.; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Mixture, III ranks; Posaune, 8 ft.; Clarion, 4 ft.
Swell (12 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Viola di Gamba, 8 ft. (*new in* 1901); Voix Celeste, 8 ft. (*new in* 1901); Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, III ranks; Dble. Trumpet, 16 ft.; Horn, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.
Choir (9 stops)—Echo Gamba, 8 ft.; Dolce, 8 ft.; Vox Angelica, 8 ft. (*formerly in Swell*); Lieblich Gedact, 8 ft.; Echo Gamba, 4 ft.; Stop. Flute, 4 ft.; Suabe Flute, 4 ft.; Flageolet, 2 ft.; Clarinet, 8 ft. *The Choir organ is enclosed in a Swell box with a Balanced Pedal.*
Pedal (5 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.; Trombone, 16 ft.; Bassoon, 8 ft.
Couplers (7)—Sw. to Ped.; Gt. to Ped.; Ch. to Ped.; Sw. to Ch.; Sw. to Gt.; Sw. to Gt. sub-8ve; Sw. to Gt. super-8ve.
Accessories—Tremulant to Sw.; 5 comp. *pistons* to Gt.; 5 ditto to Sw.; 3 ditto to Ch.; Sforzando Ped.; 5 comp. *pedals.*
Compass—Manuals, CC to G; Pedal, CCC to F.

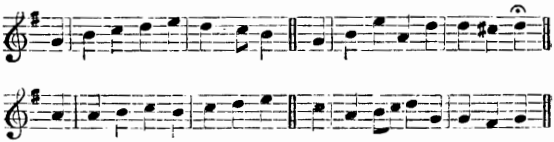
The Diapason work of this organ is remarkably good.

It is interesting to observe how the musical traditions of S. Michael's—firmly established and adequately maintained in mediæval times—have survived the devastating influence of the Reformation. The "lodgings for the choristers" have long since disappeared, but the choral service remains even yet. Many illustrious musicians have presided at the organ, and the choir-singing from time immemorial has been of the best.

Amongst the organists of this church may be mentioned:—

Obadiah Shuttleworth, died 1735.
Philip Hart, died 1719.
Abiell Whichello, Deputy Organist, died 1745.
Joseph Kelway, 1734–1736.
William Boyce, Mus. D. Cantab., 1736–1758.
Theodore Aylward, Mus. D. Oxon., 1768–1788.
—— Stevens. —1810
—— Arnull, 1810—.
Richard D. Limpus, —1875.
Edward Henry Thorne, F.R.C.O., 1875–1891,
Williamson John Reynolds, Mus. D. Lond., 1891–1900.
George Frederick Vincent, 1900—

Obadiah Shuttleworth was also a first-rate violinist and leader at the Swan Tavern Concerts in Cornhill (1728). Philip Hart was also a lay-vicar of Westminster Abbey and a gentleman of the Chapel Royal. He was the composer of several psalm tunes, one of which has survived (in the *new* Edition of *Hymns, Ancient and Modern*) to this day :—



He must not be confused with *Andro* Hart, a famous Psalter Editor, who lived a century earlier. Abiell Whichello was for many years a fashionable teacher of the harpsichord in London, and composed many *Lessons* for his instrument. Kelway successfully competed for the post in 1734 against Drs. Boyce and Worgan and Messrs. Flud and Young—all good players in their time. Shuttleworth, Hart, Whichello, and Kelway, each appear to have officiated at S. Michael's but a short time. Kelway was a pupil of Geminiani, and taught the harpsichord to Queen Charlotte. Dr. Boyce, a pupil of Dr. Greene, of S. Paul's, was composer to the Chapel Royal, and editor of the famous collection of Cathedral Music (3 vols., 1760–1778). Dr. Aylward left S. Michael's to become organist of S. George's Chapel, Windsor.

Richard Limpus was the founder of the (now Royal) College of Organists in 1864, and its first Hon. Secretary. Messrs. Thorne and Reynolds are well-known living musicians, and the present holder of the post very adequately sustains the high standard of the traditions associated with his appointment. There are frequent organ recitals during the luncheon-hour on week days at S. Michael's, when the church is well worth a visit.

14.—S. PETER-ON-CORNHILL.

THIS church, on the south side of Cornhill, at the south-east angle, properly styled S. Peter-*super*-Cornhill (*i.e.*, *above*, or at the *top* of Cornhill), is of very ancient foundation. It is *said* to have been founded by **Lucius,** the first Christian King in this island, about the year A.D. 179, who dedicated it to S. Peter, erected in it an *archbishop's* see, and that this Church of S. Peter-on-Cornhill was, and continued to be, the metropolitan and chief church in this nation for 400 years, when **S. Augustine** removed the archiepiscopal chair to Canterbury. **Stow** says of this tradition, "Archbishops of London, *hard to be proved, and therefore not to be affirmed*"; it has since been rejected with the common consent of antiquaries. In 1309, the patronage of S. Peter's was transferred from the Nevil family (lords of the manor of Leadenhall) to Robert Pykeham, of Essex, and Margaret, his wife, who after holding the same for nine years, made it over to **Sir Richard Whittington** and the citizens of London in 1408. The Lord Mayor, Aldermen and Common Council have presented to S. Peter's since 1411. **Stow** in his *Survey* gives us no idea of what the old church was like. **Thomas Allen,** writing in 1839, says of the present church, which, in 1681, replaced the old building destroyed by the Great Fire, "it is not easy to conjecture why one of the *meanest exteriors* should have been given to a church which forms a distinguished object in the principal street of the city . . . nor why the architect (**Sir Christopher Wren**) should have given the church an unsightly steeple of brick-work—excusable in the few other instances in which brick towers were erected by him, as they are attached to structures whose obscurity and situation warrant the addition."

The interior of the church is conceived in a much better style. It consists of a nave and choir (each with aisles) separated the one from the other by a handsome (original) oak screen of open work—a rare specimen (for the time of its erection) of this ancient method of dividing a church. The Choir-Screen, which is fairly lofty, consists of three

arches flanked with Corinthian pilasters, corresponding in size and situation with those on the columns which separate the nave and choir from the aisles. The spaces between these main arches of the screen are occupied by a smaller arcade (the arches of which are alternately pendant) supported by small fluted pillars. The whole screen is finished by a frieze of acanthus leaves and a cornice, above the centre of which, over the "quire-door"—where the **Crucifix** *should be*—is a shield bearing the royal arms of King Charles II. Nor is this unique and quasi *rood*-screen the only survival of Catholic custom and usage at S. Peter's; the church, from time immemorial, has *always* been decorated with flowers on certain Sundays in the Christian year. The fact that **Bishop Beveridge** was Rector of S. Peter's at the time of the re-building of the church may possibly account for these lingering traces of good churchmanship.

The musical associations of S. Peter's, Cornhill, both mediæval and modern, are noteworthy. The following Items are contained in the Churchwardens' Inventories and Accounts, ordered to be taken of the church goods, plate, vestments, &c. (1548–9):—

Item—(solde) by the saide Edwarde ffowler and Randolphe atkynson (late churchwardens) to John Stockmede the rode loft iij tonnes wt. the orgaines xviij ii (£18. 2s).

Item—paid to the organmaker for his fee ending at mighelmas for a yere (1550) ... ... 2s.

Item—(sold) more to a portingall a paire of smale orgaines ... ... 30s.

,, Paid for borrowing a pair of regalls ... 5s.

,, for carriage of them to and fro ... 1s. 2d.

Item—for blowing the regalls ... ... 2d.

,, Paid for playing the regalls to the conduit 1s. (when the King came, and a shilling was paid for ringing all the bells).

Item—Paid to the organmaker for his fee for 2 yeres ending at the same feast ... ... 8s.

Item—paid to the goodman howe and his sonne to sell the little orgaines ... ... 3s.

It may be mentioned here that *Regals* was the name given to a small portable organ containing one set of *reed* pipes (*double* regals had two such sets). This distinguished the instrument from the *Portative*, which consisted of *flue* pipes only. **Howe** was the name of a well-known "organ maker" of London, whose name continually appears in the churchwardens' accounts of the various City parishes in the XVIth Century. Regals were frequently used in out-of-door pageants.

for sustaining or "giving out" the Plainsong melody. In the Inventory of goods, July, 1552, occur :—

Item—a pair of orgaines in the quier.
,, for wyne in the quier ... ... 6d.
Paid to a minister on Or lady daye ... ... 8d.
,, to the preacher of a sermon ... ... 3s. 4d.

At the rebuilding of the church after the Great Fire, the organ was built in 1681 by **Father Schmidt. Mr. Henry Leffler** (writing in 1800) gives the specification thus :—

"3 setts of keys. Compass—GG short octaves to D. Swell (added by **Mr. Crang**) to F in the Tenor.

Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, III ranks, 156; Mixture, II ranks, 104; Cornet to C♯, V ranks, 130; Trumpet, 52.

Swell (6 stops)—Op. Diap., 34; Stop. Diap., 34; Prin., 34; Cornet, II ranks, 68; Trumpet, 34; Hautboy, 34.

Choir (4 stops)—Stop. Diap., 52; Prin., 52; 15th, 52; Cremona, 52.

The Chorus was a very fine one, but has been in bad hands. Organist, Mr. W. Adams. Salary, £20."

The cost of the original organ (Gt. and Ch. manuals only) was £210, *inclusive* of painting and gilding. In 1840, at the request of the then Rector, the Rev. Sir John Page Wood, grandfather of Lieutenant-General Sir Evelyn Wood, the present Commander of the Second Army Corps, the carved figures of angels which were on the case of Father Schmidt's old organ were preserved and placed at the end of the choir stalls, where they are to be seen at the present time (1906). Upon the erection of a new organ by **Hill** in 1840, under the superintendence of **Dr. H. J. Gauntlett,** the old organ was found to contain many wooden pipes of Schmidt's construction, which the mellowing hand of time had rendered of more than ordinary value. These were retained in the new instrument, which was **the first CC organ erected in England.** It was opened on Sunday, July 12th, 1840. The following was its specification :—

Great (19 stops)—Bourdon, 16 ft.; Tenoroon Diap., 8 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone (*drew in halves, Treble and Bass*); Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Tierce, $1\frac{3}{5}$ ft.; Sesquialtera, II ranks; Mixture, II ranks; Doublette, II ranks; Corno-trombone, 8 ft.; Corno-clarion, 4 ft.; [the remaining six stops formed as it were a Choir organ played from the Gt. manual]; Claribel-flute, 8 ft.; Oboe-flute, 8 ft.; Wald Flute, 8 ft.; Stopped-flute, 8 ft; Dulciana, 8 ft.; Cromorne, 8 ft.

Swell (18 stops)—Bourdon, 16 ft.; Tenoroon Dulciana, 8 ft.; Stop. Diap., 8 ft. tone (*drew in halves, Treble and Bass*); Op. Diap., 8 ft.; Dulciana, 8 ft.; Prin., 4 ft.; Suabe Flute, 4 ft.; Flageolet, 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Piccolo, 2 ft.; Sesquialtera, III ranks; Mixture, II ranks; Cornopean, 8 ft.; Tromba. 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.; Echo Dulciana Cornet, V ranks.

Pedal (2 stops)—Principal Diapason, 16 ft.; Contra Trombone, 16 ft.
Couplers (4)—Sw. to Gt.; Gt. to Ped.; Sw. to Ped.; 8ve Ped.
Accessories—4 comp. ped. movements.
Compass—*Both manuals*, CC to f, 54 notes; *Pedal*, CCC to D, two octaves and two notes.

The stop-handles—as large as door-handles—were of ebony inlaid with mother-of-pearl centres. The name of each stop was inscribed not on the knob itself, but on a zinc plate above the knob, fixed to the "jamb." The keys were inlaid with tortoiseshell, ivory and ebony. At that time (1840) the Swell at S. Peter's had the largest number of stops in any English organ save that at Christ Church, Newgate Street, and it must be remembered too, that in those days the Great manual in the Birmingham Town Hall organ contained only 17 stops, and that in York Minster, 24. On this organ, as here specified, **Felix Mendelssohn Bartholdy** played more than once. On one visit to S. Peter's (Sept. 30th, 1840) he played Bach's Prelude and Fugue in E minor, his own in C minor (Op. 37, No. 1), yet another of his own in F minor, beginning :—

and other pieces, concluding with Bach's *Passacaglia*. Of this last, he wrote a few bars as a memento, which to this day (1906) can still be seen in the Vestry-room, together with the stop-handles and keyboards he then played upon. On another occasion (Sunday morning, June 13th, 1842) he came into the church during the service and waited in the vestry until the preaching was over. The concluding hymn was sung to Haydn's well-known tune, "Austria" :—

This he took for the subject of the concluding voluntary he was asked to play, and, for a considerable time, he varied and treated the theme extemporaneously with the happiest possible effect, concluding with a well developed fugue on the same subject. S. Peter's, Cornhill, is therefore well worth a visit if only for these Mendelssohnian associations.

Further alterations and additions were made by Hill in 1867 and 1882. The instrument was rebuilt by **Messrs. Hill & Sons** in 1891 with pneumatic action and the Choir organ added; it was opened on Sunday, Sept. 7th, in that year by **Mr. Joseph T. Smith,** the present organist, to

whom I am indebted for the present specification, which runs as follows :—

Great (17 stops)—Bourdon, 16 ft.; Tenoroon Dulciana, 16 ft.; Op. Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft.; Claribel Flute, 8 ft.; Prin., 4 ft.; Wald Flute, 4 ft.; Oboe Flute, 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th. 2 ft.; Tierce, $1\frac{3}{5}$ ft.; Sesquialtera, III ranks; Mixture, II ranks; Doublette, II ranks; Corno Trombone, 8 ft.; Corno Clarion, 4 ft.

Swell (18 stops)—Bourdon, 16 ft.; Tenoroon Diap., 16 ft.; Op. Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft.; Gamba, 8 ft.; Voix Celeste, 8 ft.; Prin., 4 ft.; Suabe Flute, 4 ft.; 12th, 3 ft.; 15th, 2 ft.; Piccolo, 2 ft.; Sesquialtera, IV ranks; Mixture. II ranks; Cornopean, 8 ft.; Tromba, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Choir (7 stops)—Lieblich Gedact, 8 ft.; Dulciana. 8 ft.; Gamba, 8 ft.; Gamba, 4 ft.; Stop. Flute *(from old Gt. organ)*, 4 ft.; Cremona *(from old Gt. organ)*, 8 ft.; Orchestral Oboe, 8 ft.

Pedal (4 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.; Grand Trombone, 16 ft.

Couplers (5)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.

Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.; Gt. to Ped. on and off.

Compass—CC to F.

Amongst the organists of S. Peter's, Cornhill, have been the following :—

Mr. John Goodgroome (in 1725).
Mr. W. Adams (in 1800).
Miss E. Mounsey, 1834–1882.
Mr. Zechariah Fenner, 1882–1889.
Mr. Joseph T. Smith, 1889–

Well attended organ recitals are given at S. Peter's on certain week-days during the City luncheon hour.

15.—S. CLEMENT'S, near EASTCHEAP.

ONE of the first churches to be destroyed in the Great Fire of 1666—which, beginning in Pudding Lane, where the Monument now stands, and at once spread northwards—was that of S. Clement, Eastcheap. In *those* days, there being no King William Street, Eastcheap extended as far as S. Clement's Church. In *these* days (all change of long established precedent being slow in the City) the ancient topographical designation "Eastcheap" is still attached to S. Clement's Church very often without the qualifying preposition "near"; to the great bewilderment of postmen, policemen, and other public officials whose knowledge of London is expected to be—like that of Mr. Samuel Weller—both "extensive and peculiar." On this spot, at the corner of Clement's Lane and King William Street, a church has stood for more than a thousand years. **Stow** dismisses "S. Clement in Eastcheape" in a few words, thus:—"This is a small church, void of monuments, other than of Francis Barnam, alderman, who deceased 1575, and of Benedicke Barnam his son, alderman also, 1598. William Chartney and William Overie founded a chantry there." The present building was erected in 1686, under the superintendence of **Sir Christopher Wren**; it cost £4,365, 3s. 4½d. Its dimensions are:—*Length*, 64 ft.; *Breadth*, 40 ft.: *Height*, 34 ft.; *Height of Tower*, 88 ft. The ground plan is nearly square; it consists of a nave, chancel and south aisle, with a square tower at the west end of the aisle. The exterior is very plain, but the interior (re-arranged by **William Butterfield** in 1872) is handsome, church-like, and devotional in character. The clerestory windows are fitted with stained glass representing the Twelve Apostles, the large western window contains figures of Bishops Pearson and Bryan Walton (both of Chester) and Thomas Fuller, the Church historian, all of whom have ministered in this (or the former) church. The ceiling is particularly fine, its central division being enclosed in a sculptured wreath of various kinds of fruit. The woodwork of this church is unusually heavy, and has a perfect wealth of carving, some of which is said to be

the work of **Grinling Gibbons** himself. The hexagonal pulpit, with its immense sounding-board enriched with cherubs, festoons, scrolls and other ornaments of the Renaissance period, is well worthy the most careful attention; it has a splendid appearance, and produces an effect which reminds the visitor of pulpits he has seen in large Continental churches and cathedrals. The font, too, is finely sculptured; this is an octagonal basin set on a pillar of the same form. The original wooden cover in the form of a crown, within which is a white dove, still remains. The late **Mr. W. E. Gladstone** admired this font so much that he sometimes brought his grandchildren and other friends into the church to see it. Mr. Butterfield's interior alterations can be scarcely spoken of without much adverse criticism; he completely ruined the once beautiful pulpit staircase, he spoiled the magnificent Wren reredos by cutting it up into three parts, leaving the central division where it was originally placed, but removing the two outer divisions respectively to the north and south walls of the chancel, where they deceptively suggest side altars where none exist. But more unwisely still, he demolished the west gallery, and removed the organ to the worst possible position in the church—the south aisle.

The organ was built for the church and erected in the west gallery by **Renatus Harris** in 1695–6. It originally consisted of Great and Choir manuals only, with no Pedal organ. **Mr. Henry Leffler** gives the specification, as he found it in 1800, thus:—

"3 setts of keys from GG to D. Swell to F. Pedals GG to C (18 notes).
Great (10 stops)—Op. Diap, 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Sesquialtera, III ranks, 156; Mixture, II ranks, 104; Cornet, IV ranks (to C), 108; Trumpet, 52.
Swell (6 stops)—Op. Diap., 34; Stop. Diap., 34; Cornet, IV ranks, 136; Trumpet (No. 1), 34; Trumpet (No. 2), 34; Hautboy, 34.
Choir (5 stops)—Stop. Diap., 52; Prin., 52; Flute, 52; 15th, 52; Cremona, 52."

The case is very similar in design to that of All Hallows, Lombard Street (Harris, 1695), but is rather more elaborate. The churchwardens' accounts show that S. Clement's organ was built in 1695, and was publicly opened very early in 1696. **Christian Smith** (a nephew of Father Smith) had charge of the instrument after this, and in 1711—the year when "Mr." Purcell became organist, it was handed over to the care of **Abraham Jordan**—who probably added the *swell* (an invention of his in the following year). Jordan was succeeded by **Gray,** who made additions and repairs from time to time. In 1872 the organ was removed from its original position in the west gallery and placed in the south

aisle by **Messrs. Gray & Davison,** when the specification stood thus:—

Great (9 stops)—Op. Diap. (No, 1), 8 ft.; Op. Diap. (No. 2), 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Sesquialtera, IV ranks; Mixture, II ranks; Trumpet, 8 ft.
Swell (8 stops)—Bourdon, 16 ft. tone; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Keraulophon, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Oboe, 8 ft.; Cornopean, 8 ft.
Choir (5 stops)—Stop. Diap., 8 ft.; Dulciana, 8 ft.; Flute, 4 ft.; Prin., 4 ft.; Clarinet, 8 ft.
Pedal (1 stop)—Op. Diap., 16 ft.
Couplers (3)—Gt. to Ped.; Ch. to Ped.; Sw. to Gt.
Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.
Compass—*Gt. and Ch.*, CC to G; *Sw.*, Tenor C to G; *Ped.*, CCC to F.

In 1872, the "re-arranging" architect (Mr. Butterfield) ruined the appearance of the organ by "decorating" the front pipes with a grotesque arrangement of stripes of various colours, giving a bookcase effect to the instrument by no means pleasing, because of its incongruity with the architectural surroundings. **Mr. John Norbury** (the present hon. treasurer of the Royal College of Organists) states, in his well-known work on organ cases, entitled *The Box of Whistles* (1877), that he "never saw so much solid paint put on metal pipes; when they were plain gilt they looked much better."

Soon after the 1872 "restoration" of the church, the care of the organ was entrusted to **Mr. Henry Wedlake,** who, after adding a Bourdon to the Pedal organ and making other slight alterations, rebuilt and modernized the instrument in 1889 under the supervision of **Dr. E. J. Hopkins** and the present organist of S. Clement's. The specification now stands thus:—

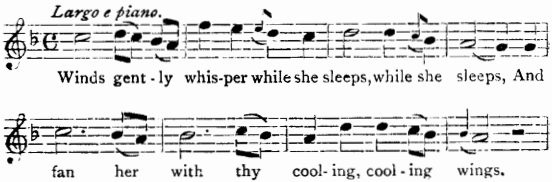
Great (9 stops)—Op. Diap. (No. 1), 8 ft.; Op. Diap. (No. 2), 8 ft.; Stop Diap., 8 ft.; Prin., 8 ft.; Flute, 4 ft. [*from the old Choir*]; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.
Swell (8 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Echo Dulciana, 8 ft. (*new*); Prin., 4 ft.; 15th, 2 ft.; Cornopean, 8 ft.; Oboe, 8 ft.
Choir (6 stops)—Lieblich Gedact, 8 ft.; Dulciana, 8 ft.; Keraulophon, 8 ft. [*from the Gray & Davison Swell*]; Flute, 4 ft. (*new*); Prin., 4 ft.; Clarinet, 8 ft.
Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft. (*new*).
Couplers (5)—Gt. to Ped.; Sw. to Ped. (*new*); Ch. to Ped.; Sw. to Gt; Sw. to Ch. (*new*).
Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.
Compass—All three manuals, CC to G; *Pedal*, CCC to F.

The whole of the Great and Choir fluework (with the exception of the few stops otherwise marked) remains the untouched work of **Renatus Harris;** the three Stopped Diapasons are wholly of metal, of a lovely tone quality,

each with its own marked individuality; the reeds are by **Wedlake**, who, in his youth, worked with **Henry Willis** as his fellow-apprentice at the same bench in Gray & Davison's factory. The name of the organist from 1696 to 1711 cannot now be ascertained—at any rate from the churchwardens' accounts; but from the latter date to the present day—a period of close upon *two centuries*—S. Clement's, Eastcheap, has only seen the following five organists:—

"Mr." Purcell, 1711–1765 (54 years).
Jonathan Battishill, 1765–1801 (36 years).
John Whitaker, 1801–1847 (46 years),
John Alexander Jopp, 1847–1885 (38 years).
Charles William Pearce, Mus. D. Cantab., F.R.C O., 1885–.

Of these, the name of Purcell, sometimes spelt *Pursill* (and even *Pursley*) appears continuously as organist for the entire period of fifty-four years shown above; no Christian name is given. His relationship to the great **Henry Purcell,** of Westminster Abbey, has never been accurately ascertained. **Jonathan Battishill** is well known as the composer of several excellent chants still in daily use in all choirs and places where they sing; his anthem, "Call to remembrance," and his glee, "Amidst the myrtles," are both living specimens of his skill. He was buried in S. Paul's Cathedral. **John Whitaker** was a successful writer of music for plays, as well as of glees and songs. His glee, "Winds gently whisper" (*Musical Times*, No. 62):—



has survived him. The present writer has a portrait of Whitaker seated at an organ, on the desk of which is a copy of his *Seraph*, a collection of psalm tunes, etc., mostly adapted from the works (both sacred and secular) of the great masters. Whitaker lies buried in the crypt of S. Clement's Church, below the Cantoris choir stalls. His pupil, **J. A. Jopp,** who succeeded him, was also a student of the Royal Academy of Music, and was one of the earliest members of the (now Royal) College of Organists. He was an admirable extemporaneous player.

S. Clement's, Eastcheap, has other associations of a non-musical character which cannot be overlooked. **Brian Walton,** D.D., Bishop of Chester and Chaplain to King Charles I, was rector of S. Martin Orgar, from 1628 to 1661. One of the ablest scholars of Oriental languages in his time, he was the author of the *Biblia Polyglotta*—the "Great Bible of many languages," published in 1657—the first book issued in this country "by subscription." Bishop Walton lies buried in S. Paul's Cathedral. His successor in the See of Chester, **John Pearson,** D.D., has been described by Bishop Burnet as "in all respects the greatest divine of his age. His famous *Exposition of the Creed* (delivered in the form of sermons) in old S. Clement's Church, where he was lecturer, entitles him to a high place among those Anglican writers (such as Bishops Jeremy Taylor and Butler) who have contributed to the theological literature of the world works of lasting influence and incontrovertible importance." Pearson dedicates this monumental work to the "Right worshipful and well-beloved Parishioners of S. Clement's, Eastcheap," and writes thus in his preface:—"Some years have passed since I preached unto you upon such texts of Scripture as were on purpose selected in relation to the CREED, and was moved by you to make these meditations publick. But you were pleased then to grant what my inclinations rather led me to, that they might be turned into an Exposition of the Creed itself; which, partly by the difficulty of the work undertaken, partly by the intervention of some other employments, hath taken me up thus long, for which I desire your pardon. And yet an happy excuse may be pleaded for my delay, meeting with a very great felicity, that as Faith triumpheth in good works, so my Exposition of the Creed should be contemporary with *the re-edifying of your Church* [after the Great Fire of 1666]. For though *I can have little temptation to believe that my Book should last so long as that Fabrick*, yet I am exceedingly pleased that *they should both begin together;* that the publishing of the one should so agree with the opening of the other. . . . This, I hope, may persuade you to forget my slackness, considering *ye were not ready to your own expectation.* Your experience tells you the excuse of *Church-work* will be accepted in building, I beseech you let it not be denied in printing." Pearson died at Chester in 1686, and was buried in the north transept of the cathedral (behind the organ) where a handsome altar-tomb with a recumbent effigy of the bishop surrounded by figures of the Twelve Apostles fittingly marks his final resting-place. A copy of the first edition of the *Exposition*, presented by the author to the parish, is pre-

served in S. Clement's Church. The name of **Thomas Fuller,** D.D., is well-known as the author of two standard books, viz., "History of the Worthies of England," and "The Church History of Britain, from the birth of Christ to the year 1648," first published in London, 1655. A list of rectors, from **Stephen de Southlee** (who resigned March 1st, 1308–9) to the **Rev. W. J. Hall,** M.A., Minor Canon of S. Paul's (the present rector), hangs near the west door of the church, showing a continuous succession of parish priests for seven centuries without a break. After the Great Fire in 1666, the parish of **S. Martin Orgar** was united to that of S. Clement, Eastcheap. The old church of S. Martin, which was situated on the east side of S. Martin's Lane, Cannon Street, is described by **Stow** as "a small thing." It was the burial-place of several Lord Mayors and other citizens of importance in the XVth and XVIth Centuries. A part of the nave and tower being found repairable after the fire, a body of French Protestants (in communion with the Church of England) obtained a lease of the ruins, and built for their own use a church of smaller dimensions than the original, which was pulled down in 1824. This French church contained in its west gallery an organ which is thus described by **Mr. Henry Leffler:**—

"Built by **Holland.** One row of keys, long octaves from GG to F.
Great (7 stops)—Op. Diap. to *C-fa-ut*, 42 pipes [then runs into the Stop. Diap.]; Stop. Diap., 58 pipes; Dulciana to Middle C, 30 pipes; Prin., 58; 15th, 58; Cornet, III ranks, to F♯ in tenor, 108 pipes, having for its Bass Sesquialtera, III ranks to the bottom, 66 pipes.
Organist—Mr. Platts, Junr."

The rectory of S. Martin Orgar was of ancient foundation, being in the gift of the Canons of S. Paul's Cathedral as far back as 1181. "Orgar" is a survival of the name of **Ordgarus,** the Danish founder, who gave the living (as well as that of S. Botolph's, Billingsgate) to the Canons of S. Paul's.

16.—S. ANDREW UNDERSHAFT.

NO one has described the old Spring-time in London more charmingly than has Mr. Saunders, a writer in **Charles Knight's** *London* (Vol. I, p. 169). He reconstructs for us the mediæval **May-Day** procession consisting of men, women and children, "all dressed in their gayest habiliments, and laden with green boughs, setting forth towards the place where the May-pole was to be elevated. As they passed through the streets of London, they found :—

> 'Each street a park
> Made green, and trimmed with trees ;'

the church porches decorated :—

> 'With hawthorn buds and sweet eglantine
> And garlands of roses."

The Church of S. Andrew the Apostle was called "S. Andrew *Undershaft*" from the circumstance that from time immemorial a **May-pole** or shaft had been set up there, which towered considerably *above* it. Long streamers or flags were attached to the pole ; summer-halls, bowers and arbours were formed near it ; the Lord and Lady of the May were chosen, and decorated with scarfs, ribbons and other braveries, and then the dances, feastings and merriment of the day fairly begun.

S. Andrew's Church is situated on the eastern side of S. Mary Axe, and the building occupies a plot of ground at the back of the houses on the north side of Leadenhall Street ; in consequence of which, the west end and north side of the church (with the tower) are the only parts visible. In ancient records it is called *Ecclesia Sancti Andreæ super Cornhill*, from the street wherein it stands ; which (before the erection of Leadenhall) went by that name as far as this place. The church was originally founded in 1362 ; but by the end of the XVth Century it had become so ruinous, that the present building (which happily escaped the flames of 1666) was begun about 1502, and was completed in 1532. Its ground

plan consists of a nave, chancel and aisles, with a tower at the west end of the south aisle. The church was restored and re-opened on May 7th, 1875–6, the architects being **Sir A. W. Blomfield** for the chancel, and **Mr. E. Christian** for the nave. The window of the "Five Kings" (formerly at the east end) was then removed to the west end—the two windows being similar in size, tracing, etc.,—and a new east window was erected at the cost of the then Rector, the **Rev. F. G. Blomfield,** M.A. On the north side of the church, near the Vestry door, is the monument of **John Stow,** the historian, and author of the famous *Survey of London.* "The dear old conscientious labourer," writes **Canon Benham,** "is represented attired in his livery gown with a ruff round the neck, sitting at his desk, writing busily." Stow died April 5th, 1605, at the age of eighty. The dimensions of the church are:—*Length*, 96 ft.; *Breadth*, 55 ft.; *Height of tower* (including the turret), 91 ft.

The organ was built by **Renatus Harris** in the west gallery of the church in 1696. **Hatton** (*New View of London, p.* 124) says that "several gentlemen (whose names I am not allowed to mention) contributed £1400." The organ was opened on May 31st, 1696, when the **Rev. Dr. Towerson** preached a sermon on Vocal and Instrumental Music. In 1725, **Mr. Henry Tombes,** a worthy parishioner (and a liberal subscriber to the building of the organ) gilded the pipes "at his sole cost and charge," as well as defraying the expense of divers mural paintings, etc., in the church. **Mr. Henry Leffler** thus specifies the organ as it stood in the opening years of the XIXth Century:—

"Built by **Renatus Harris.** 3 setts of keys, short Octaves from GG to D. Swell by **Byfield,** to Fiddle G.

Great (11 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Larigot, 52; Sesquialtera, IV ranks, 208; Trumpet, 52; Clarion, 52; Cornet to C, V ranks, 125.
Swell (6 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Cornet, IV ranks, 128; Trumpet, 32; Hautboy, 32.
Choir 6 stops)—Op. Diap. (to Middle C), 26 pipes; Stop. Diap. to C *fa ut*, 39 pipes; Prin. to C *fa ut*, 39 pipes; Flute, 52; Cremona, 52; Vox Humana, 52.

This organ originally went to C only; the upper C ♯ and D (as also the Sesquialtera and keys) were newly added by **England** in 1811. The organ was re-opened on Sunday, Dec. 22nd, of that year, by **Mr. W. Russell,** Mus.B., Oxon. The Bass of the Open Diapason from Middle C, and the Stopped Diapason and Principal from C *fa ut* in the Choir organ spoke *by communication.* **Mr. J. W. Billinghurst** saw this organ in November, 1855, when after having been

rebuilt and added to by **Hill,** the specification ran as follows :—

Great (9 stops)—Bourdon Tenoroon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, IV ranks; Trumpet, 8 ft.; Clarion, 4 ft.
Swell (6 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Cornet, IV ranks; Trumpet, 8 ft.; Hautboy, 8 ft.
Choir (6 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Dulciana, 8 ft.; Prin., 4 ft.; Flute, 4 ft. (*metal throughout*); Cremona, 8 ft.
Pedal—Op. Diap. (wood), 16 ft. (added by Hill).
Couplers (3)—Gt. to Ped.; Ch. to Ped.; Sw. to Gt.
Accessories—Composition peds. to Gt.

The organ was removed to the east end of the south aisle in 1875, when the church was restored. I am indebted to the kindness of the present organist, **Mr. Herbert G. Preston,** for the following description of the organ, as it stands at present (1906) :—

Great (12 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Gamba, 8 ft.; 8ve, 4 ft.; Wald Flute, 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sharp Mixture, II ranks; Full Mixture, III ranks; Trumpet, 8 ft.; Clarion, 4 ft.
Swell (9 stops)—Dble. Diap., 8 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; 8ve, 4 ft.; Oboe, 8 ft.; Trumpet, 8 ft.; Clarion, 4 ft.; Vox Humana, 8 ft.; Harm. Piccolo, 2 ft. Spare slides for Salicional, Voix Celeste, and Mixture.
Choir (6 stops)—Stop. Diap., 8 ft.; Dulciana, 8 ft.; 8ve, 4 ft.; Stop. Flute, 4 ft.; Spitz Flote, 4 ft.; Cromorne (Clarinet), 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. Spare slide for Violoncello.
Couplers (5)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.
Accessories—Tremulant to Sw.; 3 compositions to Gt.; 3 ditto to Sw.
Compass—*Man.*, CC to F; *Ped.*, CCC to F.

Amongst the organists of S. Andrew Undershaft have been :—

William Goodgroome, 1696.
Philip Hart, 1720–1749.
John Worgan, Mus.D., Cantab, 1749–1790.
Miss Mary Allen, 1790–1836.
John Smith, 1836.
Richard Limpus, April, 1847–July, 1847.
William Rea, Mus.D., Dunelm, 1847–1858.
Miss Elizabeth Stirling (afterwards Mrs. F. A. Bridge), 1858–1880.
C. F. Frye, 1880–1886.
W. M. Wait, 1887–1891.
Herbert G. Preston, 1891.

Of these, Philip Hart and Richard Limpus became organists of S. Michael's, Cornhill.

Dr. John Worgan, who was a pupil of Roseingrave and Geminiani, lies buried in S. Andrew's Church, "on the left side of the communion table, as approached from the aisle. . . . As the body was brought into the church, **Mr. Charles Wesley** (one of the doctor's favourite pupils) played the Dead March in Saul on the organ, and the instrument which in the dead musician's hands had fascinated thousands, thundered forth a volley, as its unconscious master descended into the grave. Such was the fitting scene that honoured his remains, and vanished : and now,

Not a stone
Tells where he lies."

Quarterly Musical Review, Vol. V (for the year 1823), p. 133.

Accordingly, the present-day visitor to S. Andrew's Church will ask in vain to see the last resting place of a great English musician whom Jonathan Battishill and other critics of the time considered a finer performer on the organ than **G. F. Handel** himself, and whose compositions are praised by Dr. Burney, the musical historian, as "learned and masterly." In person, Dr. Worgan was "dark, handsome and expressive ; with a forehead shaped like Mozart's, and a profile much resembling that of the poet Gray."

17 —S. MARY-AT-HILL.

STOW says that "the fair parish church of S. Marie is called *on the hill* because of the ascent from Billingsgate." Situated in **Love Lane,** a turning out of Eastcheap, the date of its foundation is uncertain, but the church was rebuilt in 1487, and then appears to have had a nave and chancel with north and south aisles, and a "cross aisle," *i.e.*, north and south transepts. The south aisle, built about 1501, is said to have occupied "the site of the Abbot of Waltham's kitchen" (*Malcolm*). The walls and tower alone escaped the Fire in 1666. Seven chantries are mentioned in the book of chantries preserved in the British Museum as having existed in the old church, which possessed as many as nine altars. The parish (before the dissolution of the monasteries) paid an original quit-rent of ten shillings to Waltham Abbey "for ever." The *Inventorye of Chyrch Goades*, 1485-6, "taken just before the rebuilding" when Prewne and Halhed were churchwardens," mentions some very sumptuous "appareyle for the hyghe aulter," and amongst other interesting things, "Item, a myter for a byshop at Seinte Nicholas-tyde, garnyshed with sylver and aneyld, and perle and counterfete stone," plainly showing that the custom of **Boy-bishops** or *Episcopi Puerorum* prevailed here at S. Mary-at-Hill as well as at Salisbury Cathedral and at other places. "**Two paire of organs,** the one paire gretter than the other," are also mentioned in the churchwardens' accounts. After the Fire, **Sir Christopher Wren,** in 1672, rebuilt the east end of the church, and gave it a new square interior in which four pillars "of a strange order" support a cupola in the centre, lighted by a circle of windows, the rest of the ceiling being without ornament. The dimensions are:—*Length*, 96 ft.; *Breadth*, 60 ft.; *Height*, to the ceiling of the roof, 26 ft.; to the centre of the cupola, 38 ft. There is a *slight* resemblance in the interior of S. Mary-at-Hill to that of S. Stephen, Walbrook.

Hatton in his *New View of London*, 1708, Vol. II, p. 376, says, "And here is a pretty organ, composed of these stops,

and set up *anno* 1692-3" [by **Father Schmidt].** Hatton gives the following list of stops:—

Great (11 stops)—Op. Diap. ["of substantiall Metall of the Toane of the Common Church Pitch"]; Stop. Diap. (metal); Recorder (wood); Prin. (metal); 15th (metal); 12th (metal); Tierce (metal); Mixture, III ranks (metal); Cornet, V ranks (metal, "advanced exactly"); Vox Humana; Trumpet (metal).

"To draw all in whole stops, except the 12th, 15th, tierce, mixture, vox-humane and trumpet; all of which are broken, and made to draw in half stops, for the benefit of increasing the variety in the organ."

The **Accessories** included a "trimeloe" and "an echo to the whole."

In 1788, **Samuel Green** built a new organ for the church, for which he receive l £320 and the old organ built by Father Schmidt. **Mr. Henry Leffler** gives the specification of Green's organ as follows:—

"One sett of keys from GG long octaves to E, and a Swell to F in ye Tenor.

Great (8 stops)—Op. Diap., 57 pipes; Stop. Diap., 57; Prin., 57; 15th, 57; 12th, 57; Sesquialtera, IV ranks, 228; Trumpet, 57; Cornet to C, IV ranks, 116.

Swell (6 stops)—Stop. Diap., 36; Dulciana, 36; Prin., 36; Cornet, III ranks, 108; Trumpet, 36; Hautboy, 36.

Organist (in 1800): *Mr. Smethergill, salary* £30."

In 1849, **Messrs. Hill & Son** built an organ for S. Mary's, which is thus "specified" by **Dr. E. J. Hopkins,** who speaks of it as "a very fine instrument":—

Great (15 stops; *every stop throughout*)—Bourdon and Op. Diap., 16 ft.; Op. Diap., 8 ft.; Gamba, 8 ft.; Stop. Diap., 8 ft.; Quint, 6 ft.; 8ve, 4 ft.; 8ve Quint, 3 ft; Super 8ve, 2 ft.; Wald Flute, 4 ft.; Flageolet, 2 ft.; Sesquialtera, III ranks; Mixture, II ranks; Posaune, 8 ft.; Clarion, 4 ft; Krum Horn, 8 ft.

Swell (12 stops)—Bourdon and Op. Diap., 16 ft; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone (*draws in halves, Treble and Bass*); Hohl Flute, 8 ft.; 8ve, 4 ft.; Suabe Flute, 4 ft.; 8ve Quint, 3 ft.; Super 8ve, 2 ft.; Sesquialtera, III ranks; Cornopean, 8 ft.; Hautboy, 8 ft.; Clarion, 4 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; 8ve, 8 ft.; Trombone, 16 ft.

Couplers (3)—Sw. to Gt.; Gt. to Ped.; Sw. to Ped.

Accessories—3 comp. peds. to Gt.; bellows with double-action feeders.

Compass—*Both Manuals*, CC to f³ in alt.; *Peds.*, CCC to tenor E.

This organ was designed by **Mr. J. F. Burrowes,** the then organist (afterwards of S. James's, Piccadilly). It cost £600 with £105 allowed for the old organ. To this two manual instrument **Messrs. Hill & Son** added a Choir organ in 1880. By the kindness of the present organist, **Mr. A. H. Carter,** I am enabled to give the specification of this fine organ as it stands at present (1906):—

Great (16 stops)—Op. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Gamba, 8 ft.; Harm. Flute, 8 ft. tone; Quint, 6 ft.; 8ve, 4 ft.; Wald Flute, 4 ft.; 8ve Quint, 3 ft.; Super 8ve, 2 ft.; Flageolet, 2 ft.; Sesquialtera, III ranks; Mixture, III ranks; Krum Horn, 8 ft.; Posaune, 8 ft.; Clarion, 4 ft.

Swell (15 stops)—Bourdon, 16 ft.; Op. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap. (Bass), 8 ft. tone; Stop. Diap. (Treble), 8 ft. tone; Hohl Flute, 8 ft.; 8ve, 4 ft.; Suabe Flute, 4 ft.; 8ve Quint, 3 ft.; Super 8ve, 2 ft.; Sesquialtera, III ranks; Contra Trombone, 16 ft.; Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Choir (10 stops)—Op. Diap., 8 ft.; Lieblich Gedact, 8 ft. tone; Viola di Gamba, 8 ft.; Dulciana, 8 ft.; Unda Maris, 8 ft.; Prin., 4 ft.; Flute d'Amour, 4 ft.; Flautina, 2 ft.; Orchestral Oboe, 8 ft.; Krum Horn, 8 ft.

Pedal (5 stops)—Contra Bourdon, 32 ft. tone; Op. Diap., 16 ft.; Bourdon, 16 ft. tone; 8ve, 8 ft.; Trombone, 16 ft.

Couplers (9)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Ch. to Gt.; Sw. to Ch.; Sw. 8ve; Sw. sub-8ve; Gt. to Ped. on and off.

Accessories—4 comp. peds. to Gt.; 3 to Sw.; Tremulant to Sw. by ped.

Amongst the organists of S. Mary-at-Hill may be named :—

Mr. John Barrett, 1710 (died 1735).
Mr George Berg (his name appears amongst the list of subscribers in the original edition of Handel's *Judas Maccabæus*, 1746).
Mr. Smethergill in 1800.
Mr. J. F. Burrowes (afterwards of S. James', Piccadilly), died 1852.
Dr. Edmund F. Chipp, 1852-1856 (afterwards of Ely Cathedral).
Mr. S. J. Noble, 1861.
Mr. Tunstall.
Mr. Whittaker.
Mr. W. A. Billingsby, 1898-1902.
Mr. A. H. Carter, 1902

S. Mary-at-Hill is at present (1906) the City church of the **Church Army,** which, under the direction of its founder and "General," the **Rev. Prebendary Carlile,** M.A. (rector of S. Mary's), has done so much "rescue" and general mission work on sound (if at times *unusual*) Church lines.

18.—S. HELEN'S, BISHOPSGATE.

IN a square on the east side of Bishopsgate, close to **Crosby Hall,** stands the ancient Parochial and Priory church of S. Helen, which happily escaped the Great Fire of 1666. There is a popular tradition that the Emperor Constantine built a church on this spot in the IVth Century to replace a Pagan temple which had formerly occupied the same site; and that he dedicated this church in pious memory of his mother, **S. Helena,** the reputed discoverer of the **True Cross,** who was herself a British lady, daughter of Coel II, Prince of the Trinobantes. A record in the archives of S. Helen's states that in 1010, **Alwyne,** Bishop of Helmeham, removed the remains of King Edmund the Martyr from S. Edmundsbury to London, and deposited them in S. Helen's Church for three years, until the ravages of the Danes in East Anglia had ceased. No authentic record of the actual building of any part of the present structure can be satisfactorily obtained. The style, however, of portions of the architecture, and the mention made of it in various documents, afford proof of its existence in the early part of the XIIIth Century. The original *parish* church had consisted of a long nave without aisles. In 1212, **William the Goldsmith** established a Priory for Nuns of the Benedictine Order in connection with S. Helen's Church, and built a **second nave** along the whole length (122 ft.) of the nave of the parish church on its north side. That this *priory* church is really a second nave and not a mere aisle, is proved by the fact that it is wider than the original nave, 26½ ft. against 24 ft. This new *priory church* —known as the **Nuns' Choir**—was divided from its neighbour by an arcade screen, which was not removed until the end of the XVIIIth Century.

The **Rev. Canon Benham** remarks that "one occasionally sees the like arrangement in foreign churches. For example, at the Abbaye aux Dames, at **Caen,** you have two distinct congregations, one of nuns, the other of the world in general; and very impressive it is to hear the Vesper service of the nuns unseen, and at the *Gloria* to have the curtains

lifted for a moment and to see them kneeling in devotion." The fine doorway which led from the S. Helen's nunnery into their choir is in good preservation, and so is also a richly ornamented **hagioscope** of six openings, affording a view of the high altar from the cloisters for those members of the convent who were prevented from being in the choir. The general appearance of this hagioscope or *squint* resembles that of an altar tomb with open niches, a canopy surmounted by an entablature with shields carrying armorial bearings. In addition to the Nuns' Choir and the parochial nave, there is, at the east end of the church, a south transept (in which the organ is placed) and two eastern chapels side by side opening from it, one dedicated to the Blessed Virgin, and the other to the Holy Ghost. There is now an altar in the Lady Chapel, with the original stone slab (still retaining its five crosses) set on a movable frame; here the Holy Eucharist is offered every Sunday morning. There is a tradition that in one of these chapels Richard III received absolution after the murder of his nephews. The monuments in this church are particularly interesting; every visitor should see the following:—

1. On north wall of the Nuns' Choir, near the west end, **Alderman Thon Robinson,** 1599. A beautiful Elizabethan group of kneeling figures; the deceased and his wife, with nine sons and seven daughters.

2. In north-east corner of "Gresham Memorial Chapel" at the east end of Nuns' Choir, altar tomb of **Sir Thomas Gresham,** 1579. Founder of the Royal Exchange, and of the Gresham Lectures.

3. Side by side with the preceding, **Sir Julius Cæsar Adelmare,** 1636. Judge of the Court of Admiralty. Altar tomb with Latin epitaph in the *form of a deed* to which is affixed the broad seal of the deceased.

4. In south-east corner of Gresham Memorial Chapel, **Sir Andrew Judd,** 1558. Founder of Tonbridge School.

5. Under the chancel arch, north of High Altar, **Sir William Pickering,** 1574. Ambassador in the reign of Elizabeth. Altar tomb with recumbent figure surmounted by a lofty canopy.

6. Under the chancel arch, south of High Altar, **Sir John Crosby** (Founder of Crosby Hall), and Agnes (or Anney) his wife, 1475. Altar tomb with recumbent figures.

7. In the Chapel of the Holy Ghost, **Sir John Oteswich** and his wife, time of Henry VII. This was formerly in the Church of S. Martin, Outwich (which escaped the Great

Fire of 1666), and was replaced in the new Church of S. Martin, erected in 1795, and ultimately destroyed in 1874.

8. Against the south wall of the church, slightly to the west of the south entrance, **Sir John Spencer** and his wife, 1609. Altar tomb under a canopy with recumbent figures and a third (kneeling) figure.

The organ was built in 1744 by **Thomas Griffin,** a barber in Fenchurch Street, who provided organs for churches in a singular way. In consideration of an annuity granted to him for life, he provided an organ for the contracting parish, and engaged to pay an organist as long as his own annuity was regularly paid to him. Encouraged by his success in several instances (he provided organs in this way for S. John the Evangelist, Westminster; S. Margaret, Pattens; S. Michael, Bassishaw; S. Mildred, Bread Street; and S. Paul's, Deptford), this man offered himself for election as **Gresham Professor of Music,** against a professional musician, well skilled in the art, but being a Common Council man, and the electors being also Common Council men, he was elected in 1762, and held that important office for nine years.

In dealing with the parishioners of S. Helen's, Griffin undertook, in 1744, to erect an organ of the value of £500 in the west gallery (then recently built by subscription), in consideration of the receipt of £250, and £25 per annum during his life, he engaging either to play himself or to provide a substitute.

Mr. Henry Leffler (writing in 1800) specifies the S. Helen's organ thus :—

"3 setts of keys. Long octaves, GG (with GG♯) to D, Swell to Fiddle G. Built in 1744 by **Griffin.**

Great (10 stops)—Op. Diap. to CC, then Stopt and 8ve pipes, 61; Stop. Diap., 56 pipes; Prin., 56; 12th, 56; 15th, 56; Tierce, 56; Sesquialtera, IV ranks, 224; Trumpet, 55; Clarion, 55; Cornet, V ranks to C, 108.

Swell (5 stops)—Op. Diap., 32 pipes; Stop. Diap. to Middle C, 27; Cornet, IV ranks, 128; Trumpet, 32; Hautboy, 32.

Choir (5 stops) of which three "are by communication," viz., Op. Diap., Stop. Diap. and Prin.: 15th, 56 pipes; Cremona to D, 37 pipes.

An octave of Pedals.

There is no GG♯ in either the Trumpet or Clarion."

In 1865 the west gallery was taken down and the organ was repaired and removed to the chantry on the south side of the choir. As far as can be ascertained, the present specification is much the same as that recorded by Mr. Leffler a century ago. In 1891–3 the church was thoroughly restored under the direction of **Mr. J. L. Pearson,** R.A, and

re-opened on S. John the Baptist's Day, 1893, by the Bishop of London (Dr. Temple). The Rector—the **Rev. J. A. L. Airey,** M.A., with his devoted band of churchwardens and parishioners, are much to be congratulated upon the excellent results which are the outcome of their care and supervision.

Amongst the organists at S. Helen's, Bishopsgate, may be mentioned :—

W. H. Cutler, 1818–1823.
Dr. Bexfield, 1848–1854.
Mr. Deane, 1854.
Miss A. Barton, 1867.

No visitor to S. Helen's should miss seeing **Crosby Hall,** now (1906) a restaurant, once a royal palace. The place has distinguished musical associations; at concerts given there in the first half of the nineteenth century, **Mendelssohn** was a performer upon more than one occasion.

19.—S. JAMES', GARLICKHYTHE.

THIS church, at the S.E. corner of Garlick Hill, near the Mansion House Station of the District Railway, takes its *local* name from its former vicinity to a *garlick market* anciently held by the river-side. **Stow** writes of the old building (destroyed in the Great Fire of 1666), "This is a proper church, whereof **Richard de Rothing,** one of the sheriffs (1326) is said to be the new builder, and lieth buried in the same." Mention is made of a rector, **Peter del Gannok**, in 1259. The chantries and monuments in the old church were both numerous and beautiful; Stow mentions one in particular, that of **Richard Lions,** a rich "merchant of wines," slain in the Wat Tyler rebellion in 1331, whose "picture on his grave-stone was very fair and large." The living was in the gift of the Abbot and Convent of Westminster, up to the time of the dissolution, when coming to the crown, Queen Mary in 1553 granted it to the Bishop of London and his successors, in whose hands with those of the Dean and Chapter of S. Paul's it still remains. The present church was built at a cost of £5,357 12s. 10d. by **Sir Christopher Wren,** and opened in 1682. It is 75 ft. *long*, 45 *broad*, 40 *high*, and the steeple rises to a height of 96 ft. The ground plan is a parallelogram, with a square tower at the west, and a chancel at the east; the area is divided into a nave and aisles by two rows of Ionic columns, the central intercolumniation being wider than the rest. The fine pulpit and choir stalls, carved by **Grinling Gibbons,** were removed here from S. Michael, Queenhithe, when that church was destroyed in 1877. **Bishop Hooper** of Gloucester, and **John Rogers** (burnt at the stake in Queen Mary's reign) were both Rectors of S. James', Garlickhythe.

The organ (happily still in its original position in the west gallery and retaining its old handsome case) was built in 1697 by **Father Schmidt.** The Churchwardens' Accounts for the year ending December, 1718, shew the following entry:

"Paid and given the Workmen Carvers about ye organ, 7s. 6d." In *New Remarks of London*, collected and published by the Company of Parish Clerks in 1732, it is stated that the organ was then only played on Sundays and on Christmas Day. The description of the organ given by **Mr. Henry Leffler** in 1800 tallies so completely with that given by **Mr. J. W. Billinghurst** fifty-six years afterwards, that we need only give the latter. Mr. Billinghurst, who visited S. James's Church on March 30th, 1856, describes the organ thus:—"I found the instrument to be almost in *its original state*—more so than one could conceive an organ to be in London after the lapse of so many years. The manuals have black natural keys and white sharps. These keys were so perfect, that I think they must have been renewed at some time or other. The stops are:—

Great (GG short octaves to D: 9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, IV ranks, 208; Cornet, 5 ranks (to C♯), 130; Trumpet, 52; Clarion, 52.

Swell (Fiddle G to D; keys below Fiddle G being "dummies"; 6 stops) Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Cornet, III ranks, 96; Trumpet, 32; Hautboy, 32.

Choir (same compass as Great; 4 stops)—Stop. Diap., 52 pipes; Flute, 4 ft, 52; 15th, 52; Vox Humana, 52.

No couplers, no pedals, no composition pedals.

The diapasons on the Great are very sweet, but weak. The 'Chorus' is satisfactory in the church. The reeds are all quite out of date, the Vox humana cannot be used in the service. The flute is *pretty*, the swell *thin*, its reeds very bad. The want of pedals and pedal pipes very apparent. The wind (supplied by two diagonal bellows) is *very unsteady*." This interesting old organ was rebuilt by **Messrs. Gray & Davison** in 1866, and again (by **Messrs. Hill & Son**) in 1888. At present (1906) the specification stands thus:—

Great (9 stops)—Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop. Diap., 8 ft. tone; Prin. 4 ft.; 12th, 3 ft.; 15th, 2 ft.; Sesquialtera, III ranks; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (10 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Salicional, 8 ft.; Voix Celestes, 8 ft.; Prin. 4 ft.; 15th, 2 ft.; Mixture, II ranks; Oboe, 8 ft.; Cornopean, 8 ft.

Choir (5 stops)—Stop. Diap., 8 ft. tone; Dulciana, 8 ft.; Flute, 4 ft.; Piccolo, 2 ft.; Cremona, 8 ft.

Pedal (2 stops)—Grand Op. Diap., 16 ft.; Bourdon, 16 ft. tone.

Couplers (6)—Gt. to Ped.; Ch. to Ped.; Sw. to Ped.; Sw. to Ch.; Sw. to Gt.; Sw. 8ve.

Accessory—Trem. to Sw.

The following organists have officiated at S. James's, Garlickhythe:—

Appointed.	Name.	Remarks.
25 March, 1719	Talbot Young	Salary £20 per ann.
14 May, 1719	John Jones	Deceased 1722.
26 March, 1722	Richard Neale	Deceased 1744.
14 March, 1744	John Gates	Deceased 1793.
1 April, 1793	Edwd. Frith	———
23 April, 1832	Wm. Wilson	Resigned 1867.
11 June, 1867	C. F. Reed	———
9 April, 1874	Arthur Barth	———
20 April, 1876	Frank Frewer, A.R.C.O.	Resigned 1899.
24 June, 1899	William A. Hall, Mus.B., Oxon., F.R.C.O.	———

When J. Jones was appointed in 1719, **Edward Henry Purcell** (a son of Henry Purcell) was among the unsuccessful candidates.

I am indebted to the kindness of my friends, the Rev. H. D. Macnamara, M.A., Rector of S. James's, and Mr. William A. Hall, Mus. B., Oxon., the present organist, for much of the foregoing information.

20.—S. MAGNUS, LONDON BRIDGE.

THIS large and spacious church, situated at the north-east corner of London Bridge, is dedicated to S. Magnus, an early Christian, who suffered martyrdom under the Emperor Aurelian. Of considerable antiquity—for **Hugh Pourt** founded a chantry here in 1302—its patronage was anciently vested in the abbots and convents of Westminster and Bermondsey, who presented alternately until the Dissolution, when the gift of presentation passed to the Crown. Queen Mary, by letters patent, 1553, granted it to the Bishop of London, who now presents to the living alternately with the Archbishop of Canterbury. The church was rebuilt after the Great Fire by **Sir Christopher Wren** in 1676 at a cost of £9,579, 19s. 10d. The steeple was added in 1706. Twice since its total destruction in 1666 has this church suffered damage from fire—in 1760 and in 1827. After the fire in 1760, the basement of the tower was pierced to admit a thoroughfare for foot passengers, and the western portion of each of the side aisles was demolished for this purpose. It is stated by **Mr. Gwilt,** in Vol. XC, part ii, page 225, of the *Gentleman's Magazine*, that the steeple was built from Wren's original design for Bow Church, Cheapside. **Miles Coverdale,** a translator of the Bible, and a former Rector of S. Magnus, lies buried in the church.

But S. Magnus Church is chiefly famous on account of its organ; for here, in 1712, the **first Nag's-head Swell** was introduced by its inventor, **Abraham Jordan.** In the *Spectator* of Feb. 8th, 1712, we find the following announcement:—"Whereas Messrs. Abraham Jordan, Senior and Junior, have, with their own hands (joynery excepted), made and erected a very large organ for S. Magnus Church, at the foot of London Bridge, consisting of four setts of keys, one of which is adapted to the art of emitting sounds *by swelling the notes*, which never was in any organ before; this instrument will be publicly opened on Sunday next, the performance by **Mr. John Robinson.** The above-said Abraham Jordan gives notice to all Masters and Performers

that he will attend every day next week at the said church to accommodate all those gentlemen who shall have a curiosity to hear it."

According to **Mr. Henry Leffler,** Jordan was assisted in the building of this organ by **Christopher Schreider** (son-in-law of Father Schmidt). We know from a memorandum in a MS. book in Westminster Abbey that Schreider co-operated with Jordan in the building of the Abbey organ in 1730. Mr. Leffler gives the specification of S. Magnus organ as he thus found it in 1795 :—

"3 setts of keys from GG to D, short octaves. Swell to G.
Great (11 stops)—Op. Diap., No. 1, 52 pipes; Op. Diap., No. 2, 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Tierce, 52; Sesquialtera, IV ranks, 208; Cornet to C♯, IV ranks, 130; Trumpet, 52; Clarion. 52.
Swell (8 stops)—Op. Diap., 32 pipes: Stop. Diap., 32; Prin., 32; 12th, 32; 15th, 32; Tierce, 32; Trumpet, 32; Clarion, 32.
Choir (5 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Flute, 52; 15th, 52; Vox Humana, 52.

A very fine old organ. 1795. Organist Mr. Cook. Salary, £52 10s."

Dr. W. B. Gilbert, in his *Antiquities of Maidstone,* shows that the Jordans were an ancient family located in that town as early as the fifteenth century. He says :—"Thomas Jordan resided (in 1477) at the ancient family seat in Stone Street, called for some centuries 'Jordan's Hall.' Many members of the family have at various times been concerned in the affairs of Maidstone, and one of the Jordans in the last century was a distiller in the town. Having a genius for organ building he removed to London, where he made many fine instruments."

Mr. J. W. Billinghurst, who inspected this organ on May 9th, 1855, says that it was repaired in 1825 by **Parsons,** and again in 1850–1 by **Gray & Davison.** By 1855 the specification recorded sixty years previously by Mr. Leffler (in 1795) had undergone the following changes :—

Great (reduced to 10 stops)—Tierce and Cornet both gone. A Mixture replaces the latter. Compass extended upwards to F.
Swell (9 stops)—Compass extended *downward* to Tenor C, *upwards* to F. Dble. Diap., Oboe, and Sesquialtera *added;* 12th and Tierce *taken away;* Cornopean substituted for Trumpet.
Choir (6 stops; compass same as Gt.)—Prin. *added.* Vox Humana replaced by Cremona.
Pedal (CCC to D, 27 notes; 1 stop)—Op. Diap. (by Gray & Davison).
Couplers (3)—Sw. to Gt.; Gt. to Ped.; Ch. to Ped.
Accessories—2 comp. peds. (acting on Sw. stops only).

"Reeds on Sw. remarkably fine, Chorus very brilliant, Choir stops excellent in quality."

The organ was afterwards altered by **Hill,** and entirely rebuilt in 1879 by **Messrs. Brindley & Foster.** At present (1906) the specification stands thus:—

Great (10 stops)—Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Harm. Flute, 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.; Clarion, 4 ft. [the Harm. Flute is the only new stop].

Swell (13 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Keraulophon, 8 ft.; Stop. Diap., 8 ft. tone; Gamba, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Voix Célestes, 8 ft.; Mixture, IV ranks; Contra Fagotto, 16 ft.; Cornopean. 8 ft.; Oboe, 8 ft.; Clarion, 4 ft. [Of these the Keraulophon, Gamba, Voix Célestes, Contra Fagotto, and Cornopean were added by **Brindley & Foster** in 1879].

Choir (7 stops)—Op. Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Suabe Flute, 4 ft. [**Hill,** 1891]; Orchestral Oboe, 8 ft. *in separate Swell box* [**Hill,** 1891]; Cremona, 8 ft.

Pedal (4 stops)—Sub-bass, 32 ft. tone [**Hill,** 1891]; Op. Diap., 16 ft.; Bourdon, 16 ft. tone; Trombone, 16 ft. [Of these the Bourdon and Trombone were added by **Brindley & Foster** in 1879].

Couplers (7)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. sub-8ve to Gt.; Ch. sub-8ve to Gt.; Gt. 8ve.

Accessories—3 comp. peds. to Gt.; 4 comp. peds. to Sw.; Tremulant to Sw. (by pedal) The pneumatic lever is applied to Gt.

The organists of S. Magnus include the following:—

John Robinson, 1713–1727, afterwards Organist of Westminster Abbey.

Mr. Heron, 1745.

Mr. Cook, 1795–.

Thomas Charles Reynolds (son of a former Organist of S. Andrew's, Holborn), 1868.

James Coward, Organist of the Crystal Palace, died January, 1868–1880.

George F. Smith, F.R.C.O., appointed Easter, 1880.

I am indebted to the kindness of my friend Mr. G. F. Smith, the present able organist of S. Magnus, for the specification of the organ as it stands to-day (1906), and for much of the above information.

21.—S. PETER-LE-POOR, BROAD STREET.

IT is much to be regretted that this important parish church, now situated on the west side of Broad Street (not far from Austin Friars), is shortly to be pulled down. Of ancient foundation (its records go as far back as 1181), **Stow** suggests that the epithet "Le Poor" was given to it because it may have been "sometime peradventure a *poor parish*," although, even in his time (as at present), many rich parishioners could be found there. The living, which is a rectory, appears to have always been in the gift of the Dean and Chapter of S. Paul's. **Thomas Allen,** in his *History of London*, Vol. III, p. 210, says that "the church which preceded the present edifice was an irregularly-shaped building, the east end and south side being *bent*, to humour the form of the street," which makes a curve just at that point. The old church (which had escaped the Great Fire) consisted of a nave and side aisles with a chancel. Its *length* was 54 ft., its *breadth*, 51 ft., and its *height* was only 23 ft. The architecture was of the style of the XIVth Century. Allen gives an engraving of this old church as it appeared in 1760. Being considerably out of repair towards the end of the XVIIIth Century, it was taken down in 1788 and a new church, designed in the Grecian style by **Jesse Gibson,** was erected in its place. This was completed in 1792 at a cost of some £4,000, and it was consecrated on Nov. 19th of that year by Beilby, Lord Bishop of London. In order to give additional width to the street, the plan of the new church was laid out partly on the site of the old one, and partly on an adjoining churchyard. Allen states that "the site of the old chancel was thrown into the roadway, and the bones of former parishioners and of the various rectors who had been buried in that portion of the building were, in consequence, most indecently transferred into the highway. Several of the old monuments were broken to pieces, and the materials used for mending the road, while the brass plates were sold to a plumber in the Minories." The new church, now about to be destroyed, is a building of singularly unecclesiastical form and style; its ground plan is that of a circular body with "pepper-box" tower and lobbies towards the street, and a semicircular "tribune" at the opposite side of the circle (to

the north-west) containing the altar. The circular portion of the church is covered by a dome-shaped "lantern." The organ gallery is opposite the altar. The original organ was built by **Samuel Green** in 1792, the year of consecration. **Mr. J. W. Billinghurst,** who saw it on June 24th, 1855, thus describes it :—

"Two sets of keys: Gt., GG (no G♯) to E; Sw. Tenor F to E; Pedals, GG to D, *no pedal pipes.*

Great (8 stops)—Op. Diap., 56 pipes; Stop. Diap., 56; Prin., 56; 12th, 56; 15th, 56; Sesquialtera, 168; Clarabella, 56; Trumpet (draws in two halves, Treble and Bass), 56.

Swell (7 stops)—Op. Diap., 36 pipes; Stop. Diap., 36; Dulciana, 36; Prin., 36; Cornet (number of ranks not ascertained); Trumpet, 36 pipes; Hautbois, 36.

No composition pedals."

In 1884 a new organ was erected by the late **Henry Willis** to the following specification :—

Great (7 stops)—Op. Diap., 8 ft.; Dulciana, 8 ft.; Claribel Flute (*closed Bass*), 8 ft.; Flute Harmonique, 4 ft.; Prin., 4 ft.; 15th, 2 ft.; Corno di Bassetto, 8 ft.

Swell (7 stops)—Op. Diap., 8 ft.; Lieblich Gedact, 8 ft.; Salicional (*lower octave derived*), 8 ft.; Vox Angelica (*to Ten. C, Bass derived*), 8 ft.; Gemshorn, 4 ft.; Flageolet, 2 ft.; Cornopean, 3 ft.

Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.

Couplers (3)—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.

Accessories—3 comp. peds. to Gt.

What will become of this beautiful little organ? Will it be desecrated by being applied to some secular and profane use? It is to be hoped that some better fate may be in store.

Amongst the organists of S. Peter's may be mentioned :—

Mr. Samuel Long, 1745–1762.
Mr. Forster (in 1855).
Mr. John E. Jefferys (in 1882).
Mr. George F. Grover (the last organist of the church).

When the present **Royal Exchange** was built in 1844–5, the parish church of **S. Benet Fink** was pulled down to make room for it, and the parish was then united to that of S. Peter-le-Poor. The only remaining portion of the site of S. Benet's Church and its churchyard is the small enclosed space which at present (1906) contains the **Peabody statue.** The church was dedicated to **S. Benedict,** founder of the famous monastic order which bears his name. It received the additional name of "Fink" from **Robert Finke,** the elder, who rebuilt it before the Great Fire, and who lived in Finke's Lane close by (now called **Finch Lane**), a narrow turning which connects Threadneedle Street with Cornhill. The patronage of S. Benet's, which formerly belonged to the **Nevil** family, was given by them to the then adjacent **Hospital of S. Anthony,** from whence it passed to the Crown. Edward IV gave it to the Dean and Chapter of

Windsor, and one of the canons (licensed by the Bishop of London) supplied the living until the church was finally destroyed in the last century. **Wren's** building, erected in 1673, at a cost of £4,129 16s. 10d., was decagonal in shape, with a tower 110 ft. high attached to its western side. In its **font** (which was a circular basin of white marble on a column of the same material) was baptized **John Henry Newman**—afterwards a Cardinal of the Roman Church—who was born in Finch Lane in 1801. Shortly after the rebuilding of S. Benet's Church, a donation of £1,000 was left by **George Holman** (a Roman Catholic) for the ornamentation of the building. The same liberal donor offered an organ, which the parish declined to accept; but subsequently (in 1714), **Mrs. Sarah Gregory,** a lady of the parish, gave £400 for building an organ, and she also provided a gallery for it. In addition to these generous gifts, the same lady also left a freehold house, the rent of which was to provide a **salary for the organist,** and an inscription to this effect was attached to the front of the organ gallery. The organ, which was built by **Abraham Jordan,** in 1714, is thus specified by **Mr. Henry Leffler:**—

"3 setts of keys. Short octaves from GG to D. Swell down to Fiddle G.
Great (8 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, III ranks, 156; Trumpet, 52; Cornet to C, V ranks, 135.
Swell (5 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Cornet, III ranks, 96; French Horn, 32; Hautboy, 32.
Choir (3 stops), of which one (Stop. Diap.) is "by communication" from the Gt.; Flute, 52 pipes; Vox Humana, 52.
A very good organ. Charles King, Mus. B., was organist in 1708."

It would be interesting to know what became of this Jordan organ when the church was pulled down, and what also became of the freehold house and its rent left by Mrs. Sarah Gregory to provide a salary for the organist. Who receives that money *now?* Both S. Benet Fink and S. Peter-le-Poor tell a sad story of desecration, and a perversion of funds left originally by pious donors for religious and musical purposes and for no other object. The money left by Mrs. Sarah Gregory ought to be *now* devoted to some deserving musical charity, such as the **Orphanage,** established by the **Incorporated Society of Musicians** to commemorate the Diamond Jubilee of her late Majesty, Queen Victoria. And surely it is high time that the City of London commemorated one of the very noblest of her sons. **Cardinal Newman** ought to have a statue erected as nearly as possible on the spot where he was *baptized*, which is close to the place where he was born.

22.—PRIORY CHURCH OF AUGUSTINIAN FRIARS.

(DUTCH CHURCH, AUSTIN FRIARS).

IN his well-known work *London*, **Sir Walter Besant** writes:—"On the north of Broad Street stood the splendid house of Austin Friars—that is, the **Friars Eremites** of the Order of S. Augustine. The House was founded by **Humphrey Bohun,** ninth Earl of Hereford and Essex, in the year 1253. It rapidly became one of the wealthiest religious houses in the City; its church, very splendid, was filled with monuments. Part of it stands to this day. It is now used by the Dutch residents in London. The quiet courts and the square at the back of the church retain something of the former monastic arrangement, and of the old tranquility. The square is certainly one of the courts of the monastery, but I know not whether the Refectory, or the Library, or the Abbot's House stood here. The nave (which was walled off) was greatly damaged by a fire in 1862, but the walls and columns of the ancient church remain. The rest of the building (including the finest and most beautiful spire in the whole city), was all pulled down in the XVIIth Century, after being used for some years as stables by the **Marquis of Winchester,** who broke up and sold the whole of the monuments for a hundred pounds. In this church were buried, among other illustrious dead, the great **Hubert de Burgh;** Edmund Plantagenet, half-brother to Richard II; the barons who fell at the battle of Barnet; Richard Fitzalan, Earl of Arundel, beheaded 1397; the Earl of Oxford, beheaded 1463; and Edward Strafford, Duke of Buckingham, beheaded 1521."

The Priory (valued at £57 os. 5d.) was surrendered by **Thomas Hammond,** the prior, with twelve brethren, to King Henry VIII, on Nov. 12th, 1539. On July 24th, 1551, King Edward VI granted, by letters patent, all the church, except the choir, to **John Alasco,** and a congregation of Germans, and other strangers, (fled hither for the sake of religion), and to their successors *in puram et liberam eleemosynam*, and the church was to be called "The Temple of the

Lord Jesus." Accordingly, in three of the windows of the south aisle the following inscription could be seen (previous to the fire of 1862):—

15 IESVS TEMPLE 50

The nave, which still remains (having happily escaped the Great Fire of 1666), is larger than any parish church in the City; it is cathedral-like in proportions (153 ft. long and 83 ft. wide) and is the most perfect example of XIVth Century architecture in London. The Roman Catholic Cathedral Church of S. George, Southwark, is a copy of this ancient Priory Church. The visitor seems to leave behind him all traces of modernity as he crosses the threshold of its entrance, being plunged at once into the surroundings of six centuries ago. The organ was built by **Messrs. Hill & Son** in 1864; it then contained the following stops:—

Great (8 stops; CC to G)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. [*drew in halves, Treble and Bass*]; Dulciana (C), 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Trumpet.
Swell [Tenor C, carried down to CC. on Stop. Diap. Bass] (7 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Cornopean, 8 ft.
Pedal (1 stop; CCC to F)—Op. Diap., 16 ft.
Couplers (3)—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.
Accessories—3 comb. peds.

The organ was rebuilt and enlarged by Messrs. Hill & Son, and the elaborate oak case, designed by **Mr. l'Anson,** fitted to it in 1885. The organ was slightly enlarged and several alterations made in 1896. It stands in a high gallery against the wall which was built up at the eastern end of the nave when the choir was pulled down. The acoustical properties of the building being exceptionally fine, considerably enhance the tone of the organ, which is in itself of singular beauty. I am indebted to the present organist of the Dutch Church for the following specification as the organ stands at present:—

Great (12 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft.; Quintadena, 8 ft.; Prin., 4 ft.; Wald Flute, 4 ft.; 12th, 3 ft.; 15th, 2 ft.; Sesquialtera, III ranks; Sharp Mixture, II ranks; Trumpet, 8 ft.

Swell (13 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Salicional, 3 ft.; Rohrflöte, 8 ft.; Quintadena, 8 ft.; Prin., 4 ft.; Suabe Flute, 4 ft.; Nazard, 3 ft.; 15th, 2 ft.; Cornopean, 8 ft.; Oboe, 8 ft.; Clarinet, 8 ft.; Vox Humana, 8 ft.

Pedal (4 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.; Trombone, 16 ft.

Couplers (3)—Sw. to Gt.; Gt. to Ped.; Sw. to Ped.

Accessories—Tremulant to Sw.

The Vox Humana stop is an exact copy of the one at Haarlem Cathedral. Each pipe has a bell at the top.

The services at the Dutch Church are non-liturgical. There is no choir, but the congregation of between 80 and 100 worshippers sing Chorales and a Metrical Version of the Psalms. There are no chants nor anthems. Three voluntaries are played at the principal Sunday service; one at the conclusion of the sermon, as well as introductory and final voluntaries. Ten organ recitals are given during the year, and it is needless to say that the name of J. S. Bach has an honoured place in the programmes.

Mr. Rudolph Loman, the present able organist, who has occupied the post with much distinction since 1885, has two sides to his character; to one world he is known as a musician, to the other as a chess player. Between 1890 and 1895 Mr. Loman was considered the second strongest amateur in England (Amos Burn being first) and first player in the Netherlands. His portrait, biography, and collection of his most notable games appeared in the "Chess Monthly" (August, 1891), "Deutsches Wochenschach" (1891), "Illustrirte Zeitung" (1892), and "British Chess Magazine" (1892). Mr. Loman is also a distinguished blindfold chess player, in England only second to Blackburne in this branch of chess. He has conducted, on various occasions in the chess clubs of England and the Continent, eight games simultaneously blindfold. He recently played at Leiden (Holland) eight games simultaneously blindfold, and during the interval he gave a most astounding proof of memory, by repeating a hundred words (selected by the audience) after being called out to him only once. First he named them in the same order they were read out to him, and afterwards, when a number was called, he instantly gave the corresponding word, and *vice versa*. In addition to his many accomplishments, Mr. Loman possesses the faculty of sketching from memory, with the greatest ease, life-like portraits of musical composers and executants, chess masters, etc.

23.—S. MARY WOOLNOTH OF THE NATIVITY LOMBARD STREET.

EVERYONE knows this church at the corner of King William Street and Lombard Street. Being close to the Bank and Mansion House, all the London Bridge omnibuses pass it; while deep down in the bowels of the earth, underneath the very church itself, is the Bank Station of the South London Electric Railway. The sepulchral vaults, containing countless bodies of past parishioners, were removed in order to make the excavations for this station; while above ground, the once trim churchyard, with its tall shady trees, and blossoming flower-beds, had to give way and make room for the present ugly station buildings, staircases and lifts. Terrible desecration; but happily the church itself still remains. **Stow,** in his *Survey of London* (1598), calls the then church "**S. Mary Woolnoth of the Nativity,** the reason of which name I have not yet learnt. This church is lately new built." Before the Great Fire of 1666, another church, called "S. Mary Woolchurch Haw," stood close by, and in the cemetery attached to this second church was an ancient *wool-beam;* in consequence of this proximity, **Mr. Joseph Gwilt** observes that the word Wool*noth* is really a corruption of wool*noht*, or wool-*nought*, as distinguishing *this* S. Mary's Church from the neighbouring S. Mary's, in whose cemetery the wool-beam was actually placed. From an ancient MS. record of the XVIth Century, we can gather a great deal as to the general features and arrangement of the building erected here toward the close of the XVth Century, although we are unable to discover what the church actually *looked like* at that time. It had a nave with aisles; a choir separated from the nave by a rood-screen supporting the Rood with figures of "Mary and John"; there were two side chapels, each with its altar, dedicated respectively to S. Katherine and S. George. The east window was filled with stained glass representing "S. Mighell waying soules." There were also a west window, a tower

with clock and chimes and a peal of bells, a porch, an externa cloister (abutting on the clergy house), a vestry, and a south door. In the XVIth Century, the choir of S. Mary's was served by a regular establishment of lay-clerks and singing boys. The church had an organ prior to 1540, which instrument was old enough in 1553 to need substantial repair. The churchwardens' accounts for that time show that there was:—

"Payd to **Howe,** the organ maker, for mending of the orgaynes ... ... viij*s.* i*d.*
Payd to **Gregorie,** the clerk, for playing at the orgaynes one holle yere ... ... liij*s.* iiij*d.*
Payd for a lock and kay to the chest where the childern surplices lieth ... ... v*d.*"
Paied for a booke of masses and antems in pricke song v*s.*
[This was harmonized measured music, *not* 'plainsong'].

Other musical items of musical expenditure may be quoted:—

1555. "Item paied to **How** for mending of the springs of the basses of the organes and other things xij*d.*

We have before observed the name of Howe (organ maker) in connection with the churchwardens' accounts of S. Peter upon Cornhill.

Paid for a case for the keyes of the organs viij*d.*
,, for mending of ye bellows of ye organs xij*d.*
,, for mending of the organs, soundinge of the condytes and new clensynge of all the pypes against Witsontyde ... ... vi*s.*
,, the vij day of Septr., 1557, for seven clarkes highred at vj*d.* the pece ... .. iij*s.* vj*d.*
,, the xvj day of Maye, 1558, to Mr. Clarke and his sonnes to help to singe, being Rogacion weeke xij*d.*
,, to **Howe,** the organ mender, for wyre and soder and other things layd owte aboute the mending of the organnes ... ... ij*s.*
,, to him more for mending of the bases, tuninge and makinge clean of the organs ... ... xij*d.*
1561. Paide to Robert Bennett, the base, for iij quarters' wages ... ... £iiij.
Paid to Robert Stocker, singeing man, for one hole yere's wages ... ... £iiij iiij*s.*
1562. Paide to **John Howe,** organ maker, for flowring of the organ pypes and mendyng some of them iij*s.*

Paid to the children of Powles [S. Paul's Cathedral] for helpeing the quire at my Lady B——'s daughter's marriage ... ... v*s.*

Paid to five other singeing men the same day, beside our oune ... ... v*s.*

,, to **John Howe,** organ maker, the 23rd day of June, A.D. 1562, for springes of Laten for the organs, and for his labour for putting them to x*d.*

1563. Paid for ij lytell newe books for the quire, for the tyme of the plage, the xxvj day of August for the church ... ... vj*d.*

1547. Item paid for vj salters (psalters) in English for the quyere ... ... v*s.*

Item paid to Emery for wryting and pryking the boks for the preistes to sing their servys in the quyere by note, according to the agreement in the vestry on Allhallowen daie ... ... xiij*s.* iiij*d.*

Item paid for a desk for the paraphrases at the quire dore, and a littel chayne to the same ... xij*d.*"

These interesting entries throw considerable light upon the payments made to organ makers, organists, singing-men and boys, choir books, illuminators of organ pipes and others. "Organs," although used in the plural form of the word, meant only one single instrument; it is curious to observe the several different spellings of this word. We also learn that, although S. Mary's Woolnoth could boast of a complete choral establishment of its own, an augmented choir was considered both necessary and desirable for special occasions like the Rogation Tide procession and the choral wedding of the daughter of an important parishioner. The chancel of the church (although, doubtless, a small one) is always called "quyre" (choir) as though speaking of a cathedral; the mention of a quire *door* proves that there must have been a choir screen. The mention of *pricke-song* proves that plain-song was already discarded in favour of barred music. The following entry would seem to furnish evidence of the production of some Miracle Play (founded on the Parable of the Ten Virgins, perhaps) in which the employment of female performers became necessary:—

1540. "Item paid on Allhallowen day for V harps for Virgins to play ... ... ij*s.*

Item paid for garlands for the same Virgins ij*d.*

,, ,, for lamps for the same Virgins ... iiij*d.*"

The living was originally in the gift of the Prioress and Convent of S. Helen's, Bishopsgate Street, but after the dissolution of religious houses, the Crown conveyed it to

Sir Martin Bowes, in whose family it remained for many years. The church was rebuilt in 1496, and restored or again rebuilt in 1620. Although so near to the origin of the great conflagration of 1666, S. Mary's does not appear to have been wholly destroyed. The fire consumed everything combustible within the building, but the part which chiefly suffered was the Lombard Street front. This north side, with six feet of the east end, were speedily rebuilt after the fire, all the remainder of the walls of the old church being left ruinous, in order to render the interior fit for Divine Service as speedily as possible; "but," writes **J. P. Malcolm,** "the consequence of this impatience became visible before 1711, in which year the parishioners were apprehensive of being buried by a fall of masonry." Accordingly, the present building was begun in 1716 and completed in 1719, **Mr. Nicholas Hawksmoor,** formerly domestic clerk to Sir Christopher Wren, being the architect. The architecture is of a very unecclesiastical style; if the building had been designed for a prison, nothing could have been more appropriate than the massy "rustic" work and empty niches in place of windows. The interior is fairly impressive, but there is a great absence of light; the plan is a square, with twelve Corinthian columns disposed in four groups forming a smaller square within the area of the larger one. The altar is placed in a recess at the east end, under a stone canopy representing drapery in the form of a tent. **Mr. William Butterfield** re-arranged the interior in 1875. S. Mary's is the parish church of the **Mansion House;** it contains the banner of the Goldsmiths' Company, who attend service annually on S. Martin's Day. In the register books is a record of the execution of King Charles I.

The organ was built by **Father Smith** in 1681. **Hatton,** in his *New View of London*, Vol. II, p. 411, says, "the organ case is enriched with three large figures of Fame, and on the front are, in gold letters, some texts of Scripture relating to praising God with Church Musick." It then had only one row of keys, two pair of diagonal bellows, and contained the usual run of stops, with a wood Op. Diap. to FF. The organ remained in its original state until 1805 or 1806, when **G. P. England** added a swell on a separate row of keys from Fiddle G upwards, containing the following 5 stops:—Op. Diap.; Stop. Diap.; Prin.; Trumpet; Hautboy. This swell was much admired for its sweetness of tone and its beautiful *crescendo*. In 1835, the old bellows were taken out and a new pair of horizontal ones with double feeders were put in, also an octave and a half of pedal pipes and couplers; this work was done by **J. Butler,** a pupil of

England. **Mr. J. W. Billinghurst,** who saw the organ in 1851, writes, "Fames and Texts have alike disappeared from the case. The organ was repaired and altered by **Groves,** under the direction of **Mr. Rolfe,** the organist in 1850-1, as follows:—

Manual Compass, CC to F; Pedal Compass, CCC to F (2½ 8ves).

Great (7 stops)—Op. Diap., 8 ft. (draws in halves); Stop. Diap., 8 ft.; Keraulophon, 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera. *The trumpet, at the time the alterations above alluded to were made, was taken out of the Great organ, and placed in the Swell.*

Swell (8 stops)—Double Diap., 16 ft. [to Tenor C, acts on Peda lpipes below]; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Cornopean, 8 ft. [from Tenor C]; Horn Bass [below Tenor C]; Hautboy [to Tenor C]. *The Cornopean and Horn Bass together form the old Great organ "trumpet."*

Pedal (1 stop)—One octave of pedal pipes—*a Bourdon of excellent tone.*

Couplers (7)—(i) Bourdon to Pedals (or "Pedal Pipes" [this couples the pedal pipes to the lower 8ve of pedals, the upper pedals having no pedal pipes!]; (ii) Gt. to Ped.; (iii) Sw. to Ped. [CC to CCC]; (iv) Sw. to Ped. [CC to CC]; (v) Sw. to Gt.; (vi) Sw. (tenor C) to Gt. (CC); (vii) Bourdon (Ped. pipes) to Sw. man.

Accessories—6 comp. peds

To obviate the inconvenience of the upper pedals having no pedal pipes, coupler (iv) connects the upper pedals with the lowest keys of the Swell manual on which the Pedal pipes may be speaking if coupler (vii) is out."

By the kindness of the present organist, **Mr. Henry Limebear,** I am enabled to give the specification of the organ as it stands at present (1906). It was rebuilt by **Messrs. Gray & Davison** in 1868, while it still remained in the west gallery. It was removed without further alteration by them in 1875 to the east end of the church during the Butterfield re-arrangement. It contains:—

Great (8 stops)—Op. Diap., 8 ft.; Stop. Diap. (draws in halves), 8 ft.; Keraulophon, 8 ft.; Dulciana, 8 ft.; Harm. Flute, 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Cremona, 8 ft.

Swell (7 stops)—Op. Diap., 8 ft.; Stop. Diap. (draws in halves), 8 ft.; Prin., 4 ft.; Voix Céleste, 8 ft.; Gamba, 8 ft.; 15th, 2 ft.; Oboe, 8 ft.

Pedal (1 stop)—Grand Bourdon, 16 ft.

Couplers (3)—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.

There are 4 comp. peds., but these are out of order owing to the great age of the organ.

On the north side of the altar is a marble pyramidal tablet inserted "to the memory of the **Rev. J. Newton,** once an infidel and libertine, a servant of slaves in Africa, 28 years rector of this church; he died Dec. 21, 1807, aged 82." Newton was author of the **Olney Hymns** and a friend of the poet **Cowper.** Another excellent hymn writer was instituted rector of S. Mary's in 1872, viz., the **Rev. W. J.**

Irons, D.D., Prebendary of S. Paul's. Dr. Irons compiled a unique hymnal for the use of S. Mary's—all the hymns contained therein being his own composition. Here are two verses from his **Hymn for Christmas Day:—**

FATHER Omnipotent,
Who Thine own Son hast sent,
To take our flesh, and be of Woman born;
While angels sing of this,
Their wonder and their bliss,
Heavenward we lift our eyes, this sacred Morn.

"Glory to God on high,"
Ring it through earth and sky,
Lo "Peace for man" like dew from God, descends!
No more shall sin prevail,
Hushed is the lonely wail,
And in dim distance dies, and sorrow ends.

A former organist of S. Mary's, **John Reading,** has been accredited with the composition of the famous Christmas hymn tune *Adeste Fideles;* but this has been proved to be the work of another John Reading, organist of Winchester Cathedral, 1675–1681, who died at Winchester in 1692. Amongst the organists of S. Mary Woolnoth of the Nativity have been:—

Mr. John Reading, died 1674 (pupil of Dr. Blow).
Mr. T. Busby, 1798.
Mr. Stone
Mr. Rolfe, 1850.
Mr. A. W. Hammond.
Mr. W. H. Essex, 1864 ——
Mr. H. W. Essex (son of the preceding).
Mr. Henry Limebear (the present organist).

The post office next door to S. Mary Woolnoth used to be the **General Post Office** before the erection of the present building at S. Martin-le-Grand, Aldersgate Street.

24.—S. EDMUND THE KING, LOMBARD STREET.

STOW says, "This church is also called S. Edmund *Grasse* church, because the *grass market* came down so low." Dedicated to the holy Saxon King Edmund (murdered by the Danes in 870, because he would not renounce the Christian faith), it probably boasts a high antiquity; there being several circumstances which point to its foundation under the Saxon heptarchy. Nothing is known of the old church which was burnt in 1666. The present building (which unlike any of **Wren's** churches is incorrectly orientated, lying north and south instead of east and west) consists of a nave without aisles or columns, a recessed chancel at the north end (ceiled in the form of a half-dome) and a tower (comprehended within the ground plan) at the south end. Completed in 1690, the church cost £5,207 11s., and its dimensions are: *Length*, 69 ft.; *Breadth*, 39 ft.; *Height*, 32 ft. The south front (which is the only portion of the church visible from the street) lies a few feet behind the front line of the houses on each side of it; on this narrow strip of land in the early part of the last century there was a shop built on one side of the principal entrance, and a watchhouse on the other. The church was "restored" by **William Butterfield** in 1864, and again in 1880. The patrons of the living are the Crown and the Archbishop of Canterbury. The organ is said to have been originally built by **Renatus Harris,** but was rebuilt by **J. C. Bishop** in 1833, and was then considered a characteristic example of the *religious* quality of tone for which Bishop was famous. **Dr. E. J. Hopkins** (writing in 1855) gives the specification thus:—

Great (7 stops)—Op. Diap., 58 pipes; Stop. Diap. (with Clarabella Treble), 58; Prin., 58; 12th, 58; 15th, 58; Sesquialtera, III ranks, 58; Trumpet, 58.

Swell (7 stops)—Op. Diap, 50 pipes; Stop. Diap., 50; Prin., 50; 12th, 50; 15th, 50; Hautboy, 50; Trumpet, 50.

Choir (5 stops)—Dulciana (to FF), 49 pipes; Stop. Diap., 58; Prin., 58; Flute, 58; Cremona (to Ten. C), 42.

Fourth Manual acting either on the Ped. pipes or on the Gt. or Ch.
Pedal (1 stop)—Op. Diap., GGG to CC ($21\frac{1}{3}$ ft.), 18 pipes.
Couplers (5)—Sw. to Gt.; Sw. to Ch.; Ch. to Gt.; Gt. to Ped.; Ch. to Ped.
Accessories—4 comp. peds.; shifting movement to Sw., *i.e.*, a pedal for drawing in certain of the Sw. stops, which remained in as long as the pedal was hitched down.
Compass—Gt. and Ch., GG to f^3 in alt.; Sw., EE to f^3 in alt.; Ped., GGG to CC.

This was the first English organ that had a Swell descending as low as EE, the deepest previous note being FF, in Green's organ at Greenwich.

In 1880 the organ was brought down from the gallery over the entrance (into which it was unmercifully *shoved*) and placed in two sections side by side (each having its own front) behind the Cantoris choir stalls. It was at the same time modernized and enlarged by **Mr. E. Ingram.** In 1893 it was entirely rebuilt by **Mr. Tuckwell** to the following specification :—

Great (7 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Flute Harm., 4 ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.
Swell (10 stops)—Lieblich Gedact, 16 ft.; Op. Diap., 8 ft.; Gamba, 8 ft.; Lieblich Gedact, 8 ft.; Prin., 4 ft.; Mixture, IV ranks; Oboe, 8 ft.; Cornopean, 8 ft.; Vox Humana, 8 ft.; Voix Celeste, 8 ft.
Choir (6 stops)—Salicional, 8 ft.; Dulciana, 8 ft.; Wald Flute, 8 ft.; Wald Flute, 4 ft.; Prin., 4 ft.; Clarinet, 8 ft.
Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.
Couplers (5)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.
Accessories—Tremulant to Sw.; 3 mechanical couplers to Sw. and 3 to Gt.; also 2 draw-knobs "Gt. to Ped." acting in conjunction with Ped. coupler.

Amongst the organists of S. Edmund the King have been :

Abiell Whichello, died 1745.
Edmund Gilding, 1745–1779.
Henry Edward Davis, 1779–1832.
H. J. Westrop, 1833–1879.
Kate Westrop, 1879–1887.
Richard Hopper, Mus. B. Cantab., F.R.C.O., 1887–1895.
Frederick George Russell, B.A., Mus. B., Lond., 1895–.

I am indebted to the kindness of my two friends, the organist, Mr. Russell, and the Parish Clerk, Mr. Field, for the following extracts from the Parish Books. In 1797 this notice appears :—"The election of organists coming on this day, 31st May, 1797, the candidates appeared to be Miss Mary Ann Barry, Miss Elizabeth Bullock, Master Henry Edward Davis and Mr. Thomas Tripcony. At 3 o'clock the Ballot closed pursuant to the last Order of the Vestry, when the numbers appeared to be as follows :—

Miss Mary Ann Barry	3
Miss Elizabeth Bullock	1
Master Henry Edward Davis	79
Mr. Thomas Tripcony	0

Whereupon Master Henry Edward Davis was declared to be duly elected Organist of the United Parishes."

This same Davis had a good innings, for his name appears in each succeeding vestry meeting up to October, 1832. There is a notice on Oct. 3rd, 1820, to the effect that Mr. Davis's half year's salary was £10!

Owing to the popularity of the present Rector (the **Rev. Canon W. Benham,** D.D.), and the excellent choral service which is so ably maintained under the skilful direction of the present accomplished organist, **Mr. Russell,** the Church of S. Edmund the King boasts of one of the largest (perhaps *the* largest) of all the City congregations, with the single exception of S. Paul's Cathedral.

25.—S. VEDAST, alias FOSTER; FOSTER LANE, CHEAPSIDE.

IMMEDIATELY at the back of the General Post Office (S. Martin's-le-Grand) is Foster Lane; a small turning out of Cheapside. Here, buried up amongst the many business premises which surround it on all sides, is the parish church, founded before A.D. 1308 and dedicated to **S. Vedast,** Bishop of Arras, in Artois, the founder of several churches (including that of Douai), who died Feb. 6th A.D. 540. There were only two other churches in the whole of England dedicated to this saint, one at Tathwell in Lincolnshire, the other at Norwich. S. Vedast's, Norwich, was destroyed about the year 1570, it having become too dilapidated for use.

The words, "alias Foster," have given rise to much speculation. **Thomas Fuller,** in his *Church History,* writes:—"S. Vedastus *anglice* S. Forster's"; thus stating the undoubted fact that *S. Foster* is the English equivalent of the Latin "Sanctus Vedastus."

Stow's *Survey of London* thus refers to the church: "Then in the same street, on the same north side, is the Saddler's Hall and then Fauster Lane, so called of S. Fauster's, a fair church lately new built."

A correspondence took place in the *Athenæum* during January, 1885, in which the corruption of Vedast into Foster was discussed at length. The first step from Vedast to Vaast is not altogether unlike the change from Augustine to Austin, and the other steps in the change were Vast (pronounced Vaust), Faste, Fastes, Fastres, Faustres, Foster.

Mr. William Windsor remarks: "Curiously enough the name Vaast was pronounced by the Norwich people "Vaist." The street, in which the church stood, is, at the present day, called S. Faith's Lane. It is strange that 'Foster' in London and 'Faith' in Norwich should have grown, by confusion of sounds, out of the same word."

The **Rev. Dr. W. Sparrow Simpson,** in his valuable monograph on *The Life and Legend of S. Vedast,* enumerates

a series of deeds in S. Paul's Cathedral in which all these several transitional names appear.

Mr. Walter Thornbury (*Old and New London*, 1st edition, 1874) describes the interior of S. Foster as a melancholy instance of Louis Quatorze ornamentation. The church is divided by a range of Tuscan columns, and the ceiling is enriched with stucco wreaths of flowers and fruit. The reredos consists of four Corinthian columns carved in oak and garnished with cherubim, palm branches, &c. In the centre, above the entablature, is a group of well executed winged figures, and beneath is a sculptured pelican.

In 1838, **Mr. Godwin** spoke highly of the transparent blinds of this church as a substitute for stained glass.

Maitland states, that the patronage of the church was in the hands of the Prior and Convent of Canterbury till the year 1352, when coming to the Archbishop of that See it has been vested in him and his successors ever since, and is one of the thirteen "peculiars" in London belonging to the Archiepiscopal City of Canterbury. This church was not entirely destroyed by the fire in 1666, but little was left standing except the walls. The crazy steeple continued as of old till the year 1694, when it was taken down and rebuilt at the charge of the united parishes. To this parish, that of S. Michael-le-Querne is united. The church was modernized during the incumbency of Dr. Simpson in 1885.

Mr. William Windsor writes (1907): "It seems a thousand pities that so beautiful and well kept a church should be so little known. The reredos and beautiful carved oak wainscotting are alone worth a visit, and the thirteen windows contain some of the finest modern stained glass (1885) to be seen in the whole of London. The noble proportions of one of Wren's latest masterpieces are a delight to one of the very smallest congregations in a city now notorious for the sparsity of its Sunday worshippers."

In 1874, the church obtained much notoriety during the incumbency of the **Rev. Thomas Pelham Dale,** a faithful parish priest, who, having the courage of his convictions, chose to suffer imprisonment for conscience sake, rather than to obey the ruling of the now obsolete and discredited "Public Worship Regulation Act" passed that year.

The first organ was erected, in 1774, by **Crang & Hancock,** and (as was not uncommon in those days) was paid for by means of a terminable annuity. A **Mr. Duncombe** attended a vestry meeting, convened for the purpose, and his proposals were accepted viz., "That he should, at his own cost, erect an organ, of the full value of £240, and either play himself or find an able performer in his place; in

consideration of which, the churchwardens granted him a clear yearly annuity of £37 16s. for his life and his wife's life if she should be his survivor—he to pay all the expenses of keeping the organ in repair and find a person to blow the bellows, as long as either of them shall live." This annuity expired on Lady Day, 1807, lasting nearly 32 years. The organ was repaired at the cost of £50, in 1807, at the expense of the churchwardens (the annuity having lapsed) under the direction of Mr. Churchwarden Collard, who again paid for repairing the instrument, in the year 1828, at a cost of 52 guineas. In 1853, the organ was removed to S. Jude's Church, Bethnal Green; and, in the same year, a new organ was built, by **Mr. J. W. Walker,** to the following specification:—

Compass—Manuals, CC to F, 54 notes; Pedals, CCC to E, 29 notes.

Great (13 stops)—Bourdon Bass, 16 ft.; Tenoroon, 16 ft.; Op. Diap., 8 ft.; Viol de Gamba, 8 ft.; Stop. Diap., 4 ft.; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Mixture, II ranks; Trumpet, 8 ft.; Flute (to Tenor C ♯), 4 ft.; Cremona (to Tenor C), 8 ft.

Swell (12 stops)—Bourdon, 16 ft.; Tenoroon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Dulciana (to Tenor C♯), 8 ft.; Flute (to Tenor C♯), 4 ft.; Prin., 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Cornopean, 8 ft.; Clarion, 4 ft.

Pedal (3 stops)—Op. Diap. (wood), 16 ft.: Stop. Diap. (wood, lowest 8ve borrowed from Gt.), 16 ft.; Trombone, 16 ft.

Couplers (3)—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.

Accessories—3 comp. peds. to Gt.; 2 ditto to Sw.

It is interesting to note that Mr. J. W. Walker's original specification did not provide for a Pedal Trombone, but as Miss Mounsey wished it inserted, the churchwardens consented to pay £30 extra for the same. A P.S. to Mr. Walker's letter to the churchwardens states, that "The compass of this pedal organ will be more complete than that at S. Peter's Cornhill, (at which church the organist's sister officiated) which has but one octave returned." This addition made the total cost of the organ £430 "and the old organ"—and it most certainly was a very beautiful instrument for the money paid for it.

The organ was placed in the centre of the great west gallery, but when the church was modernized, in 1885, the instrument was taken down and rebuilt in the south-east corner of the church, several stops were added by **Messrs. J. W. Walker & Sons,** a third manual added, and the organ, as it stands at present (1907), is as follows—I insert the specification with which I have been favoured by the kindness of the present able organist, my friend, **Mr. Henry J. G. Gray:—**

Compass—Manuals, CC to G; Pedals, CCC to F.

Great (12 stops)—Dble. Diap., 16 ft.; Op. Diap. (large), 8 ft.; Op. Diap. (small), 8 ft.; Keraulophon, 8 ft.; Wald Flute (Stop. Bass), 8 ft.; Harm. Flute, 4 ft.; Lieblich Flute, 4 ft.; Prin. 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.

Swell (10 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Viol di Gamba, 8 ft.; Vox Angelica, 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, III ranks; Horn, 8 ft.; Hautboy, 8 ft.

Choir (6 stops)—Horn Diap., 8 ft.; Dulciana, 8 ft.; Lieblich Stop. Diap., 8 ft.; Flute, 4 ft.; Piccolo Suabe, 2 ft.; Clarinet, 8 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Trombone, 16 ft.

Couplers (5)—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.; Sw. to Ch.; Ch. to Ped.

Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.

The following is a list of organists at this church:—

Mr. William Duncombe, 1774.
Mr. Charles Jones, 1784.
Miss Catherine Jones, 1798.
Mr. Robert Topliff, 1807.
Miss A. Hill, 1828.
Miss Ann S. Mounsey (afterwards, Mrs. Bartholomew), 1837.
Mr. Henry J. G. Gray, 1886

Miss Mounsey was the elder of two celebrated sisters who, in their day, were very fashionable musicians, and gave concerts amongst other places in the Throne Room at Crosby Hall, Bishopsgate, at which the élite of the City and Bloomsbury were always to be found. They were both exceedingly clever organists and very pretty women. The younger of the two, Miss Mounsey, was appointed organist of S. Peter's, Cornhill, in the year 1834, and held that post right up to the date of her death, 1905. The elder, Miss Ann S. Mounsey, afterwards married Mr. William Bartholomew, who will always be remembered gratefully for the very beautiful English translations he made of many German songs and duets, and who acted as English librettist, and poet to his kinsman, Felix Mendelssohn Bartholdy.

Mrs. Bartholomew retired in the year 1886, having been organist for over 49 years, and died in the year 1891. She was succeeded at S. Vedast's by her pupil, the present accomplished organist, Mr. H. J. G. Gray.

I am indebted to my friend, Mr. William Windsor, for much of the foregoing information.

26.—S. MARGARET PATTENS.

OF the three ancient City churches dedicated to S. Margaret, one (in Lothbury) has already been described. A second, which stood on Fish Street Hill before the Great Fire, has its site now covered by the Monument. The third, still standing at the south-east corner of Rood Lane, Eastcheap, receives its compound name from its dedication to S. Margaret, Virgin and Martyr, and from its situation in a lane which was at the time of its foundation, occupied by makers and sellers of pattens. The patten-sellers' lane came to be called *Rood* Lane, on account of the Churchyard Cross of S. Margaret's, which, when the church was rebuilt early in the sixteenth century, was blessed by indulgences granted by the Pope to penitents who came to pray before it, and made offerings at the same time for the rebuilding of the church. The first recorded incumbent is **Hamo de Chyrch,** who was presented to the rectory in 1324 by Lady Margaret de Nevil. The patronage remained in the Nevil family until 1392, when it was transferred to Robert Rikeden of Essex, who, in 1402, conveyed it to **Richard Whittington,** who, in 1411, handed over the patronage to the Lord Mayor and Corporation of London, with whom it still remains.

The present building (which replaces the one finished in 1538, and destroyed in the Great Fire of 1666) is much concealed by houses, the only visible portion being the south front (separated from Eastcheap by a paved court) and the west wall in Rood Lane. Its ground plan consists of a nave with a spacious north aisle (the eastern portion of which is used as a vestry), and a recess at the east end for the altar. A gallery over the vestibule at the west end contains the organ, and there is another gallery over the north aisle. At the north-west angle of the building stands a four-storied tower, surmounted by a spire rising to a height of 198 ft. The church was completed (from the designs of **Sir Christopher Wren**) in 1687 at a cost of £4,986 10s. 4d. The exquisite carving on the reredos is unquestionably the work of **Grinling Gibbons.** A picture of the Agony, by Carlo Maratti, hangs on one of the walls. The organ was built

by **Thomas Griffin** about the middle of the eighteenth century. In 1800, **Mr. Henry Leffler** thus specifies it :—

"Two setts of keys all through. Compass from GG to D, short 8ves. Sw. Fiddle G to D.

Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin,, 52; 12th, 52; 15th, 52; Tierce, 52; Sesquialtera, IV ranks, 156; Trumpet, 52; Cornet, III ranks to C♯, 130.
Swell (3 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Trumpet, 32.
Choir (2 stops)—Op. Diap., 52 pipes; Stop. Diap., 52.

The Swell and Choir are played from the same sett of keys."

The organ was rebuilt by **G. M. Holdich** in 1856, and about thirty-two years afterwards by **Messrs. Foster & Andrews** (of Hull). It now (1907) contains :—

Compass—Manuals, CC to G; Pedals, CCC to F.

Great (9 stops)—Op. Diap., 8 ft.; Gamba, 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Wald Flute, 4 ft.; 15th, 2 ft.; 12th, 2⅔ ft.; Mixture, III ranks; Trumpet, 8 ft.
Swell (9 stops)—Dble. Diap.. 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 3 ft. tone; Salicional, 8 ft.; Voix Celeste, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Cornopean, 8 ft.; Oboe, 8 ft.
Pedal (1 stop)—Op. Diap., 16 ft.
Couplers (4)—Gt. to Ped.; Sw. to Ped.; Sw. to Gt.; Sw. Sub.-8ve.
Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.

I am indebted to the kindness of the present organist, my friend, **Mr. Wm. Wait,** for the foregoing specification.

Under the incumbency of the **Rev. J. L. Fish,** who was rector from 1866 to 1907, the church obtained a great deal of notoriety on account of the dignity of its well-ordered ritual, as well as for the excellence of its musical services. The Masses and Oratorios of the greatest masters were constantly sung at S. Margaret's, and with orchestral accompaniments on High Festivals. A special service always commemorated the martyrdom of S. Charles, King of England, and the church possesses a handsome processional banner with a portrait of that unhappy monarch embroidered thereon.

Amongst the organists of S. Margaret's have been :—

Jonas Blewitt, 1795 (?)-1805.
Robert Glenn.
Miss Eliza Wesley, 1846-1886.
F. C. Bevan.
Wm. Wait, 1879-1881.
—— Hughes.
Walter E. Stark.
T. Drew.
Horace C. Buttery, 1884-1893.
Wm. Wait, re-appointed 1893—.

Of these, **Jonas Blewitt** was a composer of several sets of meritorious organ voluntaries. His son Jonathan (who

frequently, as a boy, deputized at S. Margaret's) was a theatrical composer of some eminence, who, during a long residence in Dublin, became Masonic Grand Organist of Ireland. **Robert Glenn** was related to the Wesley family. **Eliza Wesley** was the daughter of **Samuel Wesley** and sister of **Dr. S. S. Wesley.** She was organist of S. Katherine Coleman's, Fenchurch Street, from 1836–46, and after that held the post at S. Margaret's for forty years. She was born in 1819, and died in 1895. "In her own home," writes **Mr. F. G. Edwards,** in *The Organist and Choirmaster* for June 15th, 1895, "and amongst the many interesting relics she lovingly preserved of her father and grandfather, Miss Wesley was a striking personality." **Mr. Horace C. Buttery** was an artist by profession, but an accomplished musician and choir-trainer. The present organist, **Mr. Wait,** has raised the choir to a very high standard of efficiency.

27.—S. MICHAEL, QUEENHITHE.

(Destroyed in 1876).

WRITING in 1598, **Stow** remarks that "**Ripa Reginæ,** the Queene's bank, or *Queene hithe*, may well be accounted the very chief and principal water-gate of this city, being a common strand or landing-place, yet equal with, and of old time far exceeding Belins gate" (Billingsgate). There was here anciently a large harbour for ships, lighters, barges and such other vessels. Ships of the Cinque Ports were compelled by King Henry III to bring their corn to Queen-hithe, where there was a custom house for the taxing of corn, fish, salt and other commodities brought from foreign places. But as time went on, and vessels grew larger, the market at Queen-hithe became slackened and hindered by reason of the difficulty of ships getting past old London Bridge. In the sixteenth century, Queen-hithe was the only place in England where the process of **sugar-refining** was carried on. **Malcolm,** writing in 1807, stated that there were, at that time, many sugar houses in the neighbourhood, and that "the inhabitants of their vicinity need be under no apprehension from other exhalations; *those of the sugar-house admit of no rival.*" The earliest authentic mention of S. Michael's, Queenhithe, is in the year 1404, when **Stephen Spilman** (who had served the offices of alderman, sheriff and chamberlain), died, and left part of his goods to form a chantry in the church. There were at least five other chantries there in pre-reformation times. Most of the churches in Queenhithe Ward (including S. Michael's) which were burnt in the Great Fire of 1666, were rebuilt, and were still in existence in the middle of the nineteenth century.

"There were churches also, by dozens, with many a ghostly little churchyard, all overgrown with straggling vegetation—here, paralysed old watchmen guarded the dead at night, year after year, till at last they joined that solemn brotherhood." So wrote Dickens in the immortal chapter of *Martin Chuzzlewit*, which describes "Town and Todgers."

S. Michael's, Queenhithe (now ruthlessly destroyed), must have been among these, for, according to Mr. Daniell's book, it stood on the north side of Upper Thames Street, opposite to Queenhithe. "M. Todgers' Commercial Boarding-House" was, it may be remembered, near the Monument. S. Michael's, one of Wren's churches, rebuilt by him after the Fire in 1677 at a cost of £4354, 3s. 8d. was a plain building, without aisles, 72 ft. long, 40 ft. wide and 39 ft. high, well lighted by side windows, with round holes above. The original "altar piece," representing Moses and Aaron, with the inscription SURSUM CORDA, was retouched by **Sir James Thornhill** in 1721, but this work of art was destroyed in 1823 by an oversight, when a new altar-piece was provided. Over the east doorway were fine carvings by Grinling Gibbons. The fine pulpit and carved oak choir-stalls, also the work of Grinling Gibbons, are now in the church of S. James, Garlickhithe. The tower, 135 ft. high, had a gilded vane in the shape of a ship in full sail, surmounted by a ball. This vane is now on the rectory house of **S. James', Garlickhithe**, with which S. Michael's was united in 1876, when the latter church was wantonly demolished. This rectory is on the site of S. Michael's. In memory of this church, *S. Michael's, Camden Town*, was built in 1881, which is a fine, lofty building in severe Gothic style, by Messrs. Bodley & Garner. The organ in S. Michael's, Queenhithe, was originally built by **England & Russell** in 1779.

Mr. Henry Leffler thus specifies it:—

"3 setts of keys from GG, short 8ves to E. Sw. to G.

Great (10 stops)—Op. Diap., 54 pipes; Stop. Diap., 54 pipes; Prin., 54; 12th, 54; 15th, 54; Sesquialtera, IV ranks, 216; Mixture, II ranks, 108; Trumpet, 54; Clarion, 54; Cornet (from Middle C), IV ranks, 116.

Swell (6 stops)—Op. Diap., 34 pipes; Stop. Diap., 34; Prin., 34; Cornet, III ranks, 102; Trumpet, 34; Hautboy, 34.

Choir (5 stops)—Stop. Diap., 54 pipes; Prin., 54; Flute (stopped), 54; 15th, 54; Cremona (to Gamut), 46.

A very good organ all through."

In 1837 (whilst Mr. J. T. Cooper was organist) the following additions were made by **Gray**:—Two octaves of pedals and an octave of unison pedal pipes. The upper octave of pedal keys, as well as the lower octave, both acted on the pedal pipes independently of the Great Manual, by a system known as "return" pedal pipes. A Swell to Great Coupler and percussion valves to the bellows were also added, and the organ was tuned to equal temperament.

In 1876, when S. Michael's Church was needlessly des-

troyed, the organ specification had undergone the following alterations :—

Great—Sesquialtera had III ranks instead of IV; Cornet had been destroyed and replaced by a Viola from Middle C.
Swell—The Cornet began at Middle C, instead of Fiddle G.
Pedal—CCC to DD, instead of two 8ves from GG.

The organ was removed in this condition to Christ Church, Chelsea, a church built in 1839, near Sloane Square Station on the District Railway. In 1890, the instrument was considerably enlarged and altered by **Messrs. Abbott & Smith,** of Leeds, to the following specification, for which I am indebted to the kindness of my friend, **Mr. F. A. Sewell,** the present organist of Christ Church, Chelsea :—

Great (CC to A^3, 7 stops)—Large Op. Diap., 8 ft.; Small Op. Diap. (old), 8 ft.; Höhl Flöte, 8 ft.; Prin., 4 ft.; Harm. Flute, 4 ft.; 15th, 2 ft.; Trumpet (old), 8 ft.
Swell (CC to A^3, 11 stops)—Bourdon [from old Gt. Stop. Diap.], 16 ft.; Geigen Prin., 8 ft.; Stop. Diap. (old), 8 ft.; Salicional, 8 ft.; Vox Celestes, 8 ft.; Prin. [from old Sw. Op. Diap.], 4 ft.; Gedact Flute [from old Ch. Flute], 4 ft.; Mixture, III ranks [from old 12th, Sesquialtera, Sw., Prin. and Cornet]; Hautboy (old), 8 ft.; Trumpet (old), 8 ft.; Clarion [from old Gt. Clarion], 4 ft.
Choir (CC to A^3, 7 stops)—Gamba [from old Gt. Prin.], 8 ft.; Stop. Diap. (old), 8 ft.; Dulciana, 8 ft.; Prin., 4 ft.; Stop. Flute, 4 ft.; 15th (old), 2 ft.; Cremona (old), 8 ft.
Pedal (CCC to F, 3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Bass Flute, 8 ft.
Couplers (6)—Sw. 8ve; Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.
Accessories—3 comp. peds. to Gt. and Ped.; 3 ditto to Sw.; pneumatic action throughout; blown by hydraulic power.

Amongst the organists of S. Michael's, Queenhithe, have been :—

Mr. Richard Short (who, in 1800, received a salary of £30).
Mr. Joseph Thomas Cooper (afterwards of Christ Church, Newgate Street).
Sir Joseph Barnby (afterwards Precentor of Eton).

I am indebted to my friend, **Mr. R. J. Dallas, M.A.,** for much of the foregoing information respecting S. Michael's, Queenhithe.

28.—ALL HALLOWS, LOMBARD STREET.

THE six city churches dedicated to All Saints were all called by the old English name *All Hallows*. Very much concealed by houses, the interesting church named above is approached from Lombard Street by a gateway leading into a passage through the houses which opens on a small churchyard. As the east end of the church adjoins the houses on the west side of Gracechurch Street, **Stow** and others call it by the name of "All Hallows, *Grasse-church*." Mention is made of this church as early as 1053 in the *Monasticon Anglicanum:* the Rectory then, as now, being in the gift of the Archbishop of Canterbury. Rebuilt between the years 1494–1544 (when the steeple was finished) the church was entirely destroyed in the Great Fire of 1666, and afterwards rebuilt by **Sir Christopher Wren** in 1694 at a cost of £8058, 15s. 6d. The ground plan of the present building is that of an oblong without aisles, the tower being situated at the S.W. angle *within* the plan. The dimensions are: *length*, 84 ft; *breadth*, 52 ft.; height of roof, 30 ft.; height of tower, 85 ft. The tower contains 10 bells, brought from the unhappily demolished church of **S. Dionis' Backchurch** in 1879. The entrance to the church is through the basement story of the tower; here is an old gate, the piers and lintel of which are curiously sculptured with death's heads, cross-bones, hour-glasses and other emblems of mortality. This gate formerly stood outside at the *street entrance*. In 1870 the church was restored and decorated by **Messrs. Francis** (architects), and ten new stained glass windows by **Gibbs** were inserted.

The organ was built in 1695 by **Renatus Harris,** and is thus specified by **Mr. Henry Leffler** writing in 1800:—

"Has only one sett of Keys, Compass from CC (not any C♯) to D in alt., without shifting movements.

Great (9 stops)—Op. Diap., 50 pipes; Stop. Diap., 50; Prin., 50; 12th, 50; 15th, 50; Tierce, 50; Sesquialtera, III Ranks, 150; Trumpet, 50; Cornet, IV Ranks (to C♯), 104.

A very fair trumpet stop."

This instrument, which had the CC manual range of the organs built immediately after the "Restoration of the Monarchy," was the contribution of forty-two benefactors whose names were at one time to be seen inscribed in gold letters on the organ gallery. The specification remained unaltered as above until 1868, when it was published in the *Musical Standard* for January 25th of that year, with the following additional information, "No pedal pipes; no pedal keys; three bellows handles acting alternately." Two years later (1870) the organ was rebuilt by **Messrs. Gray & Davison.** At the present time (1907) it contains:—

Great (7 stops)—Op. Diap., 8 ft.; Stop Diap., 8 ft.; Prin., 4 ft; Twelfth, 3 ft.; Fifteenth, 2 ft.; Mixture, II ranks; Trumpet, 8 ft.
Swell (7 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Stop Diap., 8 ft.; Prin., 4 ft.; Fifteenth, 2 ft.; Mixture, II ranks; Cornopean, 8 ft.
Choir (5 stops)—Lieblich Gedact, 8 ft.; Dulciana, 8 ft.; Gemshorn, 4 ft.; Suabe Flute, 4 ft.; Clarinet, 8 ft
Pedal (1 stop)—Grand Op. Diap., 16 ft.
Couplers (4)—Sw. to Gt.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.
Accessories—3 composition peds. to Great; 2 ditto to Sw.

The case resembles that of S. Clement's, Eastcheap; having a "tower" at each corner, with an oval compartment in the centre surmounted by a small tower, and side "flats."

Amongst the organists have been:—

1812–1865.	Miss Rhodes (Salary £30).
1865–1871.	Mr. Gresham.
1871–1907.	Mr. Th. Bensted.
1907–	Mr. H. Evans.

To this last-named gentleman I am indebted for the particulars of the present specification.

29.—S. DIONIS, BACKCHURCH.

(DESTROYED IN 1879).

ON the north side of Fenchurch Street, west of Lime Street, the passer-by will observe a short line of shops with a low elevation, behind which arise much taller houses. This is the site of S. Dionis' Church, which was ruthlessly destroyed in 1879. It was dedicated to S. Denis or Dionysius, the patron saint of France, and was named Back-church because of its standing back or behind the row of shops referred to. The living of S. Dionis was in the gift of the Abbot and Convent of Canterbury in the year 1288, and remained in the patronage of the Dean and Chapter of Canterbury until the year 1879, when the church was pulled down, and the benefice united to that of All Hallows, Lombard Street—also a Canterbury living. **Stow** remarks that the church was "lately new built in the reign of Henry VI; **John Bugge, Esquire,** being a great benefactor to that work, as appeareth by his arms, three water budgets, and his crest, a Morian's head, graven in the stonework of the choir, at the upper end on the north side, where he was buried." This church was one of the first to be destroyed in the Great Fire of 1666, but it was rebuilt from the designs of **Sir Christopher Wren,** and finished in 1674, the whole cost amounting to £5,757 10s. 8d. The dimensions were: *Length*, 66 ft., *breadth*, 59 ft., *height*, 34 ft., *height of tower* (which was surmounted by a small turret and spire, finished in 1684), 90 ft. The tower contained six bells for peal-ringing. The interior was distinctly handsome in character, with the organ effectively situated in the west gallery. The organ was built about 1724 by **Byfield, Bridge** and **Jordan. Mr. Henry Leffler** (writing in 1800) specifies it thus:—

"3 setts of keys, long 8ves, GG (*with* GG♯) to D.

Great (11 stops)—Op. Diap., 56 pipes; Stop. Diap., 56; Prin., 56; 12th and 15th (together as one stop), 112; Tierce, 56; Larigot, 56; Sesquialtera, IV ranks, 224; Trumpet, 56; French Horn [from D upwards], 37; Cornet, V ranks [from C], 135; Clarion, 56. The Choir Cremona can be played upon the Great keys *by communication.*

Swell [*from Fiddle G*] (7 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin. [originally Vox Humana], 32; Cornet, IV ranks, 128; Trumpet, 32; Cremona, 32; Clarion, 32.

Choir (7 stops)—Op. Diap. [to Middle C, *bass communicated* from Gt.], 27 pipes; Stop. Diap. to Gamut [the forty-four rest *by communication* from Gt.], 12; Prin., 56; Flute, 56; Vox Humana, 56; Bassoon, 56; Cremona, 56; Clarion [*by communication* from Gt.], 56.

A very fine organ. Organist, Miss Crane."

Mr. J. W. Billinghurst (who saw this organ in very much its original state on August 8th, 1855) states that it was blown by four pairs of bellows, and that the design of its case was similar to that of the original S. Giles', Cripplegate, organ, but the wood was of a lighter colour. The organ was rebuilt and modernized by **Messrs. Gray & Davison** in 1868.

Dr. Charles Burney (the well-known musical historian) was organist of S. Dionis in 1749; he was then a young man twenty-three years of age, not long freed from his articled agreement with **Dr. Arne,** and was engaged as a harpsichord player at the subscription concerts held at the King's Arms in Cornhill. He left London in 1751 to become organist of S. Margaret's, King's Lynn, Norfolk, when he appears to have been succeeded at S. Dionis by **John Bennett,** an organist of sufficient talent to attract G. F. Handel to his performances. Bennett was organist from April, 1752, to September, 1784, and the name of **Handel** appears as a subscriber to a volume of organ voluntaries which he published during his organistship at S. Dionis. **Miss Crane** (mentioned by Mr. Leffler as being organist in 1800) was probably the direct successor of John Bennett.

When S. Dionis Church was needlessly destroyed in 1879, the organ was removed and rebuilt in **S. Mark's Church, East Street, Walworth Road** by **Messrs. Maley, Young & Oldknow.** In 1881, the instrument was much damaged by the great blizzard of January 18th, which penetrated the roof of the church—evidently not as substantially built as that of S. Dionis, Backchurch. On January 27th, 1885, the organ was re-opened after a complete rebuilding by **Mr. E. Ingram.** By the kindness of the Vicar of S. Mark's, Walworth, I am enabled to give the specification as it stands at present (1907):—

Great (11 stops)—Dble. Diap., 16 ft.; Large Op. Diap., 8 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Gamba, 8 ft.; Prin., 4 ft.; Harm. Flute, 4 ft.; 15th, 2 ft.; Mixture, IV ranks; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (14 stops)—Lieblich Bourdon, 16 ft.; Op. Diap., 8 ft.; Hohl Flute, 8 ft.; Horn Diap., 8 ft.; Echo Gamba, 8 ft.; Voix Celestes, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Mixture, IV ranks; Contra Fagotto, 16 ft.; Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.; Vox Humana [in separate swell box], 8 ft.

Choir (7 stops)—Op. Diap., 8 ft.; Stop. Diap., 3 ft.; Dulciana, 8 ft.; Wald Flute, 4 ft.; Prin., 4 ft.; Piccolo Harmonique. 2 ft ; Clarinet, 8 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Trombone, 16 ft.

Couplers (9)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Sw. super-8ve; Sw. sub-8ve; Gt. to Ped.; Ch. to Ped.; Sub-3ve; Ch. to Gt.

Accessories—Tremulant to Sw.; Bellows; 4 comp. peds. to Gt.; 4 ditto to Sw.; pedal to act on Gt. to Ped.

S. Dionis Church, before it was destroyed, contained a long list of benefactors and benefactions; amongst these the name of **Sir Robert Jeffreys** was prominent as having bequeathed the sum of £400 "to maintain Reading Prayers *for ever*, to be paid by the Ironmongers' Company as his trustees." It would be interesting to learn in what manner the will of Sir Robert Jeffreys is at present carried out.

30.—S. SWITHIN, LONDON STONE.

THIS church is situated in Cannon Street, immediately opposite the station and hotel belonging to the South Eastern Railway Company. It is dedicated to S. Swithin, who died in A.D. 806, having been Bishop of Winchester and Chancellor to King Egbert. **London Stone** was, in Stow's time (1603), of considerable dimensions, standing by itself away from the church, between the roadway and the pavement; "fixed in the ground very deep, fastened with bars of iron, and otherwise so strongly set that if carts do run against it through negligence, the wheels be broken, and the stone itself unshaken." In 1798, after being doomed to destruction as a nuisance and an obstruction to the traffic, the stone—by that time reduced to a fragment not much larger than a bombshell—was (by the persuasion of **Mr. Thomas Marden,** a printer of Sherbourn Lane) enclosed within a neat little pedestal, and placed against the south front of S. Swithin's Church, where it remains to this day—a mysterious proof of the antiquity of the City. For no one seems to know exactly how, or for what purpose, the stone was originally placed on this spot. **Fabian** supposes that it was dedicated to Christ, serving as a sort of Palladium to London. **Strype** and **Camden** both thought it might be intended for the central British Milliarium or milestone (similar to that in the forum at Rome) from which the British high roads radiated, and the distances on them were reckoned. But, after the Great Fire of 1666, when the ground all around was considerably disturbed, **Sir Christopher Wren,** who had examined the base of the stone, pronounced it some important monument situated in the forum of Roman times, and supported his opinion by mentioning fragments of articles of Roman workmanship found near it. For many ages in the early history of the City this stone was used as a rallying point for the citizens in times of insurrection, etc., just as the Guildhall would be at the present day.

Ancient records show that there was a church dedicated

to S. Swithin standing here *before* the year 1331. **Stow** states that it was "new built and increased" in 1420. This was done chiefly at the charge of **Sir John Hind,** Lord Mayor of London, who was buried in old S. Swithin's. In Stow's time (1603) there was a large house "sometime pertaining to the Prior of Tortington in Sussex" which had "a fair garden belonging thereunto, lying on the west side thereof." The living is in the alternate gift of the Dean and Chapter of Canterbury and a private patron, the former possessing the patronage of **S. Mary Bothaw,** a parish united to S. Swithin's after the Great Fire.

The present church was built in 1679 from the designs of **Sir Christopher Wren** at a cost of £4,687 4s. 6d. **Malcolm,** in his *Londinium Redivium* (1807), says "there is an air of true elegance in this beautiful but diminutive church, which is square, and reduced to an octagon by composition pillars in the angles. Above the singularly rich entablature is a handsome dome pierced with windows and decorated with festoons." The reredos and pulpit are both exquisitely carved. **Hatton,** in his **New View of London,** Vol. II, p. 560 (published in 1708), states that "a spacious black marble gravestone lying north and south before the altar-rails" had the following inscription:—"Here lies the body of **Mrs. Agnes Reid,** daughter of the Hon. John Reid, one of His Majesty's judges in the island of Barbadoes, Ob. Jan. 1st, 1685. Arms, an Eagle displayed, charged with an escutcheon:—

> "Virtue and Beauty here doth lie,
> Her sex's sole epitome;
> They must have *Musick*, all the Arts
> Judgment to use; or want her parts.
> When such vanish, then what can save
> The most ingenious from the grave?"

The dimensions of the church are:—Length, from east to west, 42 ft.; breadth, from north to south, 61 ft; height of church, 40 ft., and of tower and spire, 150 ft. **Hatton** does not mention an organ in his account of S. Swithin's; but in *New Remarks of London*, a survey collected by the Company of Parish Clerks in 1732, it is definitely stated that the church did not then contain an organ. In Allen's *London* (published in 1839) we read on p. 766 that "an additional gallery for charity children on the east side of the organ was erected in 1812." Mackeson's *Guide* for 1883 states that the organ was built by **Gray** in 1809, and rebuilt by **Messrs. Gray & Davison** in 1869. At present, the instrument (renovated in 1906 by **Mr. H. Wedlake**) contains the following stops:—

Great (9 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Op. Diap. (small), 8 ft.; Stop. Diap., 8 ft.; Gamba, 8 ft.; 8ve, 4 ft.; Harm. Flute, 4 ft.; Super-8ve, 2 ft.; Trumpet, 8 ft.

Swell (12 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Voix Céleste, 8 ft.; Keraulophon, 8 ft.; 8ve, 4 ft.; Super-8ve, 2 ft.; Mixture, III ranks; Oboe, 8 ft.; Vox Humana, 8 ft.; Cornopean, 8 ft.; Clarion, 8 ft.

Choir (4 stops)—Lieblich Gedact, 8 ft., Dulciana, 8 ft; Suabe Flöte, 4 ft.; Clarinet, 8 ft.

Pedal (2 stops)—Violone, 16 ft.; Bourdon, 16 ft.

Couplers (6)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.; Sw. 8ve to Gt.

Accessories—Tremulant to Sw., and the usual composition pedals.

Under the rule of the present rector, the **Rev. W. J. Foxell, M.A., Mus. B,, Lond.** (formerly Minor Canon of Canterbury Cathedral), an admirably rendered choral service is maintained. Amongst the organists of S. Swithin's have been :—

Deputy Alderman J. G. White.
The Rev. J. Hirst, F.R C O., 1889–1903.
R. J. Pitcher, Mus. B., Dunelm, F.R.C.O., 1903–1906.
H. Goldstein, A.R.C.O., 1906–.

31.—S. MARY ABCHURCH.

THIS church is situated on the west side of Abchurch Lane, a narrow turning which connects Cannon Street with King William Street. It is supposed to derive its local name from the fact of its standing upon rising ground, hence:—*Up*church, Apechurch, Apchurch, and Abchurch. With the parish of S. Mary Abchurch is joined that of *S. Laurence, Poultney*, the church of which was burned in the Great Fire of 1666, and never rebuilt. S. Laurence Church was "increased" with a chapel of Jesus, by **Thomas Cole,** in early Plantagenet times; and this chapel with the parish church was made collegiate by **Sir John Poultney** for a master and seven chaplains in 1347. The religious house of "Corpus Christi College on Laurence Poultney Hill," as it was called, was "surrendered" in the reign of Edward VI. **Hatton,** in his *New View of London*, Vol. II, p. 361, states that in S. Laurence Church was buried "*Elizabeth*, wife of *Emmanuel Lucar*, a very ingenious person in all sorts of needlework . . . . *could play well on the Viol, Lute, and Virginals.* She read, spoke, and wrote Latin, Italian, and Spanish, and (which crowned all) was endowed with many virtues. She died before she was full 27, *Anno Domini* 1537." This account of a XVIth century **amateur musician** well deserves preservation.

The patronage of the living of S. Mary Abchurch was originally in the hands of the prior and canons of S. Mary Overies, Southwark (now S. Saviour's Cathedral), who, in 1448, exchanged it with the master and chaplains of Corpus Christi College on Laurence Poultney Hill, for a house in the parish of All Hallows-the-Less, Thames Street. On the dissolution of that religious house, the living fell to the Crown, but Queen Elizabeth, in 1568, gave it to **Corpus Christi College, Cambridge,** in whose gift it still remains.

Stow speaks of the old S. Mary Abchurch before the Great Fire as "a fair church," and mentions three chantries which it contained. The present building was erected from the designs of **Sir Christopher Wren** at a cost of £4,922, 2s. 4½d: its dimensions are, *length* 63 ft.; *breadth* 60 ft.; *height* 51 ft.; *height of steeple* 140 ft. The rectangular

ground plan is square, lengthened slightly at the west end, where the organ gallery is situated. The ceiling takes the form of a well-proportioned **dome.** The reredos is particularly deserving of attention, containing as it does some of the best carving of **Grinling Gibbons**—a pelican feeding her young, and a wealth of entwined tendrils, grapes, flowers, various fruits, and ears of corn—all executed with marvellous delicacy. There are three bells in the steeple.

The organ was erected by **J. C. Bishop** in 1822 at a cost of £300, raised by voluntary subscription. It was enlarged by **Messrs. Bishop & Starr** about 1866, and rebuilt by **Messrs. Brindley & Foster** 1875-1881 under the direction of the present able organist, **Mr. Albert E. Bishop,** to whom I am indebted for the following specification :—

Great (8 stops)—Op. Diap., 8 ft. (*Bishop*); Hohl Flute. 8 ft; Gamba, 8 ft.; Prin., 4 ft. (*Bishop*); 15th, 2 ft. (*Bishop*); 12th, 2⅔ ft.; Mixture, III ranks; Trumpet, 8 ft.

Swell (7 stops)—Dble. Diap. and Sub. Bass, 16 ft. (*Bishop*); Violin Diap., 8 ft.; Vox Angelica, 8 ft.; Salicet, 8 ft.; Mixture, III ranks; Hautbois, 8 ft.; Horn, 8 ft

Choir (5 stops)—Salicional, ft.; Lieblich Gedact, 8 ft.; Lieblich Flute, 4 ft.; Piccolo, 2 ft.; Cremona, 8 ft.

Pedal (3 stops)—Op. Diap., 16 ft. (*Bishop & Starr*); Bourdon, 16 ft.; Bass Flute, 8 ft.

Couplers (6)—Sw. to Gt.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Ch.; Sw. Sub-8ve.

Accessories—4 comp. peds. to Gt.; 2 ditto to Sw.; Tremulant to Sw.; Dble. action Gt. to Ped. coupler.

Only the Great organ stands in the original Bishop case (1822); the whole of the remainder of the instrument being placed at the back and sides, the bellows under the side arch.

The organists have been :—

A daughter of the parish clerk who led the singing before the organ was introduced, 1822-1858.

Mr. George Henry Robinson, Mus. B. Cantab., 1858-1864.

Mr. Tom Shoubridge, 1865-1871.

Mr. Albert E. Bishop, 1871.

Of these, Mr. Robinson was subsequently organist of Charterhouse School, Godalming; Mr. Shoubridge was a son of the well-known tenor lay vicar of that name at S. Paul's Cathedral. Mr. Bishop was a chorister boy at Westminster Abbey under James Turle; he is an admirable choir-trainer and a brilliant organist. A series of Bach Recitals given some years ago by him, attracted considerable attention in the City. Mr. C. E. Willing (of the Foundling Hospital) acted as umpire at the two competitions which respectively resulted in the election of Messrs. Shoubridge and Bishop.

32.—S. ETHELBURGA, BISHOPGATE STREET.

PERHAPS no better example of a small mediæval London Parish Church could be found than the highly interesting little building above-named, which happily escaped the Great Fire of 1666, and exists to-day very much in its original fourteenth century condition. **Allen** remarks that its interior possesses "more the character of a country church, than that of a parish church in the heart of the metropolis." Dedicated to S. Ethelburga, the first Christian Princess of the Saxon race, the daughter of Ethelbert, King of Kent, who became the patroness and protector of S. Augustine, "the Apostle of the English," the church is situated a little north of S. Helen's place in Bishopsgate Street, Within. Its earliest record dates back to 1366, when **Robert Kilwardeby** was rector. **Hatton** (in his *New View* of London, 1708) states, that the church was repaired and beautified in 1612, and the steeple in 1620. Further alterations were made in 1694. The ground plan consists of a nave, chancel and south aisle, the last-named extending the entire length of the church. Between nave and aisle are four pointed arches springing from clustered pillars. Over the south aisle there was formerly a gallery (removed in 1862 when the church was restored by **Withers**) upon which appeared the following inscription :—*This Gallery was given by* **Mr. Owen Saintpeer** (*being Church-warden in the year 1629*) *only for the Daughters and Maid-servants of this Parish to sit in.* This was known as the **Maids' Gallery,** and affords an interesting example of the "division of the sexes" in church during early Protestant times. The dimensions of the church are as follows :—*Length*, 54 ft ; *breadth*, 25 ft. ; *height*, 31 ft. ; *height of steeple*, 90 ft.

The advowson was in the hands of the prioress and nuns of **S. Helen's, Bishopsgate,** until the suppression of that convent in 1539 ; when, coming to the crown, it was sometime after granted by Queen Elizabeth to the Bishop of London, who is still the patron of the living.

The organ, built by **Elliott** towards the close of the XVIIIth century, was originally in the West gallery of the

church. **Mr. Billinghurst** describes it in the "fifties" of the XIXth century as "a small organ with a bad Gothic front." During the restoration of 1862 it was stripped of its cumbrous and ugly case, and placed behind the choir stalls in the south aisle. In 1898 it was rebuilt and enlarged by **Messrs. Speechly**; so that the specification stands thus at the present time (1907):—

Great (7 stops)—Op. Diap., 8 ft; Stop. Diap., 8 ft.; Dulciana, 8 ft.; Prin. 4 ft.; Flute, 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.
Swell (3 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Oboe (really a Trumpet), 8 ft.
Pedal (1 stop)—Bourdon, 16 ft.
Couplers (3)—Sw. to Ped.; Sw. to Gt.; Sw. to Ped.
Accessories—3 comp. peds. to Gt.

Amongst the organists have been:—

Alfred J. Eyre, F.R.C.O., 1872–1874.
Edwin M. Lott, F.R.C.O., 1880–1903.
Clarence Thompson.
William C. Crooks.
Sydney B. Mason.

I am indebted to my friend **Mr. Sydney B. Mason,** the present organist, for the organ specification, and other information.

33.—S. BOTOLPH, BISHOPSGATE.

S. **BOTOLPH** the Briton is said (by Hatton) to have been born in Cornwall, and to have lived between the years A.D. 620 and 690. He migrated to East Anglia, where he founded a monastery at what is now called Boston, *i.e.*, "Botolf's Town—his burying place. For some reason or other—being eminent as a miracle-worker—he came to be regarded as the patron saint of *travellers;* hence, anyone about to take a journey in mediæval days would naturally commend himself to the care and protection of S. Botolph. Accordingly, there were four churches in London dedicated to this Saint, and each of these churches stood close to one of the city gates. They were:—S. Botolph, Billingsgate; S. Botolph, Bishopsgate; S. Botolph, Aldgate; and S. Botolph, Aldersgate. The first named church has long since disappeared; it stood in Thames Street, opposite to Botolph Lane, which was named from it: **Maitland** was of opinion that this church was of Saxon foundation. The other three churches happily remain until this day (1907). Erected as they doubtless were with the idea that the wayfaring man would—as he quitted or entered the City—first step aside to offer prayers for a safe journey, or render thanks for his preservation and safe return; it is interesting to observe that even in these days of much running to and fro, the Church of **S. Botolph, Bishopsgate,** *still answers its ancient and original purpose.* Close by in Liverpool Street, is the great terminus of the **Great Eastern Railway,** which boasts the heaviest traffic of any metropolitan station, and, as a matter of fact, a writer in the *Church Monthly* for September, 1907, remarks that "many a traveller is to be seen passing into the church either on his way to daily work, or before he starts for some far-off country."

Stow (1598) only describes the church in his day as standing "in a fair churchyard, adjoining to the town ditch, upon the very bank thereof;" but **Hatton** (1708) tells us that it was then "an old church built of brick and stone, and rendered over [with plaster?] . . . it escaped the dreadful flames in 1666, and was not long since repaired. It is of

the *Gothick* Order; but the pillars that support the roof are of the *Tuscan;* and some of those that the galleries rest on are of the *Ionick* Order, and the roof is somewhat arching." This old church was 84 ft. *long*, 51 ft. *wide*, and 28 ft. *high;* it had a square tower and turret about 80 ft. *high* in which were six bells. The clock dial was inscribed *Disce Dies Numerare.* It is evident—from Hatton's account—that the art of Church Restoration was very imperfectly understood and practised two centuries ago. Seventeen years later (1725), the then incongruous old S. Botolph's Church was found to be so unsafe that it had to be pulled down, and a new building was erected in its place from the designs of **James Gould.** Finished in 1729, the present church has its tower placed over the East (instead of the West) end, evidently for the purpose of dominating the main street. In this tower is a fine peal of eight bells which have been recently re-hung. The basement of the tower forms the sacrarium. The East window represents "The Attraction of the Cross," the West window depicts "The Presentation in the Temple." Amongst the Rectors have been Dr. W. Conybeare, Prebendary Wm. Rogers, and Dr. Earle (Bishop of Marlborough and now Dean of Exeter). Dr. Ridgway (Bishop of Kensington) is the present incumbent. **Keats,** the poet, was baptised in this church, and **Alleyn** (founder of Dulwich College) lies buried in the churchyard, which is *fairer* now than in the days of Stow, for the "town ditch" has disappeared, and in summer time the gardens are bright with flower-beds, and the whole place is quiet and restful under the leafy shade of its tall green trees. There was no organ in the church when **Hatton** wrote in 1708, but mention is made of Daily Service: "prayers at 8 and 7 in the summer, and 9 and 7 in the winter *daily*, except on holy days, when they are at about 11 in the morning." **Mr. Henry Leffler** states that **John Byfield, Junr.,** built an organ in 1764 (not in 1750 as stated by Rimbault) which contained the following stops:—

"Three setts of keys from GG to E, long octaves. Swell (Fiddle) G upwards.

Great (11 stops)—Op. Diap., 57 pipes; Stop. Diap., 57 pipes; Prin. 57 pipes; Flute, 57 pipes; 12th, 57 pipes; 15th, 57 pipes; Tierce, 57 pipes; Sesquialtera, IV ranks, 228 pipes; Cornet V ranks (to C), 145 pipes; Trumpet, 57 pipes; Clarion, 57 pipes.

Swell (6 stops)—Op. Diap., 34 pipes; Stop. Diap., 34 pipes; Prin. 34 pipes; Cornet, III ranks, 102 pipes; Trumpet, 34 pipes; Hautboy, 34 pipes.

Choir (6 stops)—Stop. Diap., 57 pipes; Prin., 57 pipes; Flute, 57 pipes; Vox Humana, 57 pipes; 15th, 57 pipes; Cremona, 57 pipes. *A noisy chorus.*"

The organ was enlarged and removed from the West gallery to the East end of the church by **Messrs. Gray &**

Davison, in 1867. In 1887, it was reconstructed and enlarged by the late **Henry Willis,** and re-opened on Trinity Sunday, June 5th, of that year. In 1893 it was divided into two portions and replaced in the west gallery by **Messrs. T. C. Lewis & Co.,** who applied their electro-pneumatic action to the northern half of the instrument.

During the summer of 1902, the organ was cleaned, repaired, revoiced, and supplied with a new electro-pneumatic action for the northern half, pneumatic action for some of the draw stops, and hydraulic blowing-gear in the crypt, the latter consisting of a **Watkins & Watson** high-pressure hydraulic engine and large new bellows and feeders. This work was carried out by **Messrs. J. W. Walker & Sons,** under the supervision of Sir George Martin, Mus. D.

I am indebted to the kindness of my friend **Dr. J. E. Borland** (the present accomplished organist), for the following specification (1907) :—

Great (9 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Claribel Flute, 8 ft.; Prin., 4 ft,; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.; Clarion, 4 ft.
Swell (8 stops)—Lieblich Bourdon, 16 ft.; Geigen Prin., 8 ft.; Lieblich Gedackt, 8 ft.; Salicional, 8 ft.; Gemshorn, 4 ft.; Vox Angelica, 8 ft.; Hautboy, 8 ft.; Cornopean, 8 ft.
Choir (6 stops)—Dulciana, 8 ft.; Claribel Flute, 8 ft.; Gamba, 8 ft.; Harm. Flute, 4 ft.; Gemshorn, 4 ft.; Corno di Bassetto, 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.
Couplers (5) Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.

I am also indebted to the kindness of **Mr. Frederick Geo. Fitch,** Vestry Clerk, for the following list of organists of S. Botolph, Bishopsgate :—

Samuel Jarvis, 1764–1785.
James Thomas Field, 1785–1805.
George Eugene Griffin, 1805–1815.
William White, 1815–1825.
Miss Esther E. Fleet (otherwise Mrs. Cope from 1831 : the review of an Organ Voluntary of her composition published by Clementi & Co., 26, Cheapside, occurs in the *Harmonicon* for Dec. 1827, p. 245), 1825–1839.
Charles Wright, 1839–1864.
Miss Mary Elizabeth Teede (otherwise Mrs. Surman from 1871) 1864–1880.
Edwin Thatcher, B.A., Mus. B., London, 1880–1897.
David Sinclair, A.R.C.O., 1897–1898 acting organist (not appointed by the Vestry) the *present assistant* organist.
John E. Borland, Mus. D., Oxon., F.R.C.O., 1898——.

34.—S. BOTOLPH, ALDERSGATE.

THIS church is situated on the west side of Aldersgate Street, at the south corner of "Little Britain," opposite the General Post Office. Anciently a rectory, the patronage of which was in the hands of the dean and canons of the great religious house of S. Martin-le-Grand, the living ultimately became a donative or curacy under the same patrons. In 1503, Henry VII annexed the collegiate church of S. Martin-le-Grand to the Convent of S. Peter, Westminster, and when his successor suppressed the monasteries, the living of S. Botolph's, Aldersgate, came into the hands of the Dean and Chapter of Westminster with whom it still remains.

Stow says that a **Brotherhood of SS. Fabian and Sebastian** was founded here in 1377. The old church was only slightly damaged in the Great Fire of 1666. **Hatton** describes it as he saw it in 1708 as being "of the old Gothic order, 78 ft. *long*, 51 ft. *wide*, about 25 ft. *high*, with a tower and turret about 65 ft. high, containing five bells to ring in peal." The old church contained many handsome monuments, now to be seen in the present one; but there was no organ, although Daily Service was regularly offered; there were, 200 years ago, "prayers *daily* at 9 and 3." This mediæval building having become unsafe towards the close of the XVIIIth century, it was taken down and rebuilt in 1790–91 at a cost of £10,000. Only the east wall of the old church was retained, but heightened to accommodate the superior elevation of the new building. The present ground plan is nearly square, but the interior follows the usual arrangement of nave and aisles by means of dividing piers upon which are set columns of the Corinthian order. The pulpit deserves attention: it appears to hang on a single pillar which ends in a palm tree supporting the sounding-board. The church was modernized and reseated in 1873–4, being re-opened on March 22nd, 1874.

The organ, built and erected in the old church by **Samuel Green,** in 1778, was the gift of **Messrs. Seddons,** a then well-known firm of upholsterers in the parish. **Mr. Henry Leffler** describes it as having—

"2 setts of keys, long octaves from GG to E; Swell from F upwards; Pedals, GG to C.

Great (9 stops).—Op. Diap., 57 pipes; Op. Diap., No. 2, 57; Stop. Diap., 57; Prin., 57; 12th, 57; 15th, 57; Sesquialtera, III ranks, 171; Cornet, IV ranks [to C], 116; Trumpet, 57.

Swell (6 stops)—Dulciana, 36 pipes; Stop. Diap., 36; Prin., 36; Cornet, III ranks, 108; Trumpet, 36; Hautboy, 36."

The organ was rebuilt by **H. Speechley,** in 1867, and further improved by **Bryceson** in 1872. At present the specification stands thus:—

Compass—Manuals, CC to G; Pedals, CCC to F.

Great (9 stops)—Op. Diap., 8 ft.; Stop. Diap. with Clarabella Treble, 8 ft.; Dulciana, 8 ft.; Prin., 4 ft.; Flute Harm., 4 ft.; 15th, 2 ft.; Sesquialtera, III ranks; Trumpet, 8 ft.; Cremona (Tenor C), 8 ft.

Swell (10 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Salicional, 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Piccolo Harm., 2 ft.; Mixture, III ranks; Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.

Couplers (4)—Sw. to Gt.; Sw. super 8ve; Sw. to Ped.; Gt. to Ped. on and off.

Accessories—Tremulant to Sw.; 7 comp. peds.

Amongst the organists have been:—

Joseph Olive (died 1786).
John Munro.
—— Garrett, —— 1864.
J. R. Murray, 1864–1889.
G. W. R. Hoare, 1889–1892.
Walter E. Mansell, F.R.C.O., 1892—.

Of these, **Mr. J. R. Murray** was the founder and first conductor of the **London Church Choir Association,** now conducted by Dr. H. Walford Davies of the Temple Church. I am indebted to **Mr. Mansell,** the present organist, for the organ specification as it now stands (1907).

35.—S. BOTOLPH, ALDGATE.

THIS church stands within the angle formed by the junction of Houndsditch with Aldgate High Street. Of ancient foundation, the patronage of the living was, in 1115, vested in the prior and convent of Holy Trinity, Aldgate, founded by Queen Maud, wife of Henry I. At the time of the dissolution it was seized by the crown and handed over to private patronage; it is now in the gift of the Bishop of London. The old church escaped the Great Fire, and is described by **Hatton** as being "built of brick, boulder and stone *rendered over*, and of the Gothic order; *length*, 78 ft., *breadth*, 51 ft., *altitude*, 32 ft." The original tower and turret (which contained six bells to ring in peal) was about 100 ft. *high*. The old church was taken down in 1741, and the present edifice, designed by **Dance,** was finished in 1744. The plan is a square, with the *altar on the north side of the building*, and the entrance (surmounted by a square tower with a spire) on the south side. The spire was lowered in 1797, rebuilt in 1841, and again repaired in 1881. There are now *eight* bells in the tower. The arrangement of nave and aisles is managed by four rectangular piers of large dimensions forming a smaller square in the centre of the larger ground plan. The monuments which were in the old church are all carefully preserved in the present building. The altar is of marble, inscribed *Deo et Ecclesiæ, 1812*. When **Hatton** wrote in 1708 (during the incumbency of the Ven. Archdeacon Kennett, D.D.) there was Daily Service in this church: "prayers at 11 and 7 *daily*." The organ, happily still in the south gallery, was built by **Thomas and Renatus Harris,** and in 1676 it was "ye gift of **Thomas Whiting** to ye hole parrish," thus quaintly recorded in an escutcheon in front of the organ. Prior to that date the organ had been in Mr. Whiting's house in the parish of S. Botolph. Mrs. Whiting—who was probably an amateur musician and organ player—having died in 1676, her husband finding no further use for the instrument after her death, gave it to the church. The donor's arms still grace the inscription, and are thus heraldically described by **Hatton:**—*Party per Saltire*

Azure and Ermine, in the Nombril point a Leopard's Face Or, with three Bezants in Chief. **Dr. E. J. Hopkins** states that the original organ was one of the **single manual** kind, and contained the following nine stops :—

Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, IV ranks, 208; Furniture, III ranks, 156; Cornet (from C♯), V ranks, 130; Trumpet, 52. **Compass,** GG short 8ves to d^3 in alt.

Mr. Henry Leffler gives the specification as he found it in 1807 :—

"3 setts of keys, short octaves from GG to D^3; Swell from Middle C to D^3; *Drum pedal tuned to D.*

Great [as specified above], (9 stops).
Swell (5 stops)—Op. Diap., 27 pipes; Stop. Diap, 27; Cornet, IV ranks, 108; Trumpet, 27; Hautboy, 27.
Choir (6 stops)—Stop. Diap., 52 pipes; Prin., 52; Flute, 52; Bassoon, 52; Vox Humana, No. 1, 52; Vox Humana, No. 2 [to Tenor C], 39."

Of the two Vox Humanas in the Choir, the first was subsequently removed in favour of a Dulciana, the second was re-named "Bassoon." An octave and a half of pedals were also added, and the Swell was extended downwards to Tenor E.

The organ was rebuilt and modernized by **Messrs. Hill & Son** in 1867, who put in concave pedals CC to E. also Op. Diap. on pedals; the manuals were converted to CC to F. They also took out the Sesquialtera on the Great and added an Op. Diap., 8 ft. to the Swell, as well as Bourdon, 16 ft., Cornopean, 8 ft. and Mixture, III ranks, with the following Couplers :—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.; 3 comp. peds. to Gt.; 2 comp. peds. to Sw.; and a Gt. to Ped. on and off.

In 1898 **Messrs. Bishop & Son** renovated the organ and made several additions (marked *) so that the specification now (1907) stands as follows :—

Manuals, CC to F; Pedals, CCC to E.

Great (8 stops)—Op. Diap., No. 1 (*old*), 8 ft.; Op. Diap., No. 2 (*Hill*), 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; *Harm. Flute, 4 ft.; 15th, 2 ft.; Mixture, IV ranks; Trumpet, 8 ft.
Swell (11 stops)—Bourdon, 16 ft. tone; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; *Viol di Gamba, 8 ft.; *Voix Celeste, Tenor C; Prin., 4 ft.; 15th, 2 ft.; Mixture (re-arranged), II ranks; Cornopean, 8 ft.; Hautboy, 8 ft; *Clarion, 4 ft.
Choir (6 stops)—Stop. Diap., treble, 8 ft. tone; Stop. Diap., bass, 8 ft. tone; Dulciana (Tenor C), 8 ft.; Prin., 4 ft.; Flute, 4 ft.; Bassoon (Tenor C), 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; *Bourdon, 16 ft. tone.
Couplers (3)—Sw. to Gt.; Sw. to Ped.; Gt. to Ped.
Accessories—Tremulant to Sw.; 3 comb. peds. to Gt.; 2 ditto to Sw.; a T ped. on Gt to Ped. on and off.

The organ case is an unusually good one. It includes a central tower and two outside towers of speaking pipes (Op. Diap.), with intervening "flats" or curtains surmounted by cherubs playing on instruments, said to be carved by **Grinling Gibbons.** The carving is certainly fine. The corbelled bases of the towers have carved cherubs' heads with wings.

Amongst the organists of S. Botolph, Aldgate, have been :—

James Worgan, who held this post in connection with S. Dunstan in the East, died 1753.
John Worgan, Mus. D., Cantab., who held this post in connection with S. Andrew, Undershaft, 1758–1790.
Jacob Cubitt Pring, Mus. B., Oxon., 1797–1799.
John Harrison, 1867.
W. T. Goold, 1880.
— Phillips, —— 1896.
Frederic Lacey, 1896.

I am indebted to my friend, **Mr. Frederic Lacey,** the present organist, for much of the above information.

36.—WOOD STREET AND ITS CHURCHES.

S. PETER'S, WEST CHEAP (destroyed); S. ALBAN'S; S. MICHAEL'S (destroyed).

Wood Street, a narrow turning out of the north side of **Cheapside**, not far from its western end, is familiar to readers of **W. Harrison Ainsworth's** delightful book *Old Saint Paul's*, as having been the residence of Stephen Bloundel, the heroic grocer who victualled his house, closed it, and lived in it all through the dreadful plague which ravaged London in 1665. Wood Street is easily found because of the **tall tree** which spreading its branches of thick green foliage over the small houses beneath it, marks the entrance from Cheapside. This sturdy tree grows on what remains of the site of **S. Peter's, West Cheap,** a church destroyed in the Great Fire, and never rebuilt. **Stow** suggests that Wood Street is named after **Thomas Wood,** one of the sheriffs in 1491, who gave largely to the building fund of S. Peter's Church, which was a place of some importance in its day. The **great cross** erected by Edward I to the memory of **Queen Eleanor,** at the place in West Cheape (or Cheapside as it is now called) where her body rested on the funeral journey to Westminster Abbey, stood close by S. Peter's Church.

In his *English Mediæval Church Organ*, **Dr. E. J. Hopkins** has the following references to the organs in **S. Peter's, Cheap** (as the church was succinctly called) taken from the churchwardens' accounts. They are here arranged in chronological order:

1433. It'm for ye Organs mendying ... ... vis. viij*d.*

1522. It'm, for mendyng of ye *portatyvys* that serve for owre lady's masse. [The "portative" was a portable organ sometimes carried in processions, and frequently used for secular purposes.]

1524. It'm, payd for iiij. porters for Removynge of the organs into the Roode lofte ... ... xij*d.*

1525. It'm, for the bryngyng downe of the organs oute of the Rode lofte ... . viij*d.*
[These last two items would seem to show that the organ was moved bodily, as a grand pianoforte is in the present day.]

1526. It'm, p'd for one of the yrons of the *stoppys* of the organs ... ... xij*d.*
[This "iron" was the lever about 18 inches long, by which the stop slide was moved to and fro.]

1555. It'm, to **Howe**, organ maker for makynge sprynges to the doble regalls, and the tonges (tongues) of the ij regalls which is called the base regall ... ... iij*s.*

1556. It'm payd to **Howe** for ij new pypes for the organs, and brasse to the regalls . ... ij*s.*
The Regal was a small portable instrument consisting of *reed pipes only;* single regals had *one* set of pipes, double regals had *two* sets. The "tongues" or "brasses" were the vibrators which produced the tone.

After the Great Fire, the parish of **S. Peter, Cheap,** was annexed to that of S. Matthew, Friday Street; and upon the unnecessary destruction of that church in 1885, it was, with S. Matthew's itself, attached to **S. Vedast, Foster Lane.**

Proceeding along **Wood Street** in a northerly direction, after crossing Gresham Street, we find on the right hand (east) side of the way, **S. Alban's Church,** *the only remaining one of the three named above*, pleasantly situated in a small churchyard shaded by three tall plane trees, which in summer time give it an almost rural appearance in the very heart of London. Unlike many of the City churches, S. Alban's has the advantage of an insulated position, its southern side being in Love Lane, whilst its churchyard keeps its northern and eastern sides free from houses. Dedicated to **S. Alban,** the proto-martyr of England, the church was originally in the patronage of the Abbot and Convent of **S. Alban's, Herts;** but is now in the hands of the Dean and Chapter of S. Paul's and the Provost and Fellows of Eton College, these two bodies "presenting" alternately.

Stow says S. Alban's Church was founded in 930 by the Saxon King **Athelstan** (or Adelstan, as he is sometimes called), while Addle Street—close by—was so-called from a palace of Athelstan which once stood there. The old Saxon church of S. Alban's was so well built that the original structure remained (with additions, alterations and repairs

from time to time) until 1634, when it became necessary to rebuild it. Only thirty-two years afterwards it was partially destroyed in the Great Fire. After the Fire, the sum spent on the present building was comparatively small—£3165 os. 8d. —one of **Wren's** lowest estimates. This goes to prove that Wren's work was one of *restoration* (rather than rebuilding); since it is impossible that a *stone* church like this could have been erected by him for a less sum than was paid for many *brick* buildings of a far inferior character during the same period. In fact, we can find many traces of the 1634 building in the present structure. Finished as it now stands in 1685, the style of the church is late Perpendicular; its walls are "battlemented" and, in spite of being one of Wren's "Gothic restorations," it gives us to-day a very good idea of what a mediæval London church was like. The ground plan consists of a nave and aisles, with a spacious chapel at the north-east corner, the chancel (which somewhat resembles the east end of the Chapel of S. John's, Cambridge) is modern (Sir G. G. Scott). The pinnacled tower occupies the western bay of the north aisle, and the rectory house formerly took up the two western bays of the south aisle, in a manner somewhat similar to that in which the ground plan of All Saints' Church, in the City of Bristol, is encroached upon by the neighbouring houses. But the rectory house has long ago been replaced by modern business premises which have been rebuilt during the present year (1907). These encroachments on the ground plan rather spoil the effect of the interior of the church, although they give the aisles somewhat the appearance of side chapels. Until the restoration, in 1860, by **Sir G. Gilbert Scott,** the north-east chapel was walled off from the church and divided into a porch and vestry room. The northern portion is still used as a clergy-vestry, between which, and the choir stalls, the organ is now placed. Traces of the old church as it existed before the Fire may be seen in the fine west window of the nave (which is probably original), and in the north-east chapel. The font is of white marble, the gift of **Major Benjamin Harvey,** of the Yellow Regiment of Trained Bands, who died Dec. 14th, 1684; it somewhat resembles the font of S. Margaret, Lothbury, and its *basso relievo* carvings of cherubs' heads, fruit and foliage, are said to be the work of **Grinling Gibbons** himself. To the pulpit—also finely carved, but alas no longer retaining its "sounding-board"—is affixed an **ancient hour-glass,** which was, in the days of abnormally long sermons, in the early reformation period, a somewhat usual, if not necessary, pulpit appendage. The dimensions of the church are:—*Length,* 66 ft.; *breadth,*

59 ft.; *height*, 33 ft. The tower (which contains two bells) is 85 ft. 6 in. *high*, with pinnacles 7 ft. higher still; the basement of the tower is now used as a choir-vestry.

The organ was originally built by **John Harris** and **John Byfield (Senior)** in 1728, and was erected (by subscription) in the west gallery. The original specification stood thus :—

Three setts of keys: Gt. and Ch. CC to d^2 (short octaves), and Sw. Fiddle G to d^3.

Great (8 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, III ranks, 156; Cornet, V ranks, 135; Trumpet, 52. [A second Op. Diap. of 52 pipes was subsequently added].

Swell (5 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin. 32; Cornet, III ranks, 96; Hautboy, 32.

Choir (4 stops)—Stop. Diap., 52 pipes; Prin., 52; Flute, 52; 15th, 52.

Rebuilt by **Walker,** and removed by him to its present position in the north-east chapel, behind the choir stalls; at the restoration, in 1869, it was again rebuilt and enlarged by **Messrs. Brindley & Foster** in 1872. I am indebted to the kindness of the present organist, **Mr. R. D. Metcalfe,** for the following specification of the organ as it stands at present :—

Great (8 stops)—Op. Diap., 8 ft.; Dulciana, 8 ft.; Gedact, 8 ft.; Gamba, 8 ft.; Flute, 4 ft.; Prin 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.

Swell (7 stops)—Lieblich Bourdon, 16 ft.; Violin Diap., 8 ft.; Vox Angelica, 8 ft.; Prin., 4 ft.; Mixture, III ranks; Oboe, 8 ft.; Horn 8 ft.

Choir (4 stops)—Gedact, 8 ft.; Dulciana, 8 ft.; Lieblich Flute, 4 ft.; Clarinet, 8 ft.

Pedal (2 stops)—Bourdon, 16 ft.; Bass Flute, 8 ft.

Couplers (9)—Sw. Sub-8ve.; Sw. Super-8ve.; Sw. to Gt.; Sw. to Ch; Sw. to Ped.; Gt. to Sub-8ve.; Gt. to Super-8ve.; Gt. to Ped.; Ch. to Ped.

Amongst the organists of S. Alban's, Wood Street, have been :—

Walter Goss, a brother of Sir John Goss.
Charles Marshall, 1879–1903.
R. D. Metcalfe, 1904–.

The other parishes attached to S. Alban's, are S. Olave, Silver Street; S. Michael, Wood Street (also originally in the gift of the Abbot and Convent of **S. Alban's, Herts),** and S. Mary Staining.

S. Michael, Wood Street, was ruthlessly destroyed in 1896, during a senseless craze for desecrating ancient sanctuaries. It stood on the west side of Wood Street, at the north-east angle of **Huggen Lane.** Like S. Alban's, it partially escaped the ruin of the Great Fire. There were portions of Gothic arcading still visible in the west wall, and the tower (also comprehended within the ground plan of the

church), retained some of its ancient features. But the church, as a whole, was not one of Wren's happiest efforts. Erected in 1675, at a cost of £2,554 2s. 11d., its ground plan was a parallelogram, 63 ft. in *length* and 42 ft. *wide*. Its ceiling was 31 ft. from the floor, and the *height* of its tower and ugly copper-covered polygonal spire amounted to 120 ft.

The organ was built by **Elliot** in 1800, enlarged by **Eagles** in 1858, and finally rebuilt by **Gray & Davison.** It was a comparatively poor instrument, and I am informed by Mr. S. V. Cunningham, of the Ecclesiastical Commission, Whitehall, that it was sold in 1896 to the Prison Commissioners, presumably for the prison at Wormwood Scrubbs. Some of the organists of S. Michael's, Wood Street, were musicians of distinction: **Mrs. Mounsey Bartholomew** played here from 1829 to 1837; **Dr. Henry Hiles,** F.R.C.O. (afterwards Senior Examiner in Music at Victoria University, Manchester), was appointed organist on May 20th, 1859 (after competition, with **Sir John Goss** as umpire). The last organist was **Mr. C. Harrison.**

In connection with **S. Peter's, West Cheap,** Dr. T. L. Southgate remarks in his *Brief History of Degrees in Music*, that, in the year 1531, one of the pre-Reformation rectors of that parish, **John Guinneth,** a native of Wales, having spent twenty years in the study and practice of music (during which time he wrote several antiphons and masses for the use of the church), supplicated the University of Oxford for the degree of Doctor in Music, which he obtained on payment of twenty *pence*.

37.—S. ALPHEGE, LONDON WALL.

THIS unpretending structure is to be found on the south side of the street known as "London Wall." Its east front is to be seen in Aldermanbury. The Anglo Saxon saint to whom the church is dedicated, **S. Alphege** (variously called Alphage, Alfege, Alpby or Elphage) was Bishop of Winchester, 984–1005, and was afterwards translated to Canterbury. He was martyred by the Danes at Greenwich on April 19th, 1015; upon which day he is now commemorated in our present Prayer Book Kalendar. **Stow** tells us that the first church in London to be dedicated to S. Alphege, stood "near unto the wall of the city by Cripplegate." The site now occupied by S. Alphege Church was then covered by the priory or hospital of S. Mary the Virgin, founded in the year 1332, by **William Elsing,** for canons regular, the founder being the first prior. When this religious house, valued at £193 5s. 5d., was surrendered on May 11th, 1520, to Henry VIII, the south aisle of the priory church was converted into the parish church of S. Alphege; the older parish church nearer the wall being pulled down, and its site afterwards used "as a carpenter's yard, with sawpits." This ancient south aisle escaped the Great Fire, and was still standing in 1708, when **Hatton** described it as the then parish church of S. Alphege, London Wall. He said it was "partly of the Gothic order, both the windows and pillars within the church. *Length*, 78 ft.; *breadth*, 42 ft.; *altitude*, 22 ft.; the tower is inconsiderable, being only about 40 ft. *high*, but there are in it five bells that ring in peal." **Allen** states that "in 1747 the steeple was in such a state, that the bells (then *six* in number) could not be rung, when four of the six were sold." In 1774, **Mr.** (afterwards Sir William) **Staines** (Alderman) offered to take down and rebuild the church for £1350. His offer was accepted, and it is said that (being himself a stone-mason and pavior), he was his own architect. The style of the present building (opened on July 14th, 1777) is described by Allen as "having the appearance of a secular structure. or a dissenting meeting-

house." The interior is a mere *room*—with no pillars or arches—and there are no windows on the north and west sides. But those parts of the old priory church walls which were sufficiently strong were preserved, and the north porch —a portion of the original tower—yet remains untouched, and *is well worth seeing.* Here are four pointed arches, the one opening into the church being ornamented with corbel heads, and surmounted by a niche which probably once contained a figure of the patron saint. **Elsing's Hospital** itself afterwards became **Sion College**—now removed to a better site on the **Thames Embankment**, next to the City of London School, and close to Blackfriars Bridge. The south side of the present S. Alphege Church used to abut on the pleasant and extensive gardens of Sion College, now, alas! built over. Several very interesting monuments (preserved from the old priory church aisle) are to be seen fixed to the north wall in the interior of the present church. The most important is that in memory of **Sir Rowland Hayward,** who died in 1593—"the ancientest Alderman" of the City of London, and twice Lord Mayor; this beautiful monument contains no less than nineteen kneeling figures. Of the two bells which were retained in 1747, one is a tenor of 12 cwt., the other is the "saint's bell" of three cwt. The organ stands on a slightly raised platform at the west end of the church. It was originally built in 1858 by **Mr. Charles Brindley** (of Sheffield), as a two manual instrument consisting of *Great*, 7 stops; *Swell* (tenor C), 4 stops, and *Pedal*, 1 stop (Bourdon). In 1864 it was enlarged by the original builder thus :—

Great (8 stops)—Dble. Stop. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Dulciana, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; Mixture, III ranks; Trumpet, 8 ft.

Swell (5 stops)—Flute Celeste, 8 ft.; Lieblich Gedact, 8 ft.; Spitz Flöte, 4 ft.; Mixture, II ranks; Oboe, 8 ft.

Choir (5 stops)—Lieblich Gedact, 8 ft.; Dulciana, 8 ft.; Lieblich Flöte, 4 ft.; Gemshorn, 4 ft.; Clarinet (Ten. C), 8 ft.

Pedal (2 stops)—Bourdon, 16 ft.; Bass Flute, 8 ft.;

Couplers (3)—Sw. to Gt.; Gt. to Ped.; Ch. to Ped.

Accessories—3 comp. peds. to Gt.

Compass—Gt. and Ch., CC to G; Sw., Gamut G to G; Ped., CCC to E.

The organ was re-opened at an evening service, July 29th, 1864, by **Dr. E. J. Hopkins,** of the Temple Church.

In 1884, the organ was rebuilt and further enlarged by **Messrs. Brindley & Foster,** so that at present (1907) it stands thus —

Great—The Dble. Stop. Diap., 16 ft., has been removed, and a Violi di Gambe, 8 ft., substituted.
Swell (8 stops)—Lieblich Bourdon, 16 ft.; Violin Diap., 8 ft.; Æoline, 8 ft.; Voix Celestes, 8 ft.; Spitz Flöte, 4 ft.; Grave Mixture, 11 ranks; Oboe, 8 ft.; Horn, 8 ft.; Tremulant. Compass extended downwards to CC.
Choir untouched.
Pedal (4 stops)—Violone, 16 ft.; Bourdon, 16 ft.; Bass Flute, 8 ft.; Pedal 8ve.
Couplers (5)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.
Accessories—3 comp. peds. to *both* Gt. and Sw.

The organists of S. Alphege have been :—

Richard Ling, 1860–1883.
Arthur C. Tattersall, 1883–

I am indebted to the kindness of the present organist, **Mr. A. C. Tattersall,** for the present specification of the organ.

Nearly opposite the north entrance to the church on the other side of "London Wall" is a small plot of ground shaded by large trees. This is a portion of the ancient "agger" or terrace of earth raised internally against the city wall as a rampart to place the defenders on a level with the battlements. Here is the old burying ground of S. Alphege, and here is still to be seen a piece of the actual Roman city wall, the original work being of "rag" stone, but the greater part repaired with brick about the year 1510. In 1879, when the **Rev. Richard Wood,** vicar of Christ Church, Lancaster Gate, was appointed by Bishop Jackson to the Rectory of S. Alphege, London Wall, the **Rev. W. Boyd Carpenter,** vicar of S. James', Holloway (afterwards Bishop of Ripon), was appointed to succeed Mr. Wood at Lancaster Gate. The following epigram on these "parochial translations" appeared in the *Church Review* of that time :—

"A gap!" the Bishop cried, "In London Wall!
Quick! for some *Wood* from Paddington I'll call;
And then, to mend the Gate of Lancaster,
From Holloway I'll bring a *Carpenter*.

38.—S. MARY ALDERMARY.

THIS fine church, which stands on the east side of Bow Lane (opposite to the Mansion House station of the District Railway in Queen Victoria Street), is so-called because it is the oldest church in the city which is dedicated to the Blessed Virgin Mary: the prefix Elder or *Alder*mary serving to distinguish it from the neighbouring church *New*-mary, a term sometimes applied in ancient times to S. Mary-le-Bow, Cheapside. The living is in the gift of the Archbishop of Canterbury and the Dean and Chapter of S. Paul's, who present alternately. Of **Saxon foundation,** the church has been renewed from time to time; but it is worth noting that the tower, which had been rebuilt according to its ancient design less than three years before the Great Fire of 1666, was left by that calamitous conflagration still firm and good. After the fire the church was rebuilt by **Sir Christopher Wren,** in 1681, at the expense of **Mr. Henry Rogers,** who wisely stipulated that *its original mediæval appearance was to be preserved.* Accordingly, we have here, Wren's best specimen of "Gothic" architecture. The building consists of a nave with north and south aisles, and a chancel. The tower is attached to the west end of the south aisle; its parapet and pinnacles were rebuilt in 1711. The interior of the church seems to suggest that Wren had some idea of imitating the magnificent stone vaulted roofs of Henry VII's Chapel in Westminster Abbey, and King's College Chapel, Cambridge; but the vaulting with its "fan-tracery" is only plaster work at S. Mary Aldermary. A century ago, **Malcolm** stated on p. 333 of Vol. II of his *Londinium Redivivum* (1807), that the pavement of that time, being a mixture of coarse and grey marble, inclined him to regard it as a portion of the old church. The altar is of marble. In 1876, the church was entirely restored and refitted by **Messrs. Tress & Innes**, during the incumbency of the **Rev. Dr. L. B. White.** The dimensions of the building are—*length*, 100 ft.; *breadth*, 63 ft.; *height*, 45 ft.;

height of tower and pinnacles, 135 ft. To S. Mary Aldermary is annexed the parishes of S. Thomas the Apostle, S. Antholin, and S. John Baptist upon Walbrook, the churches of which have been unfortunately destroyed at various times.

The organ was built in 1781 by **George England** (in conjunction with **Hugh Russell**, who was the first organist of the church). **Mr. Henry Leffler** gives the original specification thus:—

"Three setts of keys from GG (long octaves) to F. Swell from F to F.

Great (10 stops)—Op. Diap., 58 pipes; Stop. Diap., 58; Prin., 58; 12th, 58; 15th, 58; Sesquialtera, IV ranks to F, 220; Furniture, II ranks, 116; Trumpet, 58; Clarion, 58; Cornet from middle C, V ranks, 150.

Swell (6 stops)—Op. Diap., 37; Stop. Diap., 37; Prin., 37; Cornet, III ranks, 111; Trumpet, 37; Hautboy, 37.

Choir (5 stops)—Stop. Diap., 58; Prin., 58; Flute, 58; 15th, 58; Vox humana, 58.

This is a very grand organ, both in tone and size."

This organ was originally erected in a gallery built across the nave at the second bay from the west, thus (like the "screen" of a College chapel) dividing the church into something like an "ante-chapel and choir." The instrument was repaired in 1856 by **Messrs. Gray & Davison,** who put in a Pedal Bourdon CCC to E, and the following couplers:—Sw. to Gt.; Gt. to Ped.; and Ch. to Ped. The old GG *manual* compass was retained, but "the Great Cornet was *nailed* up" (*Musical Standard*, March 30th, 1867), and a 15th was all that then remained of the once three-rank Cornet on the Swell. At that time (1867) the reeds were somewhat *fierce*, and the Diapasons, although soft and pleasing, were more remarkable for purity than for strength. During the extensive "restoration" in 1876–7, the western organ gallery was demolished, and the organ (rebuilt by **G. M. Holdich,** to modern CC manual compass with 36 stops), was erected in its present situation on the north side of the choir stalls. The organ was rebuilt by **Messrs. Norman & Beard** in 1906, under the direction of the present able organist, **Mr. Alan E. May** (to whom I am indebted for the following particulars of the instrument). The re-opening services took place on Nov. 2nd, 1906, when the Bishop of Stepney was the preacher. For many years the services were of a low-church type, and eminently unsatisfactory; they are now of a Cathedral character, and are exceedingly well rendered. At present (1908) the organ specification stands as follows:—

Compass—Manuals, CC to C; Pedal, CCC to F.

Great (10 stops)—Double Op. Diap., 16 ft.; Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Clarabella, 8 ft.; Prin., 4 ft.; Harm. Flute, 4 ft.; 15th, 2 ft.; 12th, $2\frac{2}{3}$ ft.; Mixture, III ranks; Trumpet, 8 ft.

Swell (12 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Stopped Diap., 8 ft. tone; Voix Céleste, 8 ft.; Gamba, 8 ft; Prin., 4 ft.; 15th, 2 ft.; 12th, $2\frac{2}{3}$ ft.; Mixture, III ranks; Oboe, 8 ft.; Horn, 8 ft.; Vox Humana, 8 ft.

Choir (8 stops)—Stop. Diap., 8 ft. tone; Gamba, 8 ft.; Dulciana, 8 ft.; Flute, 4 ft.; Prin., 4 ft.; Piccolo, 2 ft.; Cremona, 8 ft.; Orchestral Oboe, 8 ft.

Pedal (5 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. tone; 8ve, 8 ft.; Bass Flute, 8 ft; Trombone, 16 ft.

Couplers (10)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.; Ch. to Gt.; Sw. 8ve; Ch. 8ve; Sw. sub-8ve; Ch. sub-8ve.

Accessories—Tremulants to Sw. and Ch.; 4 comb. pistons to each of Gt., Sw., and Ch. manuals; 4 comp. peds. to Gt. and Sw.; 2 comp. peds. to Ped.; Gt. to Ped. coupler has "on and off" ped.; balanced Sw. peds. to both Sw. and Ch.; the organ is blown by a Kinetic blower in a specially built underground chamber at the east end of the church.

Amongst the organists of the church have been:—

Hugh Russell, 1781–
Miss Southern, 1865–1872.
E. Deane, 1872–
Alan E. May, 1903.

39.—S. MARY THE VIRGIN, ALDERMANBURY.

STOW says that **Aldermanbury** (*i.e.* Alderman's *burie* or *court*) was so called because "of old time the Court or **Guildhall** stood on the east side of the street, "not far from the west end of the present Guildhall, the building of which was begun in 1411." The ruins of this former Guildhall were still remaining in Aldermanbury in Stow's time (1598); he remembered having seen them used as a carpenter's shop.

The Church of S. Mary the Virgin is situated in the broadest part of Aldermanbury, on the west side of that important thoroughfare, between Love Lane and Addle Street. Along its southern side extends a churchyard pleasantly shaded by lofty trees. In this churchyard is a statue of **Shakespeare.** Adjoining the old church (destroyed in the Great Fire) was a **cloister.** The present structure, finished in 1677 from the designs of **Sir Christopher Wren,** at a cost of £5237, 3*s.* 6*d.*, consists of a nave with aisles, and a square tower at the west end (comprehended within the interior ground plan); the dimensions are *length*, 72 ft.; *breadth*, 45 ft.; *height*, 38 ft; *height of steeple*, 90 ft. Over the south doorway is a small semicircular niche containing a diminutive (8 inch) statue of the Blessed Virgin and Child; this figure originally ornamented an iron gateway at the south entrance of the churchyard. On the north side of the altar lie the remains of the infamous **Judge Jeffries,** who was buried there on Nov. 2nd, 1693. The church was modernized and reseated in 1864, during the incumbency of the **Rev. C. C. Collins,** M.A., who has held the living since 1854, to which he was appointed by the parishioners—who are the patrons of the benefice.

Dr. J. W. Hinton (p. 94 of *Organ Construction*) states that the first organ in this church was the work of **George England (the elder)**; but Mr. Henry Leffler does not mention this.

The present organ was built by **J. C. Bishop,** in 1824, who erected it in a west gallery specially constructed to

receive it. In 1864, this gallery was demolished, and the organ removed to its present position in the N.E. corner of the church, by **Messrs. Bishop & Starr,** who then preserved both the original case and the GG compass. At present (1908) the specification stands as follows :—

Great (10 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Clarabella, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (9 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Gamba, 8 ft.; Prin., 4 ft.; Piccolo, 2 ft.; Mixture, III ranks; Oboe, 8 ft.; Cornopean, 8 ft.

Choir (5 stops)—Violin Diap., 8 ft.; Lieblich Gedact, 8 ft.; Dulciana, 8 ft; Rohr Flute, 4 ft.; Clarinet, 8 ft.

Pedal (2 stops)—Op. Diap., 16 ft; Bourdon, 16 ft.

Couplers (7)—Gt. to Ped. (*on both sides*); Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Ch. to Gt.; Sw. to Ch.; Sw. 8ve.

Accessories—4 composition pistons to Gt.; 3 ditto to Sw.; pneumatic action to manuals; blown by hydraulic engine.

Amongst the organists have been :—

F. Miles, 1865–1870.	R. Yarrow, 1895–1897.
E. Craig, 1870–1890.	L. E. G. Collins, 1897–1906.
W. Hale, 1890–1895.	Lewis Jones, 1906–.

I am indebted to the kindness of **Mr. Lewis Jones,** the present able organist, for the present specification of the organ.

CHURCHES DEDICATED TO ALL SAINTS (ALL HALLOWS).

WHEATLY remarks that about the year A.D. 610, the Pantheon at Rome—a temple dedicated to all the gods—was taken from the heathen by the Emperor **Phocas,** at the desire of **Boniface IV,** Bishop of Rome, who re-dedicated it in honour of all the Christian martyrs, May 1st being appointed as the feast day. Two centuries later, by an order of **Pope Gregory IV,** in A.D. 834, the **Feast of All Saints** was removed to Nov. 1st, where it has stood ever since in the Kalendar of the Catholic Church. The old English name for this great festival is **All Hallows.** Before the Great Fire of 1666, the City of London could boast of no less than the following eight churches dedicated to All Saints, but called by the old English name "All Hallows":—

1. All Hallows, Barking-by-the-Tower (*still remaining*).
2. All Hallows, Bread Street (destroyed in 1878).
3. All Hallows-the-Great, Thames Street (destroyed in 1894).
4. All Hallows-the-Less (not rebuilt after the Great Fire).
5. All Hallows, Honey Lane (not rebuilt after the Great Fire).
6. All Hallows, Lombard Street (*still remaining*).
7. All Hallows, Staining, Mark Lane (destroyed in 1870).
8. All Hallows, London Wall (*still remaining*).

Of the three churches which still remain, one (All Hallows, Lombard Street) has already been noticed.

XL.—All Hallows, Barking-by-the-Tower, one of the largest churches which escaped the Great Fire, is situated on the south side of Tower Street, on the east side of Seething Lane. *Berkynge* or *Barking* was the name of an abbey which founded a parish church on this spot in Norman times. **Richard I** annexed to this church a Royal Free Chapel (called "S. Mary de Barking"), and it used to be said that his heart (**Cœur de Lion**) was buried therein—under the altar. **Edward IV** founded a religious community there for a master and brethren, and **Richard III**

made it collegiate by establishing a foundation of priests, consisting of a dean and six canons; this college was suppressed and pulled down by **Edward VI** in 1548. On Jan. 4th, 1649—more than seventeen years before the Great Fire—All Hallows Barking was seriously damaged by an explosion of gunpowder which took place in a ship-chandler's house on the south side of the church; but the building was immediately repaired, and the present tower rebuilt in 1659 The church consists of a nave and aisles, *two* porches (north and south), a tower at the west end, and a vestry attached to the eastern wall. The dimensions are, *length*, 108 ft.; *breadth*, 67 ft.; *height*, 35 ft.; *height of tower* (with turret), 80 ft. There are eight bells in the tower. **Hatton** (1708) says that (200 years ago) **daily matins** was carried on in this church, "*prayers every morning*, at 8 in the summer, at 9 in the winter." **Allen** (1839) says that "on the altar, which is insulated, are *two massive candlesticks.*" The church was re-opened, after extensive "restoration," on Nov. 11th, 1875. The living is in the gift of the Archbishop of Canterbury. The body of **Archbishop Laud** was originally buried in this church, but was removed to Oxford in 1660. All Hallows was also the temporary resting place of **Bishop Fisher** of Rochester, of the poet, **Henry Howard, Earl of Surrey,** and of other victims of Tower Hill executions. A small white monument, carved with angels, still commemorates the burial place of **John Kettlewell,** Priest and Nonjuror in 1695. All Hallows contains a large number of highly interesting memorial brasses. **William Penn** (founder of Pennsylvania) was baptized in this church on Oct. 23rd, 1644.

The first organ erected in this church was built by **Anthony Duddyngton** in 1519. Every trace of this instrument has long since disappeared; it probably underwent violent removal when, in 1643-4, the Puritans stripped the churches of organs and other "popish adornments." But the contract between Duddyngton and the vicar and churchwardens of All Hallows still exists, dated July 29th, 1519. The compass of this organ was from Double C-fa-ut upwards, "that is to say, xxvij *playne kayes* [the requisite number of *elevated keys* (sharps and flats) being doubtless understood], and the pryncipale to contain the length of V foote, so folowing with Bassys called Diapason to the same, conteyning length of X foot or more; and to be dowble pryncipalls thoroweout the seid instrument, so that the pyppes withinforth shall be as fine metall and stuffs as the outer parts, that is to say, of pure Tyn, with as fewe stoppes as may be convenient. And the said Antony to have ernest £vj xiij*s.* iiij*d.*" The

entire cost of this three-stop organ was "fyfty poundes sterlinge." The keyboard compass was evidently the old four short octave range (in which the apparent EE key sounded CC) up to C in alt.

The present organ was built by **Thomas and Renatus Harris** in 1675–7, and was subscribed for by "eighty odd persons, of whom some gave £20," as Hatton quaintly records the fact. **Dr. E. J. Hopkins** gives the original specification thus:—

Great (10 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin. (No. 1), 52; Prin. (No. 2), 52; 12th, 52; 15th, 52; Sesquialtera, II ranks, 104; Mixture, III ranks, 156; Cornet [from Middle C upwards], V ranks, 125; Trumpet, 52.
Choir (5 stops)—Stop. Diap., 52 pipes; Prin., 52; Flute, 52 [this Flute consisted of Flute Bass up to Middle C, 25 pipes, and Dulciana Treble. 27 pipes]; 15th, 52; Vox Humana, 52.
Compass of both Manuals—GG, short octaves to d^3 alt.

Mr. Henry Leffler states that some time during the eighteenth century a third manual was added, containing the following stops:—

Swell (6 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Cornet, III ranks, 96; Trumpet, 32; Cremona, 32 [a very unusual Sw. stop at this period].
This Sw. Manual extended from Fiddle G to d^3 in alt.

Hatton describes the organ case as he saw it in 1708 as "enriched with Fames, and the figures (about 6 ft. high) of Time and Death carved in *basso relievo* and painted." The organ has had a very chequered existence; improved by **Gerard Smith** in 1720, and by **England** in 1813, improved and enlarged by **Bunting** in 1872 and 1878, partially burnt in 1880, and restored (with further additions) by **Gray & Davison** in 1881. Its specification up to the end of 1907 ran thus:—

Great (7 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Bell Gamba, 4 ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet, 8 ft.
Swell (7 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Oboe, 8 ft.; Cornopean, 8 ft.
Choir (5 stops)—Dulciana, 8 ft.; Lieblich Gedackt, 8 ft.; Suabe Flute, 4 ft.; Piccolo, 2 ft.; Clarinet, 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. tone.
Couplers (3)—Gt. to Ped.; Sw. to Gt.; Ch. to Ped.
Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.
Manual Compass—CC to G; Pedal Compass, CCC to .

The organ was last used under these conditions at Evensong on Sunday, Nov. 3rd, 1907, when it became unplayable, and the well sung Choral Services of the church were left either unaccompanied or with the support of a pianoforte. A sum of £1250 is required at once to rebuild the instrument, retaining its handsome old **Grinling Gibbons** case, and as many of the old mellow, sweet-sounding pipes as possible.

The new organ now being built by **Messrs. Harrison & Harrison,** of Durham, will contain the following stops:—

Great (10 stops)—Grosse Geigen, 16 ft.; Large Op. Diap., 8 ft.; Small Op. Diap., 8 ft.; Hohl Flöte, 8 ft.; 8ve, 4 ft.; Harm. Flute, 4 ft.; Super-8ve, 2 ft.; Mixture, III ranks (12, 19, 22); Tromba [Harm. Trebles], 8 ft.; 8ve Tromba, 4 ft.

Swell (10 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Echo Gamba, 8 ft.; Voix Célestes, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Oboe, 8 ft.; Contra Fagotto, 16 ft.; Horn [Harm. Trebles], 8 ft.

Choir (6 stops)—Contra Dulciana, 16 ft.; Viole d' Orchestra, 8 ft.; Lieblich Gedackt, 8 ft.; Suabe Flöte, 4 ft.; Piccolo, 2 ft.; Clarinet, 8 ft.

Pedal (7 stops)—Harm. Bass, 32 ft.; Op. Wood, 16 ft.; Sub-bass, 16 ft.; Violone, 16 ft.; 8ve (wood), 8 ft.; Flute, 8 ft.; Ophicleide, 16 ft.

Couplers (6)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. 8ve; Sw. to Ch.

Accessories—Tremulant to Sw.; 4 comb. pistons to Gt. and Ped.; 4 ditto to Sw.; 4 ditto to Ped.; reversible pistons to Gt. to Ped.; balanced Sw. peds. to Sw. and Ch.

The organists have been :—

Mr. Bryan, 1676–1713, elected at a salary of £18 for Sundays and Holy Days.

Mr. Charles Young, 1713–1758. Salary £20.

Mr. J. F. Lampe, 1758–1769, married Isabella Young, a soprano vocalist, sister of Mrs. T. A. Arne, wife of Dr. Arne, and daughter of the preceding organist, Charles Young. Lampe was a native of Saxony, who came to England in 1725 as a bassoon player. He was an opera and song writer, and published, in 1737, *A plain and compendious method of teaching Thorough Bass.*

Mr. Bowyer, 1769–1770.

Mr. Knyvett,
Mr. William Smethergill, } 1770–1785, elected by equal votes, and, requested by the Vestry to decide the election between themselves, they agreed to serve the post *jointly.*

Mr. Smethergill (alone), 1785–1823. He published, in 1794, *A Treatise on Thorough Bass.*

Miss Mary Morrice, 1823–1840 (daughter of the then Parish Clerk).

Miss Liscette Rist, 1840–1880.

During the whole period of her organistship Miss Rist evinced her love for animals by personally superintending the throwing down of sand and gravel on the road leading down from Tower Hill to the Docks, in order to prevent the horses from slipping. In 1865 Miss Sankey, of Canterbury, bequeathed to Miss Rist a legacy of £100 to be expended in this way.

Mr. A. W. H. Soundy, 1880–1886.

Mr. W. Hart, 1886–1901.

Mr. Arthur Poyser, 1901–.

I am indebted to the present able organist, **Mr. Arthur Poyser,** for much of the foregoing information.

XLI.—All Hallows, Bread Street, stood on the east side of that street, at the south-east corner of Watling Street. It was a comparatively small building, erected at a cost of £3348, 7s. 2d. by Sir Christopher Wren in 1684, replacing an older church destroyed in the Great Fire. The dimensions were:—72 ft. *long*, 35 ft. *broad* and 30 ft. *high*, its steeple was about 86 ft. *high*. The original pewing was arranged in modern fashion, so as to leave an uninterrupted view of the altar. The organ stood in the west gallery, which was supported in the centre by a single Corinthian pillar. **Mr. Henry Leffler** describes this instrument as follows:—

"3 setts of keys. Compass from GG to D, short octaves. Sw. from Middle D upwards. Erected by **Schreider** [Rimbault says Gerard Smith was the builder].

Great (8 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 15th, 52; Sesquialtera, III ranks, 156; Trumpet, 52.
Swell (4 stops)—Op. Diap., 25 pipes; Stop. Diap., 25; Trumpet, 25; Vox Humana, 25.
Choir (4 stops)—Stop. Diap., 52 pipes; Prin., 52; Flute, 52; Cremona, 52.

The organ was rebuilt by **Robson,** and re-opened in October, 1855.

Amongst the organists were:—

JOHN STANLEY, Mus. Bac., Oxon., 1724–1726. He was the famous blind organist, who afterwards went to the Temple Church.
Mr. Selby, 1760.
Mr. Fairbridge, 1800.

The parish was united with that of S. Mary-le-Bow on Aug. 4th, 1876. The church site was sold by auction in May, 1878. A new church—**All Hallows, East India Dock Road**—was erected in 1880 from the proceeds of that sale.

John Milton was baptised in *old* All Hallows, Bread Street, on Dec. 20th, 1608. A monument with a bust of Milton still marks the site of the church.

XLII.—All Hallows-the-Great, Thames Street, was so called to distinguish it from All Hallows-the-Less which, before the Great Fire, stood in the same street, but was not rebuilt after its destruction in 1666. All Hallows-the-Great (unreasonably destroyed in 1894) stood in Thames Street between Hay Wharf Lane and All Hallows Lane. It was erected by **Sir Christopher Wren** in 1683 at a cost of £5641, 9s. 9d., and its dimensions were: *Length*, 87 ft., *breadth*, 60 ft., *height*, 33 ft. There was a square tower of

stone 80 ft. *high*. The marble altar slab was supported by a carved stone figure of the angel Gabriel with expanded wings. The chancel was divided from the nave by the beautiful Flemish choir screen now in the church of S. Margaret, Lothbury. The organ which stood in the west gallery was built by **Messrs Glyn & Parker** in 1749. **Mr. Henry Leffler** specifies it thus :—

"2 setts of keys. Compass from GG to D, short octaves; Swell from Fiddle G upwards.

Great (8 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, IV ranks, 208; Cornet, V ranks [from Middle C♯ upwards], 130; Trumpet, 52.

Swell and **Choir** (7 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Flute, 52; 12th, 52; Vox Humaine, 52; Trumpet, 52; Cornet, III ranks, 96 [Only the last two stops were in the swell box]."

The organ was enlarged, and a few pedals added in 1836 by **J. Butler.**

Amongst the organists were :—

WILLIAM BOYCE, Mus. D., Cantab., 1749–1769, afterwards of S. Michael's, Cornhill and the Chapel Royal.

Mr. Frost, 1800.

Miss Eliza Elsden (a blind lady), whose term of office ended in 1868.

Mr. W. Collisson, 1868–1872, afterwards in Holy Orders and Minor Canon of Bristol Cathedral and Vicar of Bradford, Wilts.

Mr. Jonas Hutchins, 1872–1878.

Mr. F. J. Yeatman, 1878–1894 (a pupil of Dr. E. J. Hopkins).

The parishes of All Hallows (Great and Less) were united with that of S. Michael Royal on May 19th, 1893. The site of the former church was sold by auction in July, 1894. The organ was retained by the joint vestry of the united parishes for future consideration. The church is now represented by **All Hallows, Gospel Oak, N.W.,** a fine building at present (1908), but half finished.

XLIII.—All Hallows-the-Less was also called "on the cellars" because, says **Stow,** "it standeth on vaults; it is said to be built by **Sir John Poultney,** sometime mayor. The steeple and choir of this church standeth on an arched gate, being the entry to a great house called **Cold Harborough.** The choir of late being fallen down is now again at length (in the year 1594) new built."

XLIV.—All Hallows, Honey Lane, was "near to the Standard in Cheape," writes **Stow,** *i.e.*, slightly north of Cheapside. It was but a small church, containing "no monuments worth the noting." After the Great Fire the parish was united with that of S. Mary-le-Bow.

XLV.—All Hallows, Staining. The destruction of this church in 1870 was a disgraceful act of vandalism, for the walls (except the eastern one, which fell in 1669) and the tower were *ancient*. The church, which escaped the Great Fire, stood on the western side of Mark Lane. Its dimensions were: 78 ft. *long*, 32 ft. *wide*, 24 ft. *high*. Its tower, 70 ft. *high*, was happily preserved, and now stands isolated in the middle of a small recreation ground which formed a portion of the old churchyard. Before the Reformation there were, according to **Malcolm,** four altars in this church, respectively dedicated to All Saints, Jesus, S. Clement and S. Luke. The rood loft contained a particularly handsome crucifix which weighed 67 lb., flanked by two great candlesticks of brass, each weighing 106 lb. The vestments and altar hangings were unusually rich. A new organ, purchased in 1520, cost £4, 6s. 8d. **Mr. J. W. Billinghurst,** who visited the church in August, 1855, says "I found no organ there, although in Godwin's *Churches of London*, it is stated that the church contains an organ erected in 1777." **Mr. Henry Leffler,** however, makes no mention of such an instrument. The parish was united with that of S. Olave, Hart Street, on April 1st, 1870. The site of the church and residence house having been sold to the Clothworkers' Company in 1870, **All Hallows, Devon's Road, Bromley-by-Bow,** was erected from the proceeds of the sale.

XLVI.—All Hallows, London Wall, is close to the Broad Street crossing. Its north wall abuts on the actual wall of the City. The old church escaped the Great Fire, and an engraving of this ancient structure, as it appeared in 1760, is to be seen in Allen's *History of London*, Vol. III, page 197. It was a building of late Gothic style, consisting of a nave with a south aisle extending the entire length from east to west. The dimensions of the church were: *Length*, 80 ft., *breadth*, 26 ft., *height*, 21 ft. The tower (which was about 50 ft. *high*) contained four bells to ring in peal, and a smaller one (called the "Saints' Bell") used to call the people to prayers. Before the Reformation this church was also rich in relics and ecclesiastical "ornaments." There were two side altars, dedicated respectively to Our Lady and S. Lawrence. In 1765 this interesting old church had become so ruinous that it had to be pulled down, and the present ugly structure designed by the younger **Dance** (a son of the architect of the present Mansion House) was erected in its place. This was consecrated on Sept. 8th, 1767. Above the altar is a copy of Cortona's picture representing

S. Paul restored to sight by Ananias at Damascus. Attached to the churchyard wall on the north is a small portion of London Wall in a good state of preservation. The **Rev. S. J. Stone, M.A.,** author of the hymn "The Church's One Foundation," was formerly rector here. **Mr. Henry Leffler** thus describes the organ as he found it in 1800:—

"Said to have been built by G. P. England's father, **George England.** Has one sett of keys down to CC, double A, short octaves. Built in 1780. (7 stops)—Op. Diap.; Stop. Diap.; Prin.; 15th; Cornet [Treble]; Sesquialtera [Bass]; Hautboy [Swell]; Trumpet [Treble].

A very good organ for the size; too crowded."

To this Great organ a new Swell, extending only from middle C, was added by **Messrs. Flight & Robson**; the existing Swell Oboe (formerly played from the Great organ keys), being one of its stops. The original keyboards may still be seen in the vestry of the church. The case was of mahogany, handsomely carved, and had the usual gilt show pipes.

Mr. J. W. Billinghurst, who saw the organ on June 24th, 1855, says:—

"It has black naturals and white sharps. **Great,** GG (short octaves) to E; **Swell,** Fiddle G to E; no pedals or composition pedals. A shifting movement."

The specification then stood as follows:—

Great (7 stops)—Op. Diap.; Stop. Diap.; Prin.; 12th; 15th; Sesquialtera; Trumpet.
Swell (4 stops)—Stop. Diap.; Hautbois; Sesquialtera; Cornet.

Later on the organ was modernized to CC compass by **Messrs. Bishop & Son.**

Dr. J. W. Hinton, in *Organ Construction*, page 92, states that this organ was built by **Gerard and Christian Smith** (nephews of "Father" Smith) in 1717. In March, 1902, a new organ was erected in this church by **Messrs. W. Noble & Sons** to the following specification:—

Great (4 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Dulciana, 8 ft.; Harm. Flute, 4 ft. tone.
Swell (4 stops)—Lieblich Gedackt, 8 ft.; Gamba, 8 ft.; Prin., 4 ft.; Oboe, 8 ft.
Pedal (1 stop)—Bourdon, 16 ft. tone.
Coupiers (4)—Sw. to Gt. unison; Sw. to Gt. 8ve; Sw. to Ped.; Gt. to Ped.
Accessories—Tremulant to Sw.; 3 comp. peds. to Gt.; 2 ditto to Sw.

"A sweet little organ," (writes the present organist) "well adapted to the musical requirements of the church."

The old organ was removed from the church to Messrs. Noble's factory, 119, Holland Park Avenue, W., where (according to *The Organist and Choirmaster* of April 15th, 1902) it could then be seen.

Amongst the organists of All Hallows, London Wall, have been :—

Mr. Henshaw, 1800.

Mr. J. Elisha.

Mr. W. Nichall, 1899—the present organist, to whom I am indebted for much information.

CHURCHES DEDICATED TO S. ANDREW; S. ANNE and S. AGNES; S. ANTHONY; S. AUGUSTINE and S. FAITH.

THERE were originally four City churches dedicated to S. Andrew :—

1. S. Andrew, Holborn (*still remaining*).
2. S. Andrew Undershaft (*still remaining*).
3. S. Andrew Hubbard (destroyed in the Great Fire, 1666).
4. S. Andrew-by-the-Wardrobe (*still remaining*).

Two of these, viz., S. Andrew, Holborn, and S. Andrew Undershaft, have already been described.

XLVII.—S. Andrew Hubbard, Hubbert or Holbard (probable corruptions of some founder's name), formerly called "S. Andrew *juxta* Eastcheap," was not rebuilt after its destruction in the Great Fire of 1666. It stood in "Little Eastcheap," between Botolph Lane and Love Lane, near the west end of S. Mary-at-Hill; on a site afterwards partly occupied by the large dissenting meeting-house known as "The King's Weigh House Chapel," a place of worship long since transferred to the more congenial and fashionable neighbourhood of Grosvenor Square. S. Andrew's Church was founded in the XIVth Century (if not earlier). **Stow** merely mentions it whilst writing about Billingsgate Ward; it was probably a building of no great size or importance. The parish is now annexed to that of S. Mary-at-Hill.

From the old churchwardens' accounts of S. Andrew Hubbard, we gather the following information respecting the payment of organists and organ-builders in the XVIth century :—

1504—Paid for mendying of the organs ... ... viij*d.*
1506—Paid to **John Smyth,** organ-plaier, for a quarter ending at our Lady Day in Lent ... v*s.*
1568—Paid to **Hewe** [Howe], the organ-maker, for the kepinge of our orgaynes, his fee, for ij yeres v*s.*

XLVIII. — S. Andrew-by-the-Wardrobe. — This church—anciently denominated "S. Andrew *juxta* Barnard Castle"—is a large red brick building with stone "dressings," which stands on the east side of S. Andrew's Hill, nearly opposite the S. Paul's station of the London, Chatham and Dover, and South Eastern Railways, in Queen Victoria Street. It derives its curious name from its proximity in bygone days to the site of "Wardrobe Court"—a portion of Barnard Castle in which the royal wardrobe was anciently housed. The castle itself (depicted in Hollar's *Long View of London*, 1660), occupied a considerable site by the riverside, but no trace of the once interesting old building remains; the land on which it formerly stood has long since been covered with warehouses. Richard III and Henry VII sometimes held court at Barnard Castle, and it is stated that secret letters and documents touching the estate of the realm, were in those days enrolled in the "Wardrobe," instead of being kept in Chancery.

Stow remarks that in his time (1598) S. Andrew's was "a proper church, but few monuments hath it." It was destroyed in the Great Fire, but was rebuilt by **Sir Cristopher Wren,** and finished in its present shape in February 1692, at a cost of £7060, 16*s.* 11*d.* The ground plan consists of a nave and aisles, with a tower at the west end of the south aisle. The eastern portion of each aisle is screened off by a tall iron railing with a gate. The *length* of the church is about 75 feet, its *breadth* 59 feet, and its *altitude* 38 feet. The tower is about 86 feet *high.* **Hogarth** has introduced the pulpit of S. Andrew's into one of his pictures representing the interior of a church, evidently regarding this pulpit as a typical specimen of its kind. On the north side of the altar is a monument (by Bacon) erected to the memory of the **Rev. W. Romaine,** rector of the parish from 1765 to 1795, and a preacher of some eminence in his day. The first organ erected in the west gallery was presented to the church in 1774 by Mr. Romaine, who died July 26th, 1795. The first Sunday school in the city is said to have been opened by the **Rev. W. Goode,** in 1809. He was Rector of S. Andrew's from 1795 to 1816. There is a monument to him as well as to his successor the **Rev. Isaac Saunders.**

The present organ was originally built by **Robert Gray** in 1805, and is thus specified by **Mr. Henry Aveling,** who visited it on July 15th, 1855:—

"3 manuals Great and Choir, GG to F in alt., (GG♯ on pedal pipes only); Swell, Tenor C to F in alt.; Pedals, GG to D (1⅝ octaves).

Great (7 stops)—Op Diap., 3 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Trumpet, 8 ft.

Swell (7 stops)—Op. Diap. (No. 1), 8 ft.; Op. Diap. (No. 2), 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft; 15th, 2 ft.; Hautboy, 8 ft.; Trumpet, 8 ft.
Choir (6 stops)—Stop Diap., 8 ft. tone; Dulciana, 8 ft. [Tenor C]; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.
Pedal (1 stop)—"Pedal pipes."
Couplers (3)—Gt. to Ped.; Ch. to Ped.; Sw. to Gt. No composition pedals.

This organ was rebuilt to modern CC compass, etc., by **Messrs. Hill & Sons,** in 1876. It still stands (1908) in the western gallery, and the specification is as follows :—

Great (9 stops)—Large Op. Diap., 8 ft.; Small Op. Diap., 8 ft; Hohl Flöte, 8 ft.; Prin., 4 ft.; Wald Flute, 4 ft.; 12th, $2\frac{2}{3}$ ft.; 15th, 2 ft.; Baryton [soft reed], 16 ft.; Trumpet, 8 ft.
Swell (7 stops)—Bourdon, 16 ft. tone; Op. Diap, 8 ft.; Stop. Diap., 8 ft tone; 8ve, 4 ft.; 15th, 2 ft.; Oboe, 8 ft.; Trumpet, 8 ft.
Choir (7 stops)—Op Diap., 8 ft; Dulciana, 8 ft; Stop. Diap., 8 ft.; Flute, 4 ft.; Prin., 4 ft.; 15th, 2 ft; Clarinet, 8 ft.
Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. tone; Bass Flute, 8 ft.
Couplers (5)—Sw. to Gt.; Sw. to Ch.; Gt. to Ped.; Sw. to Ped.; Gt. to Ped.
Compass—*Manual*, CC to G, 56 notes; *Pedal*, CCC to F, 30 notes.
Accessories—3 comp. peds. to Gt.; 2 comp. peds. to Sw.; tracker action to manuals; backfall couplers; tubular-pneumatic action to peds; pedal-board radiating and concave.

An electric motor for blowing was installed by H. R. Pycock in 1907. In 1907 **Messrs. Brindley & Foster** added the Pedal Bass Flute, replaced an old III rank Mixture on the Great with the Baryton, extended the Choir Dulciana to CC, and added a third feeder and reservoirs to bellows.

Amongst the organists of S. Andrew-by-the-Wardrobe, have been :—

Mr. A. M. Colchester, 1873–1878.
Mr. Smart (a nephew of Henry Smart), 1878–1882.
Mr. W. H. Bamford, 1882–1906.
Mr. Frank Swinford, 1906–

I am indebted to my former pupil, **Mr. Frank Swinford,** the present organist, for much of the foregoing information.

With this parish was united (after the Great Fire) that of **S. Anne, Blackfriars,** once within the precinct of the great religious house of the Black Friars. The painter, **Vandyck,** was an inhabitant of S. Anne's parish, and in 1641 he died in it, but was buried in old S. Paul's Cathedral.

Benjamin Payne, a parish clerk of S. Anne's in the XVIIth century, published a book entitled *The Parish Clerk's Guide*, in which he gave full instructions for the efficient rendering of Sternhold & Hopkins' Metrical Psalms —one line at a time.

XLIX.—S. Anne and S. Agnes, with S. John Zachary, Gresham Street. This church, which stands on the north side of Gresham Street, near the General Post Office in S. Martin's-le-Grand, Aldersgate Street, is dedicated to S. Anne, mother of the Blessed Virgin Mary, and S. Agnes, Virgin and Martyr of Rome, who suffered in the tenth general persecution under Diocletian, A.D. 306. S. Anne's Feast day is July 26th; S. Agnes is commemorated on January 21st.

Mr. William McMurray, the present parish clerk (to whom I owe a great deal of the following information, and who also has in preparation an exhaustive history of the church and parish), states that, until after 1460, the church was never referred to as "S. Anne and S. Agnes," only one of these saints' names being given—each as frequently as the other. But in the earliest mention of the church (about 1200) it is referred to as S. Agnes. In connection with this fact, it may be remarked that in early times *Agnes* was pronounced *Annis*, which sounds very like *Anne*.

In olden time it was known as "S. Anne-in-the-Willows," so called "because of willows growing thereabouts" but, adds **Stow,** "now (1598) there is no such void place for willows to grow, more than the churchyard, wherein do grow some high ash trees." The churchyard is happily still a pleasant, green, leafy spot in summer-time.

Destroyed by fire in 1548, the church was "beautifully repaired" in 1624; again destroyed forty-two years later in the Great Fire, it was afterwards rebuilt by **Sir Christopher Wren,** who finished it in 1680 at a cost of £2448, 0*s.* 10*d.* Its ground plan is *square*, being 53 ft. every way; its *altitude* is 35 ft., and the tower and turret 84 ft. *high*. The exterior presents a somewhat uninteresting appearance, but the interior creates a far more satisfactory impression; four Corinthian columns which mark out a smaller square in the middle of the ground plan, serve to give some idea of aisles.

There was no organ in the church before the Great Fire, nor until a century and more after that calamitous event. The present organ, erected in the west gallery in 1782 (by subscription) was the work of **Robert Gray.** It is thus described by **Mr. Henry Leffler** in 1809:—

"Two setts of keys from GG to F, long octaves; Swell from Tenor F to F.

Great (8 stops)—Op. Diap., 58 pipes; Stop. Diap., 58; Prin., 58; 12th, 58; 15th, 58; Sesquialtera, III ranks [Bass], 84; Cornet, III ranks [Treble], 90; Trumpet [from middle C], 37.

Swell (4 stops)—Op. Diap., 37 pipes; Stop. Diap., 37; Trumpet, 37; Hautboy, 37.

The lowest octave of the Open Diapason has Principal pipes."

The organ was rebuilt by **Thos. Hill** in 1827 thus :—

Great (10 stops)—Bourdon [Tenor C], 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Dulciana [Tenor C], 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet [Tenor C], 8 ft.; Clarinet, 8 ft.
Swell (4 stops)—Op. Diap. [grooved to Gt. Stop. Diap.], 8 ft; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flute, 4 ft.
Couplers (2)—Sw. to Gt.; Gt. to Ped.
Compass—Great CC to F, Swell Tenor C to F.

This organ was enclosed in a mahogany case with gilded show-pipes (taken from the Great Open Diapason and Principal) arranged in a "flat" flanked by two "towers."

A Pedal Bourdon and Swell Oboe were subsequently added. **Messrs. Gray & Davison** made some alterations in 1869. Nineteen years later (in 1888) the organ was again rebuilt by **Messrs. T. C. Lewis & Co.,** of Brixton, to the following specification drawn up by the present able organist, **Mr. J. A. Batchelor,** to whom I am indebted for much information :—

Great (8 stops)—Bourdon, 16 ft. tone; Op. Diap., 8 ft.; Stop. Diap., 8 ft tone; Dulciana [Tenor C], 8 ft.; Flute, 4 ft.; 15th, 2 ft.; Sesquialtera, II ranks; Clarinet [Tenor C], 8 ft.
Swell (5 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft; Giegen Prin., 4 ft; Oboe, 8 ft.; Horn, 8 ft.
Pedal (1 stop)—Sub-Bass, 16 ft. tone
Couplers (3)—Gt. to Ped; Sw. to Ped.; Sw. to Gt.
Accessories—3 composition peds. to Gt.
Manual Compass, CC to G.
Pedal Compass—CCC to F.

The organ now (1908) occupies a position on the north side of the choir stalls at the east end of the church.

The following is a complete list of organists of S. Anne and S. Agnes :—

1783.—Mrs. Milward.
1804.—William Taylor.
1809.—John Goodman (died).
1836.—George Cooper (resigned).
1844.—Henry Wylde (resigned).
1847.—East John Westrop (died).
1856.—Miss E. Northcote (died).
1873.—Walter Hastings.
1883.—George Cooper (resigned).
1887.—John Arthur Batchelor.

Of these, the first George Cooper was afterwards organist of S. Sepulchre's and the Chapel Royal, and sub-organist of S. Paul's Cathedral. The second George Cooper was his son. Miss E. Northcote was a blind lady, and a remarkably clever player. She was a most expert performer on General Perronet Thompson's Enharmonic Organ. Henry Wylde

afterwards became Mus. D., Cantab., and Gresham Professor of Music. E. J. Westrop was a well-known organist and composer of organ music in his day.

William Dyer (who, in 1682, published a volume of sermons, *Christ's Titles, and a Believer's Golden Chain*), formerly a Nonconformist minister at Chesham and Cholesbury (Bucks), was a lecturer at S. Anne and S. Agnes.

The church of the affiliated parish of **S. John Zachary** (dedicated to S. John the Baptist) was destroyed in the Great Fire and not rebuilt. **Stow** describes it as "a fair church, with the monuments well preserved." There was no organ in the church at the time of its destruction in 1666. Zachary was the name of a XIIth century priest, bestowed upon the church to distinguish it from S. John the Baptist upon Walbrook.

L.—S. Antholin, Watling Street (destroyed). A monument, bearing an excellent pictorial representation in relief of this needlessly destroyed church, still marks the ancient site at the south-west corner of Sise Lane, at the junction of Watling Street and Budge Row. *S. Antholin* is a corruption of ***S.* Anthony,** an Egyptian hermit who was founder of the order of Eremites. The living was in the gift of the canons of S. Paul's as early as 1181. The church was rebuilt first in 1399 at the cost of **Thomas Knolles,** twice Lord Mayor of London, and again rebuilt in 1513. Repaired and beautified in 1616, it was destroyed fifty years later in the Great Fire, but rebuilt by **Sir Christopher Wren** in 1682 at a cost of £5685, 5*s.* 10*d.*, to the following dimensions: *length*, 66 ft.; *breadth*, 54 ft.; *height*, 44 ft.; *height* of tower and spire, 154 ft. The extremely graceful spire was universally regarded as one of Wren's closest approximations to the Pointed Style of architecture. The altar was a large marble slab placed on a richly-carved frame. When **Hatton** wrote in 1708, Morning Prayer was said *daily* in this church at 6 *a.m.* The organ (which stood in the west gallery) was built by **Abraham Jordan** about the year 1733, the Swell being afterwards added by **England & Russell.** The specification is given thus by **Mr. Henry Leffler,** who wrote in 1800:—

"3 setts of keys, the compass in the Great organ from GG to D short octaves; the Choir organ from CC to D; the Swell from Fiddle G to D.

Great (8 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, III ranks, 156; Cornet [from middle C], V ranks, 135; Trumpet, 52.

Swell (5 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Trumpet, 32; Hautboy, 32.

Choir (4 stops)—Stop. Diap., 50 pipes; Flute, 50; 15th, 50; Vox Humana, 50."

It will be observed that each keyboard had a different compass.

The organ remained very much in this condition as late as 1864, in the autumn of which year it was *cleaned* (not altered) by **Mr. Henry Jones,** of West Brompton. The great Cornet was then in disuse, but the general tone of the instrument was satisfactory; even the reeds (especially the Choir Vox Humana) had a fair quality of tone. Mr. Ward was organist in 1760, Mr. Joseph Dale in 1800, and Mr. Cash in 1855. When the church was destroyed in 1875, the parish of S. Antholin was united to that of S. Mary Aldermary. A new church, built of red brick, from the designs of **Mr. Ewart Christian,** dedicated to S. Antholin, was built near Peckham Rye Railway Station, at Nunhead, out of the proceeds arising from the sale of the city site.

LI.—S. Augustine and S. Faith, Watling Street. This small but beautiful church, happily still (1908) standing at the corner of Old Change and Watling Street, is dedicated to **S. Augustine,** first Archbishop of Canterbury, who was sent to this country, A.D. 596, by S. Gregory, Bishop of Rome, to convert the people to the Christian Faith. The affiliated parish of **S. Faith** (Virgin and Martyr) anciently had its parish church situated in the crypt below the choir of S. Paul's Cathedral; the original church having been pulled down in 1256 to make room for the eastward extension of the Cathedral. Readers of **Harrison Ainsworth's** novel, *Old S. Paul's*, will remember his graphic account of the burning of S. Faith's Chapel in 1666, when the torrent of molten lead streaming from the roof of the cathedral carried everything before it in its resistless cataract, destroying the booksellers' and stationers' goods removed to S. Faith's for safety during the progress of the Great Fire. **Hatton** records the following quaint but edifying inscription which was to be seen on the tombstone of **William Lamb** in old S. Faith's Chapel before the Great Fire :—

As I was: so are ye.
As I am: you shall be.
That I had: that I gave.
That I gave: that I have.
Thus I end all my cost,
That I left: that I lost.

This epitaph occurs again almost verbatim on a small plate inscribed to the memory of John Orgene (died 1584) in the Church of S. Olave, Hart Street.

Stow writes of **S. Augustine's** as "a fair church lately (1598) well repaired." It was rebuilt by **Sir Christopher Wren** after the Great Fire, at a cost of £3145, 3*s.* 10*d.*,

to the following dimensions: *length*, 51 ft.; *breadth*, 45 ft.; *height*, 30 ft.; *height of steeple*, 145 ft. The church was re-opened for service on Sept. 23rd, 1683, but the steeple was not finished until twelve years later, in 1695. The church consists of a nave and aisles, with a square tower occupying the western end of the south aisle, and consequently comprehended within the general ground plan. The church was re-arranged with open seats in 1866, when the west gallery was removed, but a gallery on the north side of the church still remains. Amongst former rectors may be mentioned **Dr. John Douglas,** afterwards Bishop of Salisbury from 1791 to 1807, and **Richard Harris Barham,** author of *Ingoldsby Legends*, who occupied the living from 1842 to 1845. The present rector (1908) is the **Rev. W. H. Milman,** M.A., Minor Canon of S. Paul's, and son of the late Dean Milman, a distinguished poet and hymn-writer, the author of *The Martyr of Antioch*, and of the hymns, "Ride on, ride on in majesty," "Bound upon the accursed tree," "O help us, Lord, each hour of need," and "When our heads are bowed with woe."

The organ, which was originally erected in the west gallery in 1766, was the work of **Messrs. Rawlins & Pettier.** At first it had only one row of keys (Great), but **Hugh Russell** added a Swell towards the end of 1808, which was opened early in the following year. The organ is thus specified by **Mr. Henry Leffler,** who visited it on April 2nd, 1809:—

"2 setts of keys and shifting movements. Great compass, GG to D, long octaves. Swell from Fiddle G to D.

Great (9 stops)—Op. Diap. [wood], 55 pipes; Stop. Diap. [wood], 55; Flute [wood], 55; Prin. [metal], 55; 12th, 55; 15th, 55; Sesquialtera, III ranks, 165; Trumpet, 55; Cornet, V ranks [from Middle C], 135.

Swell (5 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Cornet, II ranks, 64; Trumpet, 32.

This organ was replaced in the west gallery by a new instrument erected in 1854 by **Messrs. Gray & Davison.** My old friend **Mr. C. F. South,** has furnished me with the specification of this organ as he remembers it:—

Two Manuals—Gt. from CC to F; Sw. from Tenor C to F.
Ped.—CCC to D.

Great (6 stops)—Op. Diap., 8 ft.; Claribel Flute, 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera.

Swell (7 stops)—Bourdon, 16 ft. tone; Op. Diap., 8 ft.; Stop Diap., 8 ft. tone; Prin., 4 ft.; 15th, 2 ft; Hautboy, 8 ft.; Trumpet, 8 ft. [The lowest octave of the Swell was carried down on the Great Claribel Flute].

Pedal (1 stop)—Bourdon, 16 ft. tone.

Couplers (2)—Sw. to Gt.; Gt. to Ped.

This organ in its turn gave way to the present beautiful instrument erected in 1873, on the south side of the chancel choir stalls, by **Mr. Henry Willis**, the specification of which is as follows :—

3 Manuals all CC to G ; Ped. CCC to F.

Great (10 stops)—Contra Gamba, 16 ft.; Op. Diap. [No. 1], 8 ft.; Op. Diap [No. 2], 8 ft.; Claribel Flute, 8 ft.; Prin., 4 ft.; Flûte Harmonique, 4 ft.; 15th, 2 ft.; Sesquialtera; Trumpet, 8 ft.; Clarion, 4 ft.

Swell (8 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Lieblich Gedact, 8 ft.; Salicional, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Hautboy, 8 ft.; Cornopean, 8 ft.

Choir (6 stops) [added in 1881]—Gamba, 8 ft.; Dulciana, 8 ft.; Lieblich Gedact, 8 ft.; Flûte Harmonique, 4 ft.; Piccolo, 2 ft.; Corno di Bassetto, 8 ft.

Pedal (2 stops)—Op. Diap., 16 ft.; Violone, 16 ft.

Couplers (6)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt. Ch. to Gt.; Sw. to Ch.

Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.; double-acting T ped. to Gt. to Ped.; double-acting T ped. to Pedal Op. Diap.

The tone of the organ may be fairly said to represent Henry Willis at his best. I am obliged to the kindness of the present organist, **Mr. Sydney H. Lovett,** for much of the above information.

Amongst the organists of S. Augustine and S. Faith's, have been :—

Miss Wilson, —1868.
C. F. SOUTH, 1868–1883, afterwards organist of Salisbury Cathedral.
C. E. Miller, 1883–1893.
C. E. Read, 1893–1895.
H. A. Burry, 1895–1901.
E. C. Birch, 1901–1905.
S. H. Lovett, 1905—

CHURCHES DEDICATED TO S. BARTHOLOMEW, S. BENEDICT AND S. CHRISTOPHER.

THERE were originally three City churches dedicated to S. Bartholomew :—

1. S. Bartholomew-the-Great, Smithfield (*still remaining*).
2. S. Bartholomew-the-Little-by-the-Exchange (removed 1841, ultimately destroyed 1904).
3. S. Bartholomew-the-Less, Smithfield (*still remaining*).

The first of these—S. Bartholomew-the-Great, Smithfield—has already been described.

LII.—S. Bartholomew-the-Little-by-the-Exchange was so named because of its position at the south-east corner of Bartholomew Lane, facing the Royal Exchange; its site is now occupied by the "Sun Fire Office." A church had existed on this spot from very early times; it had been rebuilt in 1438, and in 1509 **Sir William Capel,** the then Lord Mayor, added a "proper chapel on the south side thereof" (Stow). The tower, and certain portions of the walls of this church, having been left comparatively uninjured by the Great Fire of 1666, **Sir Christopher Wren** restored the burnt-out building at a cost of £5077, 1*s.* 0*d.*, finishing the work in 1679. The dimensions of this church were :—*Length*, 78 ft.; *breadth*, 68 ft.; *height*, 41 ft.; *height of tower*, 90 ft. **Miles Coverdale,** the translator of the Bible, was buried here in 1568, but when the church was pulled down in 1841, his body was removed to S. Magnus, London Bridge, where a monument still marks the place of his re-interment. **Byfield** built an organ in the west gallery in 1740, which is thus specified by **Mr. Henry Leffler,** writing sixty years later :—

"3 setts of keys, GG to D, short octaves; Swell—Fiddle G to D."

Great (10 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, IV ranks, 208; Furniture, III ranks, 156; Trumpet, 52; Clarion, 52; Cornet [down to Middle C], V ranks, 135.

Swell (5 stops)—Op. Diap., 32 pipes; Prin., 32; Cornet, III ranks, 96; Trumpet, 32; Hautboy, 32.

Choir (4 stops)—Stop. Diap., 52 pipes; Prin., 52; Flute, 52; 15th, 52.

At the beginning of the XVIIIth Century, Evensong was said daily in this church at 7 p.m. In 1762, the organist was **Henry Duncalf.** After S. Bartholomew's had been pulled down in 1841, a new church, similarly dedicated, intended by its builder, **Cockerell,** to be an exact imitation of Wren's church by the Exchange, was erected in **Moor Lane, Cripplegate,** on a site close to Moorgate Street Station (Metropolitan Railway). To this new building—into the walls of which much of the very masonry of S. Bartholomew-by-the-Exchange was built—were transferred the pulpit, organ and a great deal of the carved woodwork of the older building. **Mr. J. W. Billinghurst,** who visited S. Bartholomew's, Moor Lane, on Jan. 14th, 1856, found the organ very much in the condition described above by Mr. Leffler, with these exceptions :—

(1) The manual compass had been altered CC to F, except the Swell, which still began at Fiddle G.

(2) There was a small CCC pedal-board, but no pedal pipes.

(3) The Great Cornet had been taken away.

(4) The Swell Cornet had been reduced to a single rank of pipes (15th).

The case was a magnificent one, but the internal mechanism remained in a sad state of neglect and inefficiency until the very end. The Diapason tone, however, was most excellent in quality ; the present writer remembers it quite well. One of the last organists of S. Bartholomew, Moor Lane, was **Mr. F. Smith,** who was appointed in 1873. **Mr. Hutchinson** was organist in 1867. Under the incumbency of the **Rev. W. Denton,** excellent services of a Catholic type were sung in this church, and "Father Ignatius" (Rev. L. Lyne) was, for a time, one of the parochial clergy. The church was needlessly demolished in 1904, when the parish was united to that of S. Giles, Cripplegate.

LIII.—S. Bartholomew-the-Less, Smithfield, is situated within the precincts of S. Bartholomew's Hospital, having been founded in 1102 by **Rahere** as a Chapel to the Hospital. On the dissolution of the Priory, this hospital-chapel became a parish church with the title of "S. Bartholomew-the-Less," to distinguish it from the great monastic church outside the hospital. Its dimensions were :—*Length*, 99 ft. ; *breadth*, 42 ft. ; *height*, 34 ft. ; *height of tower*, 70 ft. It escaped the Great Fire, but having become much dilapidated during the XVIIIth Century, it was remodelled on an octagonal interior plan by **Dance** in 1789. It was practically

rebuilt by **Thomas Hardwick** in 1823, who may have had some idea of imitating the style of the Temple Church, and has since then been "restored." **Inigo Jones** was baptized here on July 19th, 1573. There is a black marble tablet, erected by **Sir Thomas Bodley** (founder of the Bodleian Library at Oxford) to the memory of his wife Anne. **Hatton** states that Matins was said daily here at 11 in 1708. An organ in a somewhat handsome mahogany case was erected in the west gallery in 1794. **Mr. Henry Leffler** thus describes the instrument :—

"Builder unknown. One sett of keys from GG to D, short octaves. (8 stops)—Op. Diap. [from Gamut G upwards], 44 pipes; Stop. Diap., 52; Prin., 52; Flute, 52; 12th, 52; 15th, 52; Sesquialtera, III ranks, 156; Hautboy, Middle C to D [in a swell box?]."

A new organ was built by **Gray & Davison** in 1863. At present (1908) the organ is placed at the south of the chancel, and contains the following stops :—

Great (8 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Dulciana, 8 ft.; Clarinet Flute, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.
Swell (6 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Salicional, 8 ft.; Prin., 4 ft.; Cornopean, 8 ft.
Pedal (1 stop)—Bourdon, 16 ft.
Couplers (3)—Gt. to Ped.; Sw. to Ped.; Sw. to Gt.
Accessories—3 comp. peds. acting on Gt. organ.

Amongst the organists of S. Bartholomew-the-Less have been :—

Mrs. Cooper (née Miss Probyn), 1825–1863.
G. H. Robinson (afterwards Mus. B., Cantab), 1863–1872.
H. J. GAUNTLETT, MUS. D., CANTUAR, 1872–1876.
J. Jeffries, 1876–1881.
W. T. Essex, 1881–1905.
Bruce Steane, 1905–.

I am indebted to the present organist, **Mr. Bruce Steane,** for the specification of the organ as it now stands (1908). The services are fully choral, and there is an excellent choir, largely made up of nurses and students of S. Bartholomew's Hospital.

S. Benedict, who was born in Norcia, an Italian town, was the founder, about the year 529, of the great monastic order which still bears his name. He is commemorated in the Kalendar of the English Church on March 21st, the day of his death, which occurred in 542. There were originally four of the City churches dedicated to this Saint, whose name in each case was always written and pronounced in the abbreviated form **Bene't** :—

(1) S. Benet Fink (destroyed in 1844 to make room for the Royal Exchange).

(2) S. Benet, Gracechurch Street (destroyed in 1868).

(3) S. Benet, Paul's Wharf (*still remaining* as the **Welsh Church**).

(4) S. Benet, Sherehog (not rebuilt after the Great Fire).

The first of these, **S. Benet Fink,** has already been described, as the church in which **Cardinal J. H. Newman** was baptized. A portion of its site is still not built over, and is graced (?) by the **Peabody statue.**

LIV.– S. Benet, Gracechurch Street, was situated on the east side of that street, at the south-west corner of Fenchurch Street. It was of Norman foundation, and boasted of some highly interesting parish records. Here are a few "items"—

1549—Paid for mending six organ pipes that were broken at taking downe the high altar, 8*s*. [This seems to show that the organ was in the choir, close to the altar.]

1553—*May*. Paid to a prieste and six clerks for singing of Te Deum and playing upon the organs for the birth of our Prince (which was thought then to be), £1 8s. [Thus we find not only the birth, but the very sex of Queen Mary's baby pre-supposed. The queen, however, died childless.]

1557—Paid for six ells of buckram at 1*s*. per ell, to make the sexton a surplice; for making it, 8*d*.

In 1630 the church was repaired and beautified. In 1633 it received the addition of a new "clock dyal and chymes." In 1666 it was destroyed in the Great Fire. In 1685 it was rebuilt at a cost of £3583, 9*s*. 5¼*d*. by **Sir Christopher Wren** to the following dimensions:—*Length*, 60 ft.; *breadth*, 30 ft.; *height*, 30 ft.; *height of tower and spire*, 149 ft. Owing to Quaker influence in the parish, no organ was erected in the church after the Great Fire. The church was unnecessarily destroyed in 1868, when its site was sold, and the new church of **S. Benet, Stepney, Mile End Road,** was built out of the proceeds. The beautiful octagonal pulpit of oak, carved by **Grinling Gibbons,** which stood against the southern wall of S. Benet's, Gracechurch Street, was removed to S. Olave's, Hart Street. S. Benet's parish was united with that of All Hallows', Lombard Street.

LV.—S. Benet, Paul's Wharf, has, since July 1879, ceased to be parochial, being given over to a Welsh congregation whose Welsh services are in conformity with those of

the Church of England. The choir is surpliced and augmented by women's voices, both soprano and contralto. The church stands on Bennet's Hill, having its south front in Upper Thames Street opposite Paul's Wharf. Placed in an insulated position on a slope leading down to the river side, the church is seen to advantage from the higher ground of Queen Victoria Street. The old church is mentioned as far back as 1180. **William Stodely** was rector in 1375. **Stow** writes of it as "S. Benet, Hude (or Hithe), a proper parish church." The churchyard, formerly on the north side of the church, has been thrown into the street. This ancient building having been destroyed in the Great Fire, was rebuilt in 1683 at a cost of £3228, 18*s.* 10*d.* by **Sir Christopher Wren** to the following dimensions:—*Length*, 54 ft.; *breadth*, 50 ft.; *height*, 36 ft.; *height of tower*, 118 ft. **Inigo Jones** was buried in the *old* church on June 26th, 1652. A costly monument of white marble bearing a Latin inscription was erected to his memory on the north wall of the church; it would have been to the credit of Sir Christopher Wren had he placed a fresh monument to his brother architect (and *mason*) in the *new* S. Benet's. **Elias Ashmole** (afterwards Windsor Herald) was here married to his first wife in 1638, the year of his admission as a solicitor in Chancery. The organ, which is in the small west gallery between the tower and the south wall, was originally built in 1832 by **J. C. Bishop,** at a cost of £157, 10*s.* 0*d.*, and erected in the church in January, 1833. It was a "barrel" as well as a "finger" organ, and contained the following stops:—

One set of keys, GG to f, the whole of the pipes being in a "general Swell."

Great (6 stops)—Op. Diap. [to Gamut G]; Stop. Diapason; Dulciana [to Tenor C]; Prin.; 15th; Sesquialtera, III ranks.

Accessories—One octave of pedals to pull down the bass keys; three composition pedals.

I am informed by **Messrs. Bishop & Son**—to whom I am indebted for much of this information—that the organ was opened with a performance of Handel's *Messiah*, in which the treble solos were sung by **Master E. J. Hopkins,** afterwards organist of the Temple Church, and Senior Editor of *The Organist and Choirmaster*.

The organ remained in this its original condition for sixty-five years. So excellent were the workmanship and materials, that when it was rebuilt, everything which was suitable for a modern organ was used again, and the pipes needed nothing but rounding out and regulating. Two barrels were supplied in 1833, but when the organ was taken down in 1897, these had disappeared, and no one then connected with the church

knew that they had ever been there. I am indebted to the kindness of the present organist, **Mr. J. E. Davis,** for the following specification of the organ as it stands at present (1908) :—

Two manuals, CC to G; Pedals, CCC to F. Rebuilt by the successors of the original builder, **Messrs. Bishop & Sons,** in 1898 :—

Great (6 stops)—Op. Diap., 8 ft.; Clarabella, 8 ft.; Dulciana, 8 ft. [to Tenor C]; Prin., 4 ft.; 15th, 2 ft.; Trumpet, 8 ft. [prepared for].
Swell (5 stops)—Violin Diapason, 8 ft. [to Tenor C]; Stop. Diap., 8 ft.; Geigen Prin., 4 ft.; Harm. Piccolo, 2 ft.; Oboe, 8 ft.
Pedal (1 stop)—Bourdon, 16 ft. tone.
Couplers (3)—Gt. to Ped.; Sw. to Ped.; Sw. to Gt.
Accessories—2 comp. peds. to both Gt. and Sw.

Amongst the organists have been the following :—

George Cooper (afterwards of the Chapel Royal, S. James's), -1836.
James Higgs (afterwards Mus.B., Oxon, and Mus.D., Cantuar), 1844–1852.
JOHN STAINER (afterwards M.A., Mus.D., Oxon, and Knight), 1854–1856.
Miss Birkbeck was the organist when the church was transferred to the Welsh congregation in 1879.
Miss Jones, 1881–1896.
Miss Hughes, 1896–1897.
G. Vincent Davies, 1897–1904.
J. E. Davis, 1904–.

The services at this Welsh church are of the heartiest description; the congregation is a large one, and altogether there is far more spiritual life and much greater religious activity here at S. Benet's than can be found in the great majority of the City churches at the present time.

LVI.—S. Benet Sherehog, which was destroyed in the Great Fire, and not afterwards rebuilt, stood in Pancras Lane, opposite to Sise Lane. It was an old church somewhat rich in monuments to bygone civic magnates and others. The derivation of *Sherehog* is a curious one. The church was originally dedicated to **S. Osyth,** Saxon Queen and Martyr, but after its restoration in the reign of Edward II by one **Benedict Shorne,** citizen and fishmonger, this ambitious person actually re-dedicated the church to *himself!* In the course of time, S. Osyth may be said to have had her revenge by the gradual popular corruption of *Shorne* into Shrog, Shorehog, *Sherehog!* S. Osyth's Lane—called after the ancient name of the church—became similarly corrupted into Sythe's, Sies and *Sise* Lane. The parish of S. Benet Sherehog is united with that of S. Stephen, Walbrook.

S. Christopher, according to the mediæval legend, was a Saracen giant of twelve cubits in stature, who made up his mind to find the strongest monarch in the whole world and to serve him only. For some time he served the Devil, but finding that Satan could not pass a crucifix (from which he fled in fear) Christopher determinined to find CHRIST. He was advised by a holy hermit to dwell beside a river and carry over any passenger who might solicit his assistance. One night a little Child "prayed hym goodly to bere Hym over the water." Christopher lifted the little One on his shoulders and plunged into the stream, which rose higher and higher as he proceeded, while the Child became heavier and heavier. Christopher began to fear that the torrent would bear him away to destruction, and was much relieved when he reached the opposite bank, and set down his Burden, saying, "Chylde, Thou hast put me in grete peryl: Thou wayest alle most as I had had alle the world upon me. I myght bere no greater burden." The Child answered, "Thou hast not only borne alle the world upon thee, but thou hast borne Hym that created and made alle the world upon thy shoulders. I am JESUS CHRIST." Christopher was ordered to plant his staff in the earth before his house, and he found in the morning that it had borne branches, leaves, flowers and fruit during the night.

"Be thou My servant, Christopher!
And serve ME evermore,
In carrying My little ones
Across from shore to shore.

And thou shalt number'd be with those
Who are My faithful sons,
Who serves the STRONGEST in the Weak,
CHRIST in His little ones.

WILLIAM WHITING, *Edgar Thorpe.*

Converted to Christianity, he eventually became a martyr for the Faith.

LVII.—S. Christopher-le-Stocks stood on a site now occupied by the western wing of the Threadneedle Street front of the **Bank of England.** Finished in 1462—its beautiful tower, 80 ft. *high* (a replica of S. Sepulchre's, Holborn) newly built in 1506—the church underwent a complete restoration in 1621. Seriously damaged, but not destroyed in the Great Fire, it was the first church taken in hand by **Sir Christopher Wren** who completed his repairs in 1671. In spite of much incongruous "Tuscan" ornamentation which crept in, S. Christopher's still remained a *Gothic* church, with an ascent of three steps from the nave

to the chancel. Its dimensions were:—*Length*, 60 ft.; *breadth*, 52 ft.; *height*, 40 ft. No organ was erected in the church after the Great Fire, but at the beginning of the XVIIIth century **Daily Service** was performed here—Matins at 6 a.m., Evensong at 6 p.m.—although the value of the living was only £120 per annum. The paintings on wood of Moses and Aaron which once adorned S. Christopher's can now be seen in the Church of S. Margaret, Lothbury, to which the parish was annexed in 1781, when the church was pulled down to make room for the westward extension of the Bank buildings. It was the first of Wren's churches to be destroyed. **Bishop Pearson** of Chester, author of the famous *Treatise on the Creed*, was Rector of S. Christopher-le-Stocks from 1660–1662. "Stocks" was the name of an ancient market place, the site of which is now partially covered by the Mansion House; it dated back to the XIIIth century, and was chiefly used for the sale of greengrocery, vegetables, fruit, &c. Whatever may be said of the eighteenth century people who removed a church dedicated to S. Christopher to make room for the storing of mere *money*—the "strongest" power on earth—it is not to the credit of twentieth century churchmanship that no church dedicated to the **Saint of little children** exists now-a-days in any part of our vast metropolis.

CHURCHES DEDICATED TO S. CLEMENT AND S. DUNSTAN.

S. CLEMENT, writes **Wheatly,** "was a Roman by birth. He was Bishop of Rome from about A.D. 64 to 81, and was the author of at least one Epistle (to the Corinthians) which was for some time read in church as canonical scripture." He suffered martyrdom by being drowned in the sea with an anchor tied about his neck. His Feast-day in the Kalendar of the Catholic Church is Nov. 23rd. The manner of his death may have been the means of making him the patron saint of sailors. The two London churches :—

(1) S. Clement Danes (in the west),
(2) S. Clement Eastcheap (in the east),

are situated at opposite ends of the city. Both are close to the river-side; and all down the Thames, from London to the sea, we find churches on its banks dedicated to this patron saint of sea-faring men, ending with the old parish church of S. Clement at Leigh-on-Sea near Southend in Essex. **S. Clement Eastcheap,** situated at the *eastern* end of the city, has been already described.

LVIII.—*S.* Clement Danes, although actually outside the boundary of the city, being *west* of Temple Bar, deserves nevertheless a notice in these pages on account of its historical associations. There was a church on this spot in Norman (if not in Saxon) times, and it has been stated that the appellation "Danes" bears reference to the fact that when King Alfred expelled the remnant of the Danish invaders in A.D. 886, he permitted those who had married English wives to still live in this neighbourhood. Very little, if anything, is known about this ancient church. **Stow** says that between the years 1608 and 1633 a sum amounting to no less than £1586 was expended in repairs; but half-a-century later it became absolutely necessary to pull down the old building and replace it with a new one. This was done in 1682, when

the present structure was erected from the designs of **Pierce**, who was greatly assisted by **Sir Christopher Wren** in both the "contriving and building of it"—as an inscription on a marble slab on the Chancel wall quaintly records. Its dimensions are: *Length*, 96 ft.; *breadth*, 63 ft.; *height*, 48 ft.; *height of steeple*, about 116 ft. Its ground plan is rectangular, with an apsidal termination at the east, from which a smaller apse projects. The steeple at the west end consists of what is practically a tower and spire; but it is somewhat difficult to say exactly without close examination where the tower ends and the spire begins. The interior of the church has a spacious and dignified effect. The pulpit is enriched with much skilful and graceful carving, the anchor (which symbolizes the patron saint) being an important and appropriate feature of the general scheme of decoration. There are many interesting memorials to departed worthies, but the one monumental inscription which makes the church famous is to be found in the front pew of the north gallery where the seats begin to curve round towards the apse; it runs thus, *In this pew, and beside this pillar, for many years attended Divine Service, Dr. Samuel Johnson*, the great lexicographer. **Boswell** once remarked to a mutual friend, "I think, Sir, **Dr. Johnson** and you only meet at church." "Sir," said he, "It is the best place we can meet in, except heaven, and I hope we shall meet there too."

The organ (which still happily retains its original place in the west gallery) was built about 1690 by **Father Schmidt** as Great, Choir and Echo, the last named being subsequently altered into a Swell by **Crang. Mr. Henry Leffler** gives the specification thus, after the repairs effected by **Hugh Russell** in 1804:—

"Three setts of keys from GG to D, long octaves. Swell to

Great (11 stops)—Op. Diap., 55 pipes; Stop. Diap., 55; Prin., 55; Flute, 55; 12th, 55; 15th, 55; Tierce, 55; Sesquialtera, IV ranks, 220; Mixture, III ranks, 165; Cornet, V ranks [from C♯ upwards], 130; Trumpet [added by **G. England**], 55.
Swell (6 stops)—Op. Diap., 34 pipes; Stop. Diap., 34; Cornet, IV ranks, 136; Hautboy, 34; Trumpet, 34; Clarion, 34.
Choir (5 stops)—Stop. Diap., 55 pipes; Prin., 55; Flute, 55; 15th, 55 Vox Humana, 55.
Pedals to C."

Robson subsequently added pedal pipes, and **Walker** a Harmonic Flute in place of the Mixture on the Great organ.

In 1893 an entire rebuild became absolutely necessary, and this important work was entrusted to **Mr. Alfred Kirkland** under the supervision of **Dr. E. J. Hopkins.** The specification stands thus at present (1908):—

Compass—Manuals, CC to A, 58 notes; Pedal, CCC to F, 30 notes.

Great (11 stops)—Bourdon, 16 ft.; Op. Diap. (No. 1), 8 ft.; Op. Diap. (No. 2), 8 ft.; Stop. Diap. [*oak*], 8 ft.; Prin., 4 ft.; Stopped Flute [*oak*], 4 ft.; Harm. Flute, 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Trumpet, 8 ft.

Swell (12 stops)—Double Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Salicional, 8 ft.; Voix Celeste, 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Sesquialtera, III ranks; Contra Fagotto, 16 ft.; Oboe, 8 ft.; Cornopean, 8 ft.; Vox Humana, 8 ft.

Choir (8 stops)—Gamba, 8 ft.; Dulciana [to Tenor C grooved], 8 ft.; Stop. Diap. [*oak*], 8 ft.; Prin., 4 ft.; Stopped Flute [*oak*], 4 ft.; Metal Flute, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.

Pedal (5 stops)—Sub Bourdon, 32 ft.; Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.; Trombone, 16 ft.

Couplers (6)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Ch. to Ped.; Gt. to Ped.; Sub-8ve Gt. to Ped.

Accessories—4 comp. peds. to Gt. acting also on Ped. organ; 3 comp. peds. to Sw.; Gt. to Ped. "on and off."

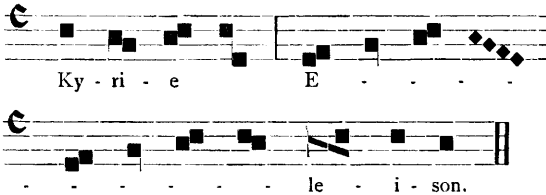
Father Schmidt's handsome case of old black oak has been carefully preserved; the front "show" pipes are gilded and arranged in four "towers" with three intermediate "flats," each of two tiers. An extra tower (with intervening flats) has been added right and left of the organ, thus widening the original design of the front. The four stops of oak are as sound to-day as they were when they first left the organ factory, the joints in the pipes being so true and neat that they almost escape detection. Amongst the organists of S. Clement Danes may be mentioned:—

J. Purkis, 1804 (blind, died 1849).
F. Scotson Clark.
Edwin M. Lott, 1860–1864.
Charles E. Stephens, 1864–1869.
W. H. Smart.
Charles King Hall, R.A.M., 1880–.
F. J. Marchment.

As might be expected of a church so near Temple Bar, (through which royal, civic and other processions enter the City from the west), S. Clement Danes has always possessed a fine peal of bells. The original peal consisted of eight, tuned to the scale of E, the tenor bell weighing 1 *ton* 4 *cwt.*: these bells were cast in 1693 by **William** and **Philip Wightman,** and were the gift of **Edward Clarke.** The total weight of this peal was 4 *tons* 13 *cwt.* 2 *qrs.* 8 *lbs.* Two new trebles were cast in 1845 by **Charles Oliver,** completing the present peal of ten. There is, in addition, a "Saint's Bell," inscribed *Roberts made me*, 1588.

S. DUNSTAN, whose Feast Day is May 19th in the Kalendar of the Church, was a relative of King Athelstan. Educated at Glastonbury Abbey, he afterwards became Abbot of that famous house. Gifted in many ways, he was

well skilled in music. A composition of his, **Kyrie Rex Splendens,** is still not only extant, but is frequently sung now-a-days. It begins thus :—



The story of its composition was as follows: On a certain Sunday, when King Edgar was violating the Sabbath by going a-hunting, he asked Dunstan to stay Mass until his return. Towards the third hour, Dunstan put on his eucharistic vestments, and awaiting the king, knelt before the altar absorbed in tearful prayer. Suddenly overcome by sleep, he dreamed that he was taken up into heaven, where he heard a choir of angels sing *Kyrie Eleison, Christe Eleison, Kyrie Eleison.* Awaking from his dream, Dunstan enquired if the king had returned. No! Again he became absorbed in prayer, again he dreamed he was in heaven, where he heard a loud voice saying *Ite missa est.* But when *Deo Gratias* should have been responded, Dunstan was awakened from sleep by the king's arrival. He declared he had already heard Mass in heaven, and that he neither would hear nor celebrate another Mass that day. On being asked wherefore, he recounted his vision, and taking it for his text, forbade the king's hunting any more on the Lord's Day. The melody of the *Kyrie,* which he heard in heaven (a portion of which is given above) he remembered sufficiently to teach his clerks, and it has been handed down to posterity. S. Dunstan was successively Bishop of Worcester and London, and afterwards Archbishop of Canterbury; he died on the Sunday in the Octave of the Ascension, May 19th, 988. The two London churches :—

(1) S. Dunstan-in-the-West,
(2) S. Dunstan-in-the-East,

are (like those of S. Clement) situated at opposite ends of the City.

LIX.—S. Dunstan-in-the-West, on the north side of Fleet Street, between Fetter Lane and Chancery Lane, is of very ancient foundation. The living, originally in the gift of the Abbot and Convent of Westminster, passed, in

1237, into the hands of King Henry III; transferred, subsequently, to the Abbot and Convent of Alnwick, in Northumberland, it passed into lay hands at the Dissolution of the Monasteries, and is now in the possession of "Simeon's Trustees." The old Gothic Church, a portion of which dated back to the beginning of the XIIIth century, escaped the Great Fire of 1666, which ended only three houses east of it; its dimensions were:—*Length*, 90 ft; *breadth* [at the west end], 60 ft.; *height*, 36 ft.; *height of tower and turret*, about 100 ft. The organ in this old church was built by **Jordan,** and is thus specified by **Mr. Henry Leffler,** writing in 1800:—

"Two setts of keys. Compass from GG to D short octaves.

Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; French Horn [from Middle D upwards], 37; Sesquialtera, III ranks, 156; Cornet, III ranks [from C♯ upwards], 130; Trumpet, 52.

Choir (4 stops)—Stop. Diap., 52; Flute, 52; 15th, 52; Vox Humana, 52.

Swell (4 stops) [on the same keys as Choir]—Op. Diap. 32 pipes; Stop. Diap., 32; Hautboy, 32; Trumpet, 32.

This organ was repaired and enlarged by **Hugh Russell** in 1805, whose new stops are marked *.

Great (9 stops)—*Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, III ranks; *Mixture, II ranks; Cornet, IV ranks [from C upwards], 125; Trumpet, 52.

Swell [separate keyboard from Tenor F] (6 stops)—Op. Diap., 34 pipes; *Stop. Diap., 34; *Prin., 34; Cornet, III ranks, 102; Hautboy, 34; Trumpet, 34.

Choir (5 stops)—Stop. Diap., 52; *Prin., 52; Flute, 52; 15th, 52; Cremona [from Gamut G upwards], 44.

The Vox Humana was taken away 1805, after having acquired great celebrity in consequence of Mr. Reading's having been afflicted with palsy. Mr. Duncombe was elected organist in 1764 to succeed old John Reading."

The old church had been so defaced by alterations and additions, and had become so unsafe that in 1830 the parishioners decided to have it pulled down, and a new church erected in its place. The materials of the old church were sold by auction on Sept. 22nd, 1830.

The new church stands partly on the site of the old one, partly on the churchyard, and partly on a piece of land taken from Clifford's Inn. This altered position has had the effect of widening the street by some thirty feet. Built at a cost of £12,445 from the designs of **John Shaw,** the architect of the recently destroyed Christ's Hospital in Newgate Street, the present Church of S. Dunstan in the West has an octagonal ground plan about 50 feet in diameter, joined by a vestibule on the south side to a square tower surmounted by

a pierced octagonal lantern, the total height of which is 130 feet. The idea of this tower and lantern would seem to have been suggested to the architect's mind by the well-known examples at S. Botolph's, Boston, and All Saints', Pavement, York. The interior of the church is full of interesting monuments; a stained-glass window at the north-west is in memory of **Isaac Walton,** author of *The Compleat Angler*, and a parishioner of S. Dunstan's. The altar occupies the northern recess of the building. In the south gallery, over the entrance, is the organ built by **T. R. Robson** in 1839 to replace the old one by Jordan & Russell which was re-erected in the new church, but was found to be in such a bad condition that the organist, Mr. Thomas Adams, refused to play on it. Robson's organ is specified thus by **Dr. E. J. Hopkins,** writing in 1855:—

Three sets of keys, Gt. and Ch.: GG (with GG♯) to f^3 in alt. Swell Tenor F to f^3 in alt. Pedal GG to Tenor C.

Great (9 stops)—Op. Diap. (large); Op. Diap. (small); Stop. Diap.; Prin.; 12th; 15th; Sesquialtera, III ranks; Mixture, II ranks; Trumpet.
Swell (7 stops)—Dble. Diap.; Op Diap.; Stop. Diap.; Prin.; Flute; Oboe; Trumpet.
Choir (7 stops)—Dulciana [all through]; Stop. Diap.; Prin.; Flute; 15th; Cremona; Bassoon.
Pedal (1 stop)—Open pipes, 21⅓ ft.
Couplers (4)—Sw. to Gt.; Gt. to Ped.; Ch. to Ped.; Ch. to Gt. sub-8ve.
Accessories—3 comp. peds.

There is just sufficient similarity between the above specification and that given by Mr. Henry Leffler in 1805 to suggest that Robson's organ of 1834 may have contained some of the best of Jordan's and Hugh Russell's work preserved from the previous instrument. In 1876 the organ was rebuilt by **G. M. Holdich;** it was afterwards rebuilt and enlarged by **Ingram** in 1897, and still further enlarged by **F. Halliday** in 1905. By the kindness of the present organist, **Mr. E. E. Allender,** I am enabled to give the specification as it stands at present:—

Great (9 stops)—Op. Diap. (No. 1), 8 ft.; Op. Diap. (No. 2), 8 ft.; Stop. Diap., 8 ft. tone; Harm. Flute, 4 ft. tone; Prin., 4 ft.; 12th, 2⅔ ft.; 15th. 2 ft.; Sesquialtera, III ranks; Trumpet, 8 ft.
Swell (9 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Salicional, 8 ft.; Voix Celeste, 8 ft.; Prin., 4 ft.; Mixture, III ranks; Horn, 8 ft.; Oboe, 8 ft.
Choir (6 stops)—Stop. Diap., 8 ft. tone; Dulciana, 8 ft.; Flute, 4 ft.; Prin., 4 ft.; Harm. Piccolo, 2 ft. tone; Cremona (runs through), 8 ft.
Pedal (3 stops)—Sub-8ve, 32 ft.; Op. Diap., 16 ft.; Bourdon, 16 ft. tone.
Couplers (6)—Sw. to Gt.; Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Ch. to Gt.; Ch. to Gt. sub-8ve.
Accessories—Tremulant to Sw.; 3 comp. peds. to Gt.; 3 ditto to Sw.
Compass—*Manuals*, CC to F; *Pedal*, CCC to F.

Amongst the organists of S. Dunstan-in-the-West have been the following :—

DR. MAURICE GREENE (afterwards organist of S. Paul's Cathedral). 1716–.
John Reading, –1764.
William Duncombe, 1764–1814.
William Ling, 1818–1828.
Post of organist declared vacant during the rebuilding of the church, 1829.
No record, 1829–1839.
THOMAS ADAMS (died Sept. 1858), 1839–1858.
Mrs. Alfred Plumpton (*nee* Miss C. E. Tasker), 1859–1874.
T. Martin Tilby, 1875–1895.
Horace Chant, 1895–1897.
F. G. M. Ogbourne, 1897–1900.
Ethelbert Edward Allender, 1900–.

For this list of organists I am indebted to the kindness of the vestry clerk of S. Dunstan-in-the-West, **Mr. Alfred Tisley.**

LX.—S. Dunstan-in-the-East is situated between Tower Street and Lower Thames Street at the convergence of S. Dunstan's Hill and Idol Lane. Its churchyard is pleasantly shaded with tall trees, in which rooks still build their nests. The living is one of the "thirteen peculiars" in the City of London which are in the gift of the Archbishop of Canterbury. Described in ancient records as *juxta turrim* (next the tower), S. Dunstan-in-the-East is probably of older foundation than even All Hallows', Barking, which dates as far back as the end of the XIIth century. We read of old S. Dunstan's Church as having been enlarged in 1382, when a south aisle and porch were added by **Lord Cobham.** This church contained two side chapels—one (to the north) dedicated to Our Lady, the other to the Holy Trinity. There was also an organ in the church, for in the XVth century churchwardens' accounts we read :—

"Item—Paide to **John Haddok** for playing at organs 3 qrter of a yere, that is to say, fro Mydsomer onto our Ladyday aftyr, xl*s.* xxx*d*" [£2 2*s.* 6*d.*]

The old church had been extensively restored at a cost of £2,400 only thirty-three years before the Great Fire, which completely burnt it out, leaving only the walls standing. In 1669, **Sir Christopher Wren** completed his rebuilding of S. Dunstan's, the dimensions of the church being then: *Length*, 87 ft. ; *breadth*, 63 ft. ; *height*, 33 ft. The steeple, which was completed in 1699, is generally ranked as one of

Wren's most striking conceptions. It is 180½ ft. *high* from the ground to the top of the vane, and consists of a tower in Perpendicular Gothic style, surmounted by a spire resting on four arched ribs which spring from the angles of the tower in crown-like fashion after the manner of S. Nicholas' Cathedral, Newcastle-on-Tyne, S. Giles' Cathedral, Edinburgh, King's College at Old Aberdeen, &c. This beautiful steeple (which contains eight bells) is all that now remains of Wren's rebuild. At the beginning of the XIXth century, the old side walls of the church were found to be no longer capable of supporting the "thrust" of the nave roof, being considerably out of the perpendicular. The church was therefore pulled down, and the foundation stone of the present building was laid by **Archbishop Manners Sutton** on Nov. 26th, 1817. This church, which is 93 ft. *long* (exclusive of the tower), 65½ ft. *wide*, and 40 ft. *high*, was built from the designs of **David Laing** who adopted the Perpendicular Style to bring the building into harmony with the steeple. The cost was £36,000. Many interesting monuments are to be seen in this church. Over the altar is a **baldachino,** an unusual feature in an English church. In the vestry is a model of Wren's church carved in oak and chestnut.

The organ in Wren's church [1669–1817] was originally built by **Father Schmidt,** and was the gift of **Lady Dionys Williams.** It consisted of a Great organ only, the Swell and Choir being afterwards added by **Byfield.** Its case was ornamented with the royal arms and two carved fames gilded. Writing in 1800, **Mr. Henry Leffler** specifies the organ thus :—

"Three setts of keys; Compass, GG to D, short octaves, Swell down to Fiddle G.

Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 15th, 52; 12th, 52; Sesquialtera, III ranks, 156; Trumpet, 52; Clarion, 52; Cornet, III ranks [down to Middle C♯].

Swell (5 stops)—Op. Diap., 32 pipes; Prin., 32 ft.; Cornet, III ranks, 96; Trumpet, 32; Hautboy, 32.

Choir (4 stops)—Stop. Diap., 52; Prin., 52; Cremona, 52; Vox Humana, 52.

This is a fine organ, particularly the open diapason. The Swell is one of the best in London. Salary, £25."

This organ was not re-erected in the new church. **Dr. E. F. Rimbault** (*History of the Organ*, Ed. 1855, p. 84), states that it was removed to S. Alban's Abbey (now the Cathedral). A new organ was built for S. Dunstan-in-the-East by **Gray,** and erected in the west gallery in 1821, where it still remains. It consisted of Great, 9 stops, Swell, 5 stops, Choir, 5 stops, and 3 couplers, with "Pedal pipes."

It was rebuilt and enlarged by **Bryceson,** in 1866. to the following specification :—

Compass—Manual, CC to A ; Pedal, CCC to E.

Great (9 stops)—Great Op. Diap., 8 ft.; Bell Op. Diap., 8 ft.; Stop. Diap , 8 ft. tone ; Quint, 4 ft.; 12th, 3 ft.; Super-8ve. 8 ft.; Sesquialtera, IV ranks ; Mixture, II ranks ; Trumpet, 8 ft.

Swell (14 stops) - Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Dulciana [Tenor C], 8 ft.; Lieblich Gedackt [Tenor C], 8 ft.; Stop. Bass [12 pipes only], 8 ft.; Prin., 4 ft.; 8ve Keraulophon, 8 ft.; Piccolo, 2 ft.; 12th and 15th [drawing together], 3 ft. and 2 ft.; Full Mixture, V ranks ; Contra Fagotto, 16 ft.; Cornopean, 8 ft.; Oboe, 8 ft.; Clarion, 4 ft.

Choir (6 stops) –Dulciana [Tenor C], 8 ft.; Rohr Flute [Tenor C], 8 ft.; Stop. Bass [12 pipes only], 8 ft.; Flute [wood and metal], 4 ft.; Super-8ve, 2 ft.; Clarinet [Tenor C], 8 ft.

Pedal (2 stops)—Sub-bass, 16 ft.; Bourdon, 16 ft.

Couplers (7)—Gt. to Ped ; Sw. to Ped ; Ch. to Ped.; Sw. to Gt. unison ; Sw. to Gt. super.; Sw. to Gt. sub.; Sw. to Ch.

Accessories—2 comp. peds. to Gt.; 2 ditto to Sw.; radiating and concave pedal-board ; overhanging manuals.

The action is heavy and worn out. Pneumatic action and re-voicing are contemplated this year (1908). The draw-stops are thus arranged :—Pedal, Great and Couplers on the player's *left* hand ; Swell and Choir on his right hand. The 8 ft. Diapason stops are all labelled "unison."

Amongst the organists have been :—

Mr J. Martin Dunstan, 1862–1883.
Miss Vaughan, 1883–1895.
Mr. L. Lydford, 1895–1896 (who had been previously choirmaster only).
Mr. Arthur Ernest Mason, 1896–.

I am indebted to the present organist, **Mr. Mason,** for much of the foregoing information.

CHURCHES DEDICATED TO S. GABRIEL, S. GEORGE, S. GREGORY, S. JAMES, S. JOHN-THE-EVANGELIST, S. JOHN-THE-BAPTIST, S. KATHERINE, S. LAWRENCE, AND S. LEONARD.

LXI.—*S.* Gabriel, Fenchurch Street, was a small parish church which in Stow's time "stood in the midst of the street," a position which gained for it the title of "fore-church" as distinct from "back-church," a term applied to S. Dionis, which formerly stood behind the low houses on the north side of the same street. The increase of street traffic makes it easy to understand why such an obstruction as S. Gabriel's church was not rebuilt after the Great Fire: its churchyard still exists (with trees and flower beds) in Fen Court, nearly opposite Mincing Lane, but slightly further East. The parish is united to that of S. Margaret Pattens.

LXII.—*S.* George, Botolph Lane, was the only church in the City dedicated to the Patron Saint of England, whose Feast Day falls on April 23rd. It stood at the corner of Botolph Lane and George Lane, near Eastcheap. **Stow** remarks that in his time it was a small building, but that the monuments therein were "well preserved from spoil"—the date of the earliest mentioned by him (that in memory of Lord Mayor **Adam Bamme**) being 1397. In 1627 the church was repaired and beautified; but it was completely destroyed 39 years later in the Great Fire. In 1674 it was again finished, after having been rebuilt by **Wren** to the following dimensions—*length*, 54 ft.; *breadth*, 36 ft.; *height*, 36 ft.; *height* of steeple, 84 ft. The organ—which was in the west gallery—was built previous to 1708, for **Hatton** mentions it in his *New View of London* as "a pretty but small organ." Writing in 1800, **Mr. Henry Leffler** describes it thus:—

"2 setts of keys. Built by **Griffin.** Compass from GG to D, short octaves; Sw. from Fiddle G.

Great (7 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Sesquialtera, IV ranks, 208; Trumpet, 52.

Swell (4 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; Trumpet, 32.

In *New Remarks of London*, (collected by the Company of Parish Clerks, pub. 1732), this organ is described as "small, but good."

In 1862 **Mesrs. Hill & Son** extended the Swell organ to the modern CC compass, at the same time putting in a new pedal keyboard of 27 notes, and an octave of Bourdon pipes. The Diapasons and reeds were re-voiced, and the "Claribel" transformed into a Flute: this looks as if the last-named stop had then undergone a second re-christening, having originally been called "Stop Diapason." Messrs. Hill (to whom I am kindly indebted for the foregoing information) thoroughly cleaned the instrument that year and tuned it to equal temperament. The organ was in the care of this eminent firm until 1883, when they lost sight of it. The organist in 1883 was **Miss Boughey** (appointed in 1861).

A photograph of the organ appears on p. 180 of Mr. A. E. Daniell's *London City Churches* (Second Edition, 1907). The frontal design was a handsome one with three "towers" and intervening "flats" of a somewhat scroll-like form. The church was closed upon the death of the last rector, the **Rev. Canon McColl**, and some very uninteresting business premises now occupy the desecrated site.

LXIII.—S. Gregory by S. Paul's was a small parish church which stood at the south-west corner of *old* S. Paul's Cathedral. Dedicated to S. Gregory, Bishop of Rome (who died in 604, and whose Feast Day is March 12th) this church is thought to have owed its foundation to some of the disciples or co-missionaries of S. Augustine, soon after the completion of the first cathedral in 610. At each corner of the west end of old S. Paul's stood a bell-tower. That on the south side—adjoining S. Gregory's church—was called the **Lollard's Tower,** and was used as the Bishop's prison, in which, in pre-reformation times, were confined and punished all such persons as were detected holding religious opinions contrary to the doctrines of the National Church. **Allen** in his *New History of London*, Vol. III, p. 365, gives a woodcut of the interesting little church of S. Gregory by S. Paul's as it appeared nineteen years before the Great Fire, viz. in 1647. **Martin Pierson** or **Pearson** (born *c.* 1580, *d.* 1650) was organist of this church. This distinguished musician was appointed Master of the Children of S. Paul's Cathedral and Almoner in 1604, and in 1613 he took the degree of Mus. B. at Oxford. Twelve anthems are attributed to him in Myles B. Foster's *Anthems and Anthem composers* (1901); and he was a contributor to Sir William Leighton's *Teares or Lamentations of a Sorrowfull Soule, composed with Musical Ayres and*

Songs both for Voyces and divers Instruments (1614). He was the Master of **Thomas Ravenscroft.** By his will he bequeathed £100 to the poor of March, in the Isle of Ely. S. Gregory's Church appears to have enjoyed the exceptional possession of certain priceless church privileges during the rough times of the Commonwealth; for **John Evelyn** has a note in his Diary (1641–1706) which reads thus:—"1655, April 15th. I went to London with my family to celebrate the Feast of Easter. Dr. Wild preached at S. Gregorie's, the Ruling Powers conniving at the use of the Liturgy, &c., *in this church alone.*" S. Gregory's was a "peculiar" belonging to the Dean and Chapter of S. Paul's, who were both "patrons" and "ordinaries." The church was destroyed in the Great Fire, and was not afterwards rebuilt; the ground upon which it stood being added to the open space of S. Paul's Churchyard. The last Parish Clerk of S. Gregory's, **Robert Seal,** survived the destruction of the church, and his office being a freehold one, he retained its title until his death. In 1681 he was Master of the Worshipful Company of Parish Clerks; and his portrait is still to be seen in a stained glass window in the Parish Clerks' Hall in Silver Street, Wood Street. The parish was united to that of S. Mary Magdalene, Knightrider Street, but upon the destruction of that church by fire in 1886, it was annexed to S. Martin, Ludgate.

LXIV.—S. James's, Duke's Place, Aldgate, was a small church built in 1622 out of the ruins of the adjacent **Priory of the Holy Trinity,** founded by Queen Maud, wife of Henry I, which was "surrendered" on Feb. 4th, 1531. S. James' Church escaped the Great Fire, but was rebuilt in 1727 to the following dimensions: *length*, 65 ft.; *breadth*, 42 ft.; *height*, 27 ft.; *height* of tower, 70 ft. **Allen** states that an organ was erected here in 1815. When the church was destroyed in 1874, the parish was annexed to that of S. Katherine Cree.

LXV.—S. John the Evangelist, Friday Street. This church stood at the east side of Friday Street, which is a turning out of Cheapside on the south side. **Stow** says that Friday Street was "so called of fishmongers dwelling there, and serving Friday's market" for the weekly fast appointed by the Church. It was a small building, but contained several monuments of civic interest. It was not rebuilt after its destruction in the Great Fire. Its parish was first annexed to that of All Hallows, Bread Street, but upon the destruction of that church in 1877, it was united to S.

Mary-le-Bow. A portion of S. John's Churchyard is yet (1908) unbuilt upon, and is to be seen at the corner of Friday Street and Watling Street—a pleasant green spot amidst very dreary surroundings.

LXVI.—S. John the Baptist upon Walbrook was so called because its west end was "on the very bank of Walbrook, by Horseshew Bridge," writes **Stow.** It was situated on the north side of Cloak Lane, a narrow street running parallel with Cannon Street, connecting Dowgate Hill with Queen Victoria Street. It was enlarged about the year 1421 by the addition of a north choir aisle 21 ft. long. and 17¼ ft. wide, and by widening the choir on its south side by one foot. The church was not rebuilt after the Great Fire, when its parish was united with that of S. Mary, Aldermary. The churchyard, however, remained until 1884, when the extension of the District Railway near Cannon Street Station necessitated its destruction; the human remains it contained being carefully collected and re-interred in a vault beneath a monument which was then erected to commemorate the former existence of the ancient church and its burying ground.

LXVII.—S. John Zachary, which was dedicated to S. John the Baptist, has been already described in connection with S. Anne and S. Agnes, Gresham Street, A portion of its churchyard is still to be seen on the north side of Gresham Street at the south-east corner of Noble Steet.

S. KATHERINE, THE VIRGIN AND MARTYR, was born at Alexandria, and was converted to Christianity about the year 305. She suffered for the Faith, by having her body broken on a wheel. There were three city churches dedicated to this saint, whose Feast Day is Nov. 25th.

(1) S. Katherine-by-the-Tower (removed in 1824 to Regent's Park).
(2) S Katherine Coleman, *still remaining.*
(3) S. Katherine Cree, *still remaining.*

LXVIII.—The Royal Collegiate Church of S. Katherine by the Tower formerly stood about 350 yards east of the Tower of London, just outside the City boundary. Founded *circa* 1148, by **Queen Matilda,** wife of King Stephen, as a Hospital or Alms House, the stately church consisted of an ante-chapel (or western transept somewhat like that of Peterborough Cathedral) and choir; the former 6 ft. *long* (from west to east), and 60 ft. *wide* (from north to south), the latter 63 ft. *long* by 32 ft. *wide.* The height

from floor to roof was 49 ft. Built throughout in the Gothic style, the choir resembled that of a cathedral, both as regards spaciousness and ritual arrangement of stalls. In 1824 the church was pulled down, and the collegiate establishment removed to some new buildings erected (from the designs of **Poynter**) near **Gloucester Gate, Regent's Park.** The present establishment (which remains as it ever was an ecclesiastical foundation) is governed by a Chapter, which consists of the Master (the Rev. A. L. B. Peile) three brethren, and three sisters, with a chapter clerk and organist. The brethren must be in Holy Orders, and they stand in the same relation to the Master as Cathedral Canons stand to their Dean. These priests not only take their turn at preaching in the chapel, but also devote themselves as far as possible to helping in the Diocese; one of their number, the Rev. G. Brett (who died in 1906) did some excellent work in connection with the Diocesan Preventive and Rescue Association. The patronage of S. Katherine's is vested in the Queen of England, and belongs to her of right, as in ancient times; it has been exercised in unbroken succession from Queen Matilda to Queen Alexandra.

To the new chapel was removed the fine organ built by **Samuel Green** in 1778, under the direction of **Joah Bates,** for the old church by the Tower. ***Mr. Henry Leffler,*** who was organist of S. Katherine's-by-the-Tower, thus describes the organ as it was when he played upon it at the beginning of the XIXth century :—

"3 complete setts of keys, GG to E (no GG♯), long octaves. Sw to Gamut , the remaining keys act on the Ch. organ.

Great (10 stops)—Op. Diap., No. 1, 57 pipes; Op. Diap., No. 2, 57; Stop. Diap., 57; Prin., 57; 12th, 57; 15th, 57; Sesquialtera, III ranks, 171; Mixture, II ranks, 114; Cornet, IV ranks, 116; Trumpet, 57.

Swell (6 stops)—Op. Diap., 46 pipes; Stop. Diap., 46; Prin., 46; Cornet, III ranks, 138; Trumpet, 46; Oboe, 46.

Choir (5 stops)—Stop. Diap., 57 pipes; Prin., 57; Flute, 57; 15th, 57; Bassoon, 57.

Pedal—Dble. Diapason; an 8ve of open pipes to CCC, 16 ft. length.

Notes on Mixtures.

(1) III rank Sesquialtera :—
from GG to Middle C is Tierce, Larigot and 22nd.
from Middle C♯ to B is 15th, 17th and Larigot.
from B to the top is 12th, 15th and 17th.

(2) II rank Mixture :—
from GG to Tenor F♯ is 22nd and 24th, *i.e.*, in *thirds.*
from Fiddle G to C (Treble 3rd space) is 17th and 22nd, *i.e.*, in *sixths.*
from C♯ (Treble 3rd space) to the top is 15th and 17th, *i.e.*, in *thirds.*"

Mr. Leffler thought that the Mixture would have been better thus :—

> "From GG to Tenor C, *three* ranks—22nd, 26th and 29th.
> from Tenor C to Middle C, *two* ranks—22nd and 26th.
> from Middle C to C above, *two* ranks—12th and 15th.
> from Treble C to the top, *two* ranks—8ve and 15th."

A quaint account of this organ appears in part 3 of Vol. X of *Beauties of England and Wales* (pub. 1815). "The pipes," says this writer, "are of very large dimensions . . . . the Swell Compass is five notes lower than that of S. Paul's Cathedral." It was the largest Swell Compass in England, at the time of its erection. The organ in Greenwich Hospital, erected in 1789 by the same builder (Samuel Green) had a Swell extending a whole tone lower, viz. to FF, with 48 pipes to each of the foundation stops. Green was specially successful in his management of large pipes ; these were wide in scale, low in mouth, closely nicked, and blown by a light wind.

Dr. E. J. Hopkins prints this specification exactly as given by Mr. Leffler, in the first edition of his *Organ Book* (1885), and repeats it verbatim in the Second Edition (1877).

The Organ was rebuilt in 1886 by **Messrs. Gray & Davison,** when the specification appeared thus :—

Great (8 stops)—Large Op. Diap., 8 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Mixture, III ranks; Trumpet [*spotted metal*], 8 ft.

Swell (8 stops)—Lieblich Bourdon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Keraulophon, 8 ft.; Prin., 4 ft.; Mixture, III ranks; Cornopean [*spotted metal*], 8 ft.; Oboe [*spotted metal*], 8 ft.

Choir (6 stops)—Dulciana, 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Clarinet, 8 ft.

Pedal (2 stops)—Op. Diap., 16 ft.; Violone, 16 ft.

Couplers (6)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.; Sw. 8ve on itself.

Accessories—5 comp. peds. (3 to Gt.; 2 to Sw.); Tremulant to Sw.

Compass—*Manual*, CC to G, 56 notes; *Pedal*, CCC to F, 30 notes.

By the kindness of **Mr. John D. Knight,** the present organist of S. Katherine's, I am enabled to give the following list of organists :—

HENRY LEFFLER, *ante* 1806.
Henry Leffler (son of the above), 1819.
William Lovell Phillips (died March 19th, 1860), 1848.
Stephen Austen Pearce (afterwards, in 1864, Mus. D., Oxon.), 1860.
Mrs. Green (née Miss Fanny Roe), 1861.
G. Proust (appointed *pro tem.*), 1899.
John D. Knight, 1901 ——.

Of these, W. L. Phillips was a pupil of Cipriani Potter at the Royal Academy of Music, and became professor of composition at that Institution. He was also a violoncello player (having studied under Lindley) and a member of the orchestra of the Philharmonic Society.

Dr. S. A. Pearce was a pupil of Dr. J. L. Hopkins of Cambridge, and died very suddenly on Palm Sunday, 1900, at the First Presbyterian Church, New York, U.S.A., where he had been organist for the last nine years of his life.

LXIX.—S. Katherine Coleman stands in a churchyard pleasant with trees and flower-beds, on the south side of Fenchurch Street, a little east of Mark Lane. The name Coleman is derived from a yard or garden once close to it, which was called "Coleman Haw." The rectory is of ancient foundation, **John de Hertford** held the living in 1346. In 1883 the value of the living was £1500 per annum, according to *Mackeson's Guide;* but it was only worth "about £100 per annum" in 1708. **Hatton** states that he found the date 1182 carved on a pew near the chancel of the old church. which was one of those not destroyed in the Great Fire, This old building, which was repaired and enlarged in 1489, 1610, 1620 and 1703, was Gothic in style, and had the following dimensions: *length*, 66 ft.; *breadth*, 36 ft.; *height*, 23 ft.; the tower, which contained three bells, was 60 ft. high. Owing to street improvements in the early years of the XVIIIth century, which considerably raised the ground outside the building, the church was pulled down in 1734 and a new one erected in its place. The architecture is exceedingly plain, there being no pillars in the interior which is roofed in under one span as a mere room. The church underwent considerable repairs, &c., in 1849; and in 1898 it was again restored, and the windows filled with "cathedral glass." The organ is in a small West gallery especially constructed for it, and approached by a spiral staircase in the tower. **Mr. J. W. Billinghurst,** who saw the organ on August 12th, 1855, describes it as "a small flat-fronted instrument, 'Englandish' in appearance." It practically remains in its original condition now (1908), having escaped the hands of both "restorer" and "destroyer"—terms which but only too often may be fittingly and appropriately applied to the same person. Here, in the City of London, almost at the end of the first decade of the XXth century, is an organ which to this day retains its XVIIIth century appearance and tone. I am indebted to the kindness of **Mr. A. Meynell Sly,** one of the churchwardens of S. Katherine's, for the following information concerning it:—

"3 setts of keys. Gt. and Ch., GG to E, short octaves; Sw. Fiddle G to E; Pedals (pull-downs only), GG to D

Great (9 stops)—Op. Diap., 54 pipes; Op Diap. [*Middle C to E*], 29; Clarabella [*Middle C to E*], 29; Stop. Diap., 54; Prin., 54; 12th, 54; 15th, 54; Mixture, III ranks, 162; Trumpet, 54.

Swell (4 stops)—Op. Diap., 34 pipes; Stop. Diap., 34; Prin., 34, Trumpet, 34.

Choir (5 stops)—Op. Diap., 54 pipes; Stop. Diap., 54; Prin., 54; Flute, 54; Cremona, 54.

The keyboards still (1908) *have black naturals and white sharps.* There are no couplers (except Great to Pedal) and the mahogany stop-knobs have no names on them. The names of the stops are written on slips of paper pasted on the jambs. The two Great *Treble* stops (Op. Diap. and Clarabella) may have been subsequent additions to the original instrument—the Great Clarabella is to be found amongst the Choir stops—or they may be the remains of a Great Cornet stop. By the kindness of the present organist, **Mr. Wilkinson,** I tried the organ on June 14th, 1908, and found the diapason tone admirable. The keyboards are in an excellent state of preservation, and the touch is delightful. One almost expected to meet with a "Nag's head Swell," but the Swell box has horizontal shutters. Is it possible that J. C. Bishop may have built (or rebuilt) this o[illegible]

Amongst the organists have been :—

JONAS BLEWITT (died 1805)
A. S. Tremearne, 1876.
Mr. Ackerman.
Mr. Bevan.
Mr. Wilkinson (the present organist), 1898–

Of these, Jonas Blewitt was a musician of some considerable reputation. He was the author of *A Treatise on the Organ, with Explanatory Voluntaries;* a further set of ten voluntaries, and twelve easy and familiar movements for the organ. He held also the organist's post at S. Margaret Pattens, his son Jonathan (who afterwards became a still more distinguished musician) assisting him with his duties at S. Katherine Coleman.

LXX.—S. Katherine Cree Church is on the north side of Leadenhall Street, at the south-east corner of Cree-church Lane. "Cree Church" is a corruption of *Christ Church*, an additional name given to S. Katherine's because of its situation—when first built—in the cemetery of the conventual church of the Holy Trinity, which was originally called Christ Church. Writing in 1598 **Stow** remarks that "the parish Church of S. Katherine seemeth to be very old; since the building whereof, the high street hath been so often raised by

pavements, that now men are fain to descend into the church by divers steps, seven in number."

The difference between the level of the floor of the present church, and that of its predecessor, is strikingly shown by the appearance of one of the pillars of the old church, which was left standing in its original position at the south-west during the rebuilding in 1628–9: this pillar is said to be 18 ft. from base to capital, yet less than 3 ft. of its entire length can be seen above the present floor level. The tower was built in 1504 at the cost of **Sir John Percivall,** merchant-tailor: the rest of the church, built in 1630 from the designs of **Inigo Jones**—so it is said—is an excellent specimen of the style of architecture which prevailed in the time of the first Stuarts. Its dimensions are: *length*, 90 ft.; *breadth*, 51 ft.; *height*, 37 ft.; *height* of tower, 80 ft. The present church is some seven feet wider than the old one, the width of an outside cloister on the north side having been included in the ground plan at the rebuilding. The tower contains six bells to ring in peal. The east window—which takes the form of a "Katherine Wheel" in honour of the Patron Saint—is perhaps the most striking feature of the interior of this church which h[illegible]scaped the Great Fire. The foundation stone was laid [illegible] 23rd, 1628, and the church was consecrated by **Willi[illegible]ud** (then Bishop of London) on Jan. 16th, 1630, who on [illegible]at memorable occasion gave great offence to the Puritanical congregation assembled, by certain mild acts of Catholic ceremonial. In consequence of this premature "High Church" revival, S. Katherine's was profaned by the Puritans during the Commonwealth, who destroyed the altar and "brake down all the carved wood thereof with axes and hammers." The church was restored (in the modern sense of the term) in 1879. Here, on Whitsun Tuesday, is held the annual **Flower Service** originated by the **Rev. W. M. Whittemore, D.D.** (Rector), at which each young person carries a nosegay. Describing this service in his *Orthodox London*, Vol. 2 (1875), the **Rev. Dr. C. Maurice C. Davies** remarks that "it was a pretty sight to see the long lines of children in the grey City Church, each with his or her nosegay, from a sprig of hawthorn or lilac, up to the bouquet properly so termed, and redolent of Covent Garden Market. I realised the vast dimensions of the congregation when I stood up, as well as the fragrance of the flowers; they perfumed the air when we rose, like fumes of incense from a censer."

The organ, which still occupies its original position in the west gallery, was built by **Father Schmidt. Dr. E. J. Hopkins** gives the specification thus:—

"1 row of keys, GG short octaves to C^3 in alt.

10 stops)—Op. Diap., 50 pipes; Stop. Diap., 50; Prin., 50; 12th, 50; 15th, 50; Block Flute, 52; Sesquialtera, III ranks, 150 [draws in halves, Treble and Bass]; Mixture II ranks, 100 [draws in halves, Treble and Bass]; Cornet, V ranks, 128 [from Middle C♯]; Trumpet, 50."

The following extracts are taken from an old Vestry Minute Book :—

Sept. 28th, 1686. "The organ being now finished, it is ordered that Mr. Joseph Cox do procure Mr. Purcell, Mr. Barkwell and Mr. Mosse, Masters in Music, and Mr. White, Organ Master, or such other competent Judges in Music as may be prevailed with, to be at our church on Thursday next, the 30th of this instant September, at two of the Clocke in the Afternoone, to give their judgements upon the organ.

Ordered also that Mr. Beath, Mr. Niccolls, Mr. Snow and Mr. Heath (Organists who have made application for the Organist's place) be desired also to be at our church in the Afternoone; then and there to play severally upon the said organ, before the said Music Masters, Organists, and Vestrymen of this Parish." Of these candidates Mr. Snow was selected by the umpires.

Sept. 30th, 1686. Mr. Purcell appeared at our church, was desired to play, and did play upon the organ, and after he had done playing, they did all play upon the organ, and they all reported to the vestry that in their judgment the organ was a good one, and was performed and completed according to contract.

May 24th, 1687. Paid **Mr. Bernard Smith** for making the organ as per contract, £250.

Spent on **Mr. Purcell** and **Mr. Smith**, 14s.

Paid for coach hire for **Dr. Blow** and **Mr. Purcell**, 5s.

Writing in 1800, **Mr. Henry Leffler** gives the specification thus :—

"2 setts of keys from GG to D short octaves; Sw. from Middle C [played from the Ch. keys].

Great (10 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Block Flute, 52; Sesquialtera, III ranks, 156; Mixture, II ranks, 104; Cornet, IV ranks, 130; Trumpet, 52.

Swell (4 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Trumpet, 32; Hautboy, 32.

Choir (4 stops)—Stop. Diap., 52 pipes; Prin., 52; Flute, 52; 15th, 52.

When **Mr. J. W. Billinghurst** saw the organ on April 20th, 1856, he remarked that "the case has three towers, but is not a very fine specimen of its kind. The tone (barring the reeds) is tolerable. On the Great Organ the Block Flute

has disappeared and the Sesquialtera (Bass) and Mixture (Treble) now form one stop only; the Cornet is not used. The Swell and Choir remain the same, and are played from the same (lower) manual. The naturals on the manuals are black and the sharps entirely white. There are no couplers, composition pedals or pedal pipes, but an octave and a half of pedals pull down the Great Organ keys."

The *Musical Standard* of Nov. 5th, 1864, reproduces this specification exactly as given by Mr. Billinghurst above, but gives greater praise to the organ case, which it describes as "one of the most beautiful to be found in the City." The organ was reconstructed and modernized two years later (1866) by **Henry Willis.** At present the specification stands thus:—

3 manuals—CC to F, 54 notes.

Great (8 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Claribel Flute, 8 ft.; Prin., 4 ft.; 12th, 3 ft.; 15th, 2 ft.; Sesquialtera; Posaune, 8 ft.
Swell (8 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Wald Flute, 4 ft.; 15th, 2 ft.; Oboe, 8 ft.; Cornopean, 8 ft.
Choir (6 stops)—Stop. Diap., 8 ft. (draws in halves, Treble and Bass); Dulciana, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.; Corno di Bassetto, 8 ft.
Pedal (2 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft. [**Lewis**].
Couplers (5)—Sw. to Gt.; Sw. to Ch.; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.
Accessories—4 comp. peds. to Gt; 3 ditto to Sw.; Sw. tremulant; tubular-pneumatic action is applied to the Ped. organ

I am indebted for the foregoing specification to the kindness of the present organist, **Mr. Arthur G. Charles,** who informs me that in 1906 **Messrs. Lewis & Co.,** of Brixton, added the Pedal Bourdon, revoiced the Swell reeds, and renovated the mechanical portion of the organ.

Amongst the organists have been:—

Mr. Snow (selected by Dr. Blow and Henry Purcell after competition), Sept. 30th, 1686.
Mr. Charles Lockhart (composer of the well-known S.M. Hymn Tune "Carlisle"), about 1775–1780.
Mr. Cash (pensioned after fifty three years' service), 1812–1865.
Mr. Tunstall, 1865–1869.
Mr. Upsher, 1869–1880.
Mr. D. Davies, 1880–1890.
Mr. Harold March, 1890–1891.
Mr. Arthur G. Charles (a pupil of Messrs. A. E. Ford, Henry Gadsby and Dr. Warwick Jordan), 1891–.

Organ recitals are given in S. Katherine's every Wednesday at mid-day throughout the year, except in the summer months. There is a mural tablet in the church "Sacred to the memory of Mr. Samuel Marshall, bright scholar, pupil of the excellent

Dr. Blow, etc., organist of this church, March 15th, 1714," but this may have been a tablet removed from the demolished church of S. James's, Duke's Place, the parish of which is now united with S. Katherine's.

There were originally two city churches dedicated to S. LAWRENCE, a Spanish deacon, who suffered at Rome about A.D. 260, by being burnt to death on a gridiron.

(1) S. Lawrence, Jewry (already described).
(2) S. Lawrence, Poultney (not rebuilt after the Great Fire).

LXXI.—S. Lawrence, Poultney, has been already described under S. Mary, Abchurch, to which its parish was annexed after the Great Fire. An eye-witness of the Great Fire in 1666 writes :—"The tall-spired steeple of S. Lawrence, Poultney, was then a-fire, which appearing first at the top (where it had melted the lead with which it was covered) discovered itself with so much terror, as if taking a view from that lofty place of what it intended suddenly to devour." A portion of the churchyard still exists (1908) above the entrance to Duck's Foot Lane at the south of Lawrence Poultney Hill. **Mr. Daniel,** in his interesting book on the City churches, remarks that "the refreshing verdure of the trees and plants which spring from its soil, and the cooling breezes from the river, make this a delightful spot in summer-time."

There were also two churches dedicated to S. LEONARD, a French confessor, born at Le Naus, bred up in divinity under S. Remigius, Bishop of Rheims, and afterwards himself Bishop of Limosin. S. Leonard is regarded as the patron saint of prisoners, he having obtained of King Clodeveus a favour, that all prisoners whom he visited should be set free. S. Leonard died in the year 500. His feast day falls on Nov. 6th. The two churches named after him were :—

(1) S. Leonard, Eastcheap (not rebuilt after the Great Fire).
(2) S. Leonard, Foster Lane (not rebuilt after the Great Fire).

LXXII.—S. Leonard, Eastcheap, which stood on Fish Street Hill, at the corner of Eastcheap, was also called **Milke Church,** in honour of one **William Melker,** "an especial builder thereof," writes **Stow.** It was one of the first churches burnt in the Great Fire, and with it were destroyed many monuments to members of the **Dogget** family, dating from 1380 onwards. Its parish is united to that of All Hallows', Lombard Street. S. Leonard's, Eastcheap, was one of the thirteen "peculiars" of the Archbishop of Canterbury.

LXXIII.—S. Leonard, Foster Lane, is merely mentioned by ***Stow*** as having been situated in Foster Lane, near S. Vedast's Church. The living was a rectory in the gift of the Dean and Chapter of Westminster. The parish was united to that of Christ Church, Newgate Street. In the last named church bread is still distributed weekly to the poor of S. Leonard's parish, under the bequest of ***Sir John Trott,*** and other benefactors.

CHURCHES DEDICATED TO S. MARGARET, S. MARTIN, S. MARY AND S. MARY MAGDALENE.

S. MARGARET, a virgin martyr, who suffered for the Faith in A.D. 278 at Antioch, her birthplace, has her Feast Day on July 20th. There were originally four City churches dedicated to this Saint:—

(1) S. Margaret, Lothbury (*still remaining*).
(2) S. Margaret, Moses (destroyed in the Great Fire, 1666).
(3) S. Margaret, Pattens (*still remaining*).
(4) S. Margaret, New Fish Street (destroyed in the Great Fire, 1666).

The two which still remain, viz., S. Margaret, Lothbury, and S. Margaret, Pattens, have already been described.

LXXIV.—S. Margaret, Moses, stood on the east side of Friday Street, Cheapside, towards the south end. Its curious affix is a corruption of **Moyses,** the name of a priest who rebuilt the church in the XIIth Century. **Stow** merely mentions it as containing the monuments of certain civic dignitaries. After the Great Fire, the parish was united with that of S. Mildred, Bread Street.

LXXV.—S. Margaret, New Fish Street Hill, was the first church destroyed in the Great Fire, as it stood close to the very spot where the conflagration first broke out. Its site is now occupied by the **Monument,** which commemorates the Fire. **Stow** describes it as "a proper church, but monuments hath it none." We may assume it was a building of some size on account of his use of the adjective "proper." After the Fire, the parish was united with that of S. Magnus, London Bridge.

S. MARTIN, Bishop of Tours, began life as a soldier. The story of his dividing his cloak with the beggar is too well known to need repetition here. He died in A.D. 400 in the twenty-seventh year of his episcopate. His Feast Day is Nov. 11th; but July 4th is dedicated to the commemoration of the removal of his body from the place of its original interment to a more magnificent tomb. There were originally five City parish churches dedicated to this saint:—

(1) S. Martin, Ludgate (*still remaining*).
(2) S. Martin, Orgar (destroyed in the Great Fire of 1666).
(3) S. Martin, Outwich (destroyed in 1874).
(4) S. Martin, Pomary (destroyed in the Great Fire of 1666).
(5) S. Martin, Vintry (destroyed in the Great Fire of 1666).

And in addition to these, there was the great Monastery Church of S. Martin-le-grand, the site of which is now occupied by the **General Post Office.**

Of these, S. Martin Orgar has already been described in connection with S. Clement, Eastcheap.

LXXVI.—S. Martin, Ludgate, stands on the north side of Ludgate Hill, to the east of Old Bailey, and to the west of Stationers' Hall Court. **Stow** describes it as "a proper church," rebuilt in the year 1437 and repaired in 1623. The discovery, at different times, of several Roman sepulchral stones in the neighbourhood of the church leads to the belief that there was a large cemetery here.

Godwin, in his *Churches of London* (1839) says, "if Robert of Gloucester could be believed, there was a church erected here in the VIIth Century by **Cadwallo,** a British prince; for, when speaking of Cadwallo in connection with Ludgate, he remarks that—

> "A chirch of Sent Martyn liuying he let rere,
> In whyche yat men shold goddys seruyse do,
> And sing for his soule and al Christene also."

Prior to the Reformation, S. Martin's, Ludgate, contained a magnificent collection of vestments, Eucharistic plate, etc., and paintings; amongst the last-named was a representation of the coronation of the Blessed Virgin, which hung above the altar of our Lady. **Richard Baret,** haberdasher, gave by will, in 1482, £16 to purchase two copes for service in the choir, *per Rectores chori*, on all principal festivals. Destroyed in the Great Fire, S. Martin's was rebuilt by **Sir Christopher Wren** and finished in 1684 at a cost of £5378, 18s. 8d. to the following dimensions:—*Length*, 57 ft.; *breadth*, 66 ft.; *height*, 59 ft.; *height of steeple*, 168 ft. The only exterior portion of the church which is visible from the street, is the south front which ranges with the houses; the tower and spire being continued above the middle one of the three south windows. The interior is somewhat striking. Four columns arranged in a square in the centre of the ground plan give a cruciform appearance by means of four entablatures which cross the church from wall to wall; two from north to south, and two from east to west. The carvings on the pulpit and stalls are good. The font, given by

Thomas Morley (born in the parish) in 1673 bears the Greek inscription :—

ΝΙΨΟΝ 'ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ 'ΟΨΙΝ

(Wash my sin, not my face only)

a "palindrome" which reads the same backwards as well as forwards. This inscription, which was originally devised for the font in the Church of the Eternal Wisdom at Constantinople, occurs also on the fonts in S. Stephen d'Egres, Paris, S. Meuin's Abbey (near Orleans), S. Ethelburga, Bishopsgate Street, Dulwich College, Worlingworth Church, Suffolk, Harlow in Essex, and Melton Mowbray in Leicestershire. An English sentence which has the same peculiarity is Taylor's line, "Lewd I did live, evil did I dwel(l)." At the beginning of the XVIIIth Century, prayers were said *daily* in this church, Matins at 11, Evensong at 6. The organ is happily still in its original situation—the west gallery. The first instrument was built by **Father Schmidt** and had one manual only, from GG to D, short octaves :—

Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; Flute, 52; 12th, 52; 15th, 52; Sesquialtera [Bass], III ranks, 75; Cornet [Treble], 81; Trumpet [to Middle C], 27.

To this Great organ a subsequent builder added a Swell of two stops, played from the same manual, beginning at Middle C as its lowest note :—

Stop. Diap., 27 pipes; Hautboy, 27 pipes.

In 1848, a new organ was erected by voluntary contributions, of which the builders were **Bates & Son,** of 6, Ludgate Hill. It had the following stops :—

Two sets of keys. Great, CC to F; Swell, Tenor C to F; Pedals, CCC to C, two octaves.

Great (8 stops)—Op. Diap., 8 ft.; Stop. Diap. [*Bass*], 8 ft.; Claribel [*Treble*], 8 ft.; Dulciana [*Tenor C*], 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Sesquialtera; Cremona, 8 ft.
Swell (4 stops)—Dble. Dulciana, 16 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Trumpet, 8 ft.
Pedal (1 stop)—Bourdon, 16 ft. tone.
Couplers (3)—Gt. to Ped.; Sw. to Ped.; 8ve Sw.
Accessories—4 comp. peds. to Gt.

In 1906, **Messrs. Lewis & Co.,** of Brixton, fixed a new keyboard and action, constructed a new Swell box (with new soundboard), so that ultimately the pipes could be carried from Tenor C (as they then existed) to CC. An Oboe stop of full compass CC to F was also added to the Swell.

In September, 1906, the organ was rebuilt by **Messrs. Lewis & Co.** to the following specification :—

Two sets of keys *both* CC to F. Pedals, CCC to **F**.

Great (7 stops)—Op. Diap., 8 ft.; Stop. Diap. [*with Claribel Treble*], 8 ft. tone; Dulciana [*throughout*]. 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Sesquialtera; II ranks; Cremona, 8 ft.

Swell (5 stops) - Dulciana, 8 ft. [*This is Bates' Double Dulciana "converted," with extra pipes at the top to complete the compass*]; Stop. Diap, 8 ft. tone; Prin., 4 ft.; Trumpet, 8 ft.; Oboe, 8 ft.

Pedal (1 stop)—Bourdon, 16 ft. tone.

Couplers (4)—Sw to Gt.; Sw. to Ped.; Gt. to Ped.; Sw. super-8ve [on its own keyboard].

Accessories—3 comp. peds. to Gt.; 2 ditto to Sw.

Much of the above information has been kindly given to me by the present organist of the church, **Mr. Joseph H. Bell.**

Amongst the organists of S. Martin's have been :—

Henry Symonds, died 1730.
Edmund Gilding, about 1745–1762.
W. Reeve, 1792.
Dr. Neave, –1805.
Master Prince, 1805–.
Mr. Hayward, 1855.
William Henry Thomas, 1871.
Caleb Harrison, 1871.
F. A. Bridge, 1873–1878.
E. A. Morris, 1883.
Joseph H. Bell, 1895–.

LXXVII.—S. Martin, Outwich, stood at the south-east corner of Threadneedle Street where it adjoins Bishopsgate Street. It derives its affix from the family of **Oteswich,** who were either the founders or the proprietors of the church. **Stow** mentions four members of this family who were buried within its walls. The old church, which was built in 1540, escaped the Great Fire, but it was so injured by a smaller fire which occurred in Bishopsgate Street in 1765, that thirty years afterwards it became necessary to pull it down and erect another church in its place. **Allen** in his *History of London*, Vol. III, p. 204 (published 1839), gives a small engraving of the old church as it appeared the year before it was pulled down. It consisted of a nave, choir, and south aisle separated from the nave by arches springing from clustered columns. The choir was approached by one step from the nave. The church was 66 ft. *long*, 42 ft. *broad*, and 31 ft. *high*. The tower—which contained four bells—was 65 ft. *high*.

The following extracts from the churchwardens' books are interesting :—

1510–11. To Sir William [priest] for playing atte organs iij q^u^ters, Vs.
To the same Sir William, for keeping of the organs the same half year, vj*s*. viij*d*.

Dr. Hopkins remarks that "three-quarters" and "one-half" amounted to the same, in time, according to the ancient scribe's method of calculation—but there were no Board Schools in those days.

1517. Payd on Seynt Marten's Day, for bred and drynke for the ſyngers, Vs.

No organ was placed in the old church after the Puritan "dissolution."

The cost of building the new church in 1795, was £5256, 17s. 1d.; the architect was **S. P. Cockerell.** Its form was an **oval,** with a recess at the east for the altar. The bell-turret was over the altar, at the east end. This new church contained several of the XVIth Century monuments preserved from the older building, and which are now to be seen in S. Helen's Church, Bishopsgate, close by, to which parish S. Martin's, Outwich, was united in 1874 when the church was finally demolished. Amongst these monuments may be mentioned those of John Oteswich and his wife, Alderman Richard Staper and the brasses of John Breux (rector in 1459), Nicholas Wotton (rector in 1483), and several other worthies. The church which was demolished in 1874 was small, by no means beautiful, and very badly arranged as regards seats. But it contained an organ erected by **G. P. England** in the west gallery in 1805, which **Mr. Henry Leffler** thus specifies:—

"Two setts of keys. Great, GG to F, short octaves; Swell to Fiddle G.
Great (6 stops)—Op. Diap., 55 pipes; Stop. Diap., 55; Prin., 55; 12th, 55; Sesquialtera and Cornet, IV ranks, 220; Trumpet, 55.
Swell (4 stops)—Op. Diap., 35 pipes; Stop. Diap., 35; Prin., 35; Hautboy, 35.

At F♯ the Swell joined the Great Stop. Diap. on a separate row of pallets to Double G, thus making a complete row of keys. There was an octave of pedal "pull-downs" acting on the keys with a shifting movement. The organ case was very plain and painted wainscot colour. The organ remained in this condition until the destruction of the church. The first organist (1805) was Miss England (a daughter of the builder [?]).

LXXVIII.—S. Martin, Pomary, was, according to **Stow,** a "small parish church" which stood on the east side of Ironmonger Lane. "It was called Pomary upon what occasion I certainly know not. It is supposed to be of **apples** growing where houses are now (1598) lately built; for myself have seen large void spaces there. Monuments in that church none to be accounted of." After the Great Fire the church was not rebuilt, and the parish was united to that of S. Olave, Jewry; but upon the destruction of that church in 1888, S. Martin, Pomary, was annexed to S. Margaret, Lothbury.

LXXIX.—S. Martin-in-the-Vintry stood at the corner of Queen Street and Upper Thames Street, where a portion of its old churchyard is yet (1908) to be seen. The church, which was destroyed in the Great Fire and not afterwards rebuilt, was, according to **Stow,** "newly built in 1399 by the executors of **Matthew Columbars,"** a French wine merchant. It was particularly rich in monuments, several of which had been erected in a still older building. Stow quotes the following epitaph of the time of Edward IV :—

> "As flowers in the field thus passeth life,
> Naked, then clothed, feeble in the end,
> It sheweth by **Robert Dalusse,** and Alison his wife,
> Christ them save from the power of the fiend."

After the Fire the parish was united to that of S. Michael, Paternoster Royal.

There were originally twelve City churches dedicated to the BLESSED VIRGIN MARY :—

(1) S. Mary, Abchurch (*still remaining*).
(2) S. Mary, Aldermanbury (*still remaining*).
(3) S. Mary, Aldermary (*still remaining*).
(4) S. Mary-at-Hill (*still remaining*).
(5) S. Mary, Bothaw (destroyed in the Great Fire).
(6) S. Mary, Colechurch (destroyed in the Great Fire).
(7) S. Mary-le-Bow (*still remaining*).
(8) S. Mary, Mounthaw (destroyed in the Great Fire).
(9) S. Mary, Somerset (destroyed in 1871. *The tower still remains*).
(10) S. Mary, Staining (destroyed in the Great Fire).
(11) S. Mary, Woodchurch Haw (destroyed in the Great Fire).
(12) S. Mary, Woolnoth (*still remaining*).

Of these, the six which still remain have all been described. It remains only to say a few words about each of the six which have been destroyed.

LXXX.—S. Mary Bothaw, was (according to **Stow**) a "proper parish church" by the river side to the south of Cannon Street, "adjoining a haw or yard wherein of old time boats were made, and landed from Downegate to be mended." There was a cloister adjoining the church, which in Stow's time contained many defaced tombs and monuments; but the armorial bearings of the dead still remained in the stained glass windows. After the Fire the parish was united to that of S. Swithin, London Stone. When **Allen** wrote in 1839, the eastern wall of the church still remained, with the arch of the east window, containing bricks of Roman manufacture.

LXXXI.—S. Mary Colechurch stood at the south end of Old Jewry, and was "named of one Cole that built it," according to **Stow,** but **Loftie** remarks that it "probably stood in that part of the market where coal or charcoal was sold." It was "built upon a wall above ground, so that men are forced to go to ascend thereunto by certain steps. I find no monuments of this church more than that Henry IV granted license to William Marshall and others to found a brotherhood of S. Katherine there, because **Thomas Beckett** and **S. Edmund** the archbishop were baptized there." After the Fire the parish was united to S. Mildred, Poultry, but when that church was destroyed in 1872, it was annexed to S. Margaret, Lothbury.

LXXXII.—S. Mary Mounthaw is called by Stow, "S. Mary de Monte Alto or Mounthaunt; this is a very small church, and at the first built to be a chapel for the house of the Mounthaunts," which adjoined the church on the west side of Old Fish Street Hill. After the Fire, the parish was united to that of S. Mary Somerset, but upon the destruction of that church in 1871, it was annexed to S. Nicholas Cole Abbey. There were remains of the church still existing in the churchyard when **Allen** wrote in 1839; he describes a shield of arms within a quartrefoil on the south wall, which belonged to the old church.

LXXXIII.—S. Mary Somerset (of which the tower alone remains) stood in Upper Thames Street at the south-east corner of Old Fish Street Hill. "Somerset" is a corruption of "Somers'-hithe"—a small landing place or hithe so-called from the owner's name *Somers.* **Stow** describes it as "a proper church but the monuments are all defaced." This old church (which according to **Hatton** dated back to 1345), had been repaired in 1624 only to be destroyed in the Great Fire forty-two years later, after which **Sir Christopher Wren** rebuilt it at a cost of £6579, 18s. 1½d., finishing it in 1695. The dimensions were: *Length*, 83 ft.; *breadth*, 36 ft.; *height*, 30 ft.; *height of tower and pinnacles*, 120 ft. In 1871, the body of the church was ruthlessly pulled down, and the parish united to S. Nicholas Cole Abbey. The interior of the church was extremely plain, with no pillars. **Mr. J. W. Billinghurst,** who visited the church on June 13th, 1855, found a very insignificant looking organ there, which he thus specifies:—

One set of keys from GG (no G♯) to F. Pedals to pull down the keys from CC to E, 2⅓ octaves.

Great (8 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Dulciana, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera.

Amongst the organists have been :—

In 1855, Mrs. Thomas Perry (morning).
Miss M. B. Williams (afternoon).

Mrs. Thomas Perry was sister to **Mr. Daniel Maskell,** a great enthusiast on organs and City churches generally. She afterwards became organist of the London Orphan Asylum, Watford. In 1866 the parish paid their organist a salary of £10 a year, or fifty shillings quarterly; probably less than the clergyman paid his housemaid.

LXXXIV.—S. Mary Staining stood at the north end of Staining Lane, where its churchyard still (1908) remains—an oasis of greenery amidst very dismal surroundings. "A small parish church," writes **Stow,** "being but newly built, there remains no monument worth the noting." After the Fire, the parish was united to that of S. Michael, Wood Street, but upon the destruction of that church in 1896 it was annexed to S. Alban's, Wood Street.

LXXXV.—S. Mary Woolchurch Haw stood next to the Stocks Market, the site of which is now partially covered by the Mansion House. "So-called," writes **Stow,** "of a beam placed in the churchyard, which was thereof called *Woolchurch Haw* of the weighing of wool there used; and to verify this, I find amongst the customs of London, written in French in the reign of Edward II, a chapter intituled *Les Customes de Woolchurch Haw*, wherein is set down what was there to be paid for every parcel of wool weighed. The church is reasonable fair and large, and was newly built by license granted in the twentieth year of Henry VI's reign, with condition to be built 15 ft. from the Stocks Market, for "sparing of light to the same stocks." The church contained a font "very curiously wrought, painted and gilded," and there was a porch at the west end. Destroyed in the Fire, the church was not afterwards rebuilt, and the parish was united to that of S. Mary Woolnoth. In digging the foundation of the Mansion House in April 1739, the foundation stone of S. Mary Woolchurch Haw bearing a Latin inscription was found. **Allen** gives a wood-cut of this stone on page 772 of Vol. III of his *History of London* (pub. 1839).

There were originally two City churches dedicated to S MARY MAGDALENE, whose Feast day comes upon July 22nd :—

(1) S. Mary Magdalene, Milk Street.
(2) S. Mary Magdalene, Old Fish Street.

LXXXVI.—*S.* Mary Magdalene, Milk Street, stood on the east side of that street towards the south end. **Stow** speaks of it in 1598 as "a small parish church which hath of late years been repaired," and gives the names of twelve important civic dignitaries who were buried there, with the dates of their decease. The church was not rebuilt after the Great Fire, when the parish was united to that of S. Lawrence, Jewry. The site of this church was, in the early part of the XIXth Century, covered by Honey Lane Market, with a market house standing on pillars with rooms over it, and a bell tower in the middle.

LXXXVII.—*S.* Mary Magdalene, Old Fish Street, was situated on the north side of Knightrider Street at the south-west corner of Old Change. Stow describes it as "a small church, having but few monuments." Founded about the year 1181, it had been extensively repaired in 1630, but being completely destroyed in the Great Fire, thirty-six years later, it was rebuilt by **Sir Christopher Wren,** who finished the work in 1685 at a cost of £4291, 12*s.* 9¼*d.* The following were the dimensions:—*Length*, 60 ft.; *breadth*, 48 ft.; *height*, 30 ft.; *height of tower*, 86 ft. The area of the rectangular ground plan was unbroken by columns, but there were galleries on the north and west sides. The west gallery contained a fine organ erected in 1786 by **Samuel Green,** the cost being defrayed by subscription; and on a large tablet fixed to the north wall were inscribed the names of those who had furnished the money for the organ. In 1857 the organ was rebuilt by **Messrs. Gray & Davison.**

The original specification of the organ has, unfortunately, not been preserved. It was probably of the usual Green type with Great and Choir keyboards down to FF, and with a short range Swell manual; but I am kindly informed by Messrs. Gray & Davison that their 1857 alterations, additions, etc., consisted of:—new horizontal bellows with double feeders, etc., new keyboards (CC to F for Great and Choir, and Tenor C to F for Swell); two octaves and a half of pedals (CCC to E) with Bourdon pipes, 16 ft. The new Swell consisted of the following 6 stops:—

Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; 15th, 2 ft.; Cornopean, 8 ft.

The Swell keys below Tenor C acted on the bass of the Choir organ. A Tenor C Dulciana was added to the Choir, and a new Trumpet was added to the Great. The 5 couplers were as follows:—Gt. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.; Ch. to Gt. sub-8ve. There were three com-

position pedals to the Great organ. The front pipes and case ornaments were re-gilded and varnished. The entire cost of these alterations, etc., amounted to £280 9*s.* 8*d.* Amongst the organists of the church may be mentioned :—

Miss Mary Hudson, died 1801.
Mr. J. S. Carter, 1865.
Mr. E. Smyth, 1881.
Mr. Douglas Stewart.

Mary Hudson was a daughter of Robert Hudson, Mus. B., Almoner of S. Paul's. She was buried in the crypt of the Cathedral.

The Rev. William Fitzherbert, M.A., Minor Canon of S. Paul's, was rector here from 1771 to 1797; he was the composer of a well-known Double Chant in F. The last rector was the **Rev. Edgar Hoskins,** M.A., sometime curate of S. Martin's, Salisbury, and afterwards, for many years, an assistant priest at All Saints', Margaret Street. He was the author of *The Treasury of Devotion,* a handbook largely used by Anglo-Catholic church-folk.

In December, 1886, the church was so seriously damaged by a fire that it could no longer be used. It was allowed to remain *in ruins for several years*, and was finally pulled down to save the expense of repairing it ! A writer in the *City Press* for 1890 thus describes the terrible scene of sacrilegious desolation :—" Three years ago this church fell again a victim to the flames, which completely gutted it, leaving only the four walls and the tower standing. *Bracken fern and weeds* are growing by the altar rails, and clustering round the pulpit wreck ; birds have made their nests in the cornices, while the gilt letters of the Decalogue on the chancel wall, where the altar picture [of the Ascension, painted by R. Browne, 1720] used to hang, are still to be made out. The large organ in the gallery seems to have suffered less in the general wreck, as its gilded pipes and case are still standing ; but its keys, on which the rain and the snow have fallen for three years, are as dead as the church itself. Memorial tablets to the departed, placed years ago by loving hands, are rotting on the walls, amongst them the following one, which is worthy of a better resting-place :—'Sacred to the memory of **the Rev. Richard Harris Barham,** B.A., for eighteen years rector of the united parishes of S. Gregory and S. Mary Magdalene, and late of S. Augustine and S. Faith's, who died June 17th, 1845, aged 57 years. Also to the memory of Caroline, wife of the above, who died July 9th, 1851, aged 57 years.'" Barham was author of the **Ingoldsby Legends.** There was also an ancient brass

near the font which had escaped the flames of 1666—twc hundred and twenty years before the final conflagration—it bore the date 1558, and represented one **Thomas Berry** in a livery gown with some verses ending :—

> "How small so ever the Gift shall bee,
> Thank God for him who gave it thee;
> XII penie loaves to XII poor foulkes
> Give, every Sabbath Day for aye."

The parishes of S. Mary Magdalene and S. Gregory were united after the 1886 fire to S. Martin, Ludgate. The last organist of S. Mary Magdalene was **Mr. Douglas Stewart.**

CHURCHES DEDICATED TO S. MATTHEW, S. MICHAEL, S. MILDRED AND S. NICHOLAS.

THERE was only one City church dedicated to S. MATTHEW, Apostle and Evangelist, whose Feast Day falls on Sept. 21st. This was:

LXXXVIII.—*S.* Matthew, Friday Street, which stood on the west side thereof at the north end, close to Cheapside. It is uncertain who was the founder of the church, but the living was in the gift of the Abbot and Convent of Westminster in 1322. In the reign of Edward VI the patronage was transferred to the Bishop of London. The old church was destroyed in the Great Fire of 1666, and the building which replaced it has been described as one of the humblest of **Sir Christopher Wren's** productions. Its extremely plain exterior of red brick was nearly concealed by the adjacent houses, and its interior was even less interesting in character; the dimensions were *length*, 60 ft., *breadth*, 33 ft., *height*, 31 ft., *height of tower*, 74 ft. The cost of rebuilding was £2381, 8s. 2d., and it was opened for service on Nov. 29th, 1685. The East end was the only redeeming feature of the building; this was built of stone, the rest of the church being constructed of brick. Over the altar were six large circular-headed windows surmounted on the exterior elevation by a boldly designed cornice and balustrade of rather dignified design. The altar piece below the six windows displayed excellent specimens of oak carving. **Sir Hugh Myddleton** (designer and constructor of the **New River**) served the office of churchwarden in 1598, 1599 and 1600; several of his children were baptized in the old church, and he himself was buried in the churchyard in December, 1631.

The organ was built in 1762 by **George England. Mr. Henry Leffler** gives the specification as he saw the organ in 1800:—

"3 setts of keys from GG, short octaves to E. Swell from Middle C to E.

Great (7 stops)—Op. Diap., 54 pipes; Stop. Diap., 54; Prin., 54; 12th, 54; 15th, 54; Sesquialtera, IV ranks, 216; Cornet [from Middle C], V ranks, 145.

Swell (5 stops)—Op. Diap., 29 pipes; Stop. Diap., 29; Prin., 29; Trumpet, 29; Hautboy, 29.

Choir (4 stops)—Stop. Diap., 54 pipes; Flute, 54; 15th, 54; Vox Humana, 54.

Dr. Hopkins, in the first Edition of his *Organ Book* (1855) states that he was informed that in 1790, a pedal board of two octaves' range from CCC upwards was attached to this organ under the direction of the Rev. Mr. Latrobe, and that there was a complete set of Pedal Stopped Diapason pipes of 16 ft. tone.

In November, 1862, the organ was "overhauled and repaired" by **Messrs. J. W. Walker & Sons,** who made the following alterations:—The compass of the Great and Choir organs was made CC to F, 54 notes; a new Swell of 9 stops to Tenor C (but "prepared" to CC) was added; three new keyboards; three new composition pedals to the Great organ; three new couplers; and a new pedal organ were also supplied. The organ remained in the able hands of Messrs. J. W. Walker & Sons until the demolition of the church, when it was removed and re-erected in **S. James's Church, Forest Gate, E.**

Amongst the organists may be mentioned:—

1767. Mr. Martin Reynoldson. (Salary £20.)
1864. Mrs. Andrews.

When the church was needlessly destroyed in 1881 its parish was united to that of S. Vedast, Foster Lane.

There were originally seven City churches dedicated to S. MICHAEL THE ARCHANGEL, viz.:—

(1) S. Michael, Bassishaw, (destroyed in 1894).
(2) S. Michael, Cornhill, *still remaining.*
(3) S. Michael, Crooked Lane, (destroyed in 1831).
(4) S. Michael-le-Querne, (destroyed in the Great Fire of 1666).
(5) S. Michael, Paternoster Royal, *still remaining.*
(6) S. Michael, Queenhithe, (destroyed in 1876).
(7) S. Michael, Wood Street, (destroyed in 1896).

Of these seven churches, the dedication does not appear in any case to extend to "All Angels" as well as S. Michael. S. Michael, Cornhill; S. Michael, Queenhithe; and S. Michael, Wood Street, have already been described.

LXXXIX.—S. Michael Bassishaw stood on the west side of Basinghall Street, slightly to the north of the Guildhall Library. The original church dated back to 1140. **Stow** speaks of it as "a proper church, lately (1598) re-edified or new-built." Repaired by the parishioners in 1630, it was completely destroyed 36 years later by the Great Fire. "Bassishaw" is a corruption of **Basingshall** or **Basings'-haugh,** anciently the principal house in the street, and the residence of the Basings, one of the most important families

in the City in mediæval times. Originally founded in the middle of the XIIth Century, the living was in the gift of the Priors and Canons of S. Bartholomew the Great, Smithfield; but in the XVth Century it passed into the hands of the Dean and Chapter of S. Paul's. Rebuilt by **Sir Christopher Wren** after the Great Fire at a cost of £2822, 17s. 1d. (which did not include the steeple, added afterwards), the church was 70 ft. *long*, 50 ft. *wide*, 40 ft. *high*. The tower (of which the lower part was a remnant of the ancient building) was 75 ft. *high;* this was surmounted by a two-storied lantern and spire 65 ft. high: *total altitude*, 140 ft. The interior was a remarkably effective one. In 1893 S. Michael Bassishaw was closed, and soon after needlessly destroyed. Its parish was united with that of S. Lawrence Jewry. The original organ, which (enclosed in a mahogany case of mean appearance) stood in the west gallery was built by **Griffin.** According to **Mr. Henry Leffler** (writing in 1800) it had:—

2 setts of keys; Great from GG to E, Swell from to E,

Choir organ bass only from GG to Middle C.

Great (9 stops)—Op. Diap., 54 pipes; Stop. Diap., 54; Prin., 54; 12th, 54; 15th, 54; Tierce, 54; Sesquialtera, III ranks, 162;

Cornet from V ranks, 145; Trumpet, 54.

Swell (Treble only; 5 stops)—Op. Diap., 29 pipes; Stop Diap., 29; Prin., 29; Trumpet, 29; Hautboy, 29.

Choir (Bass only; 2 stops)—Stop. Diap., 25 pipes; Prin, 25.

A tolerably good organ."

In 1860 a new organ by **South** was erected at the west end of the church.

Amongst the organists may be mentioned:—

Mr. John Raymond (Salary £25). 1800.
Sydney Naylor, ——.
Miss Carder, 1864.
Dr. J. C. Tiley, 1864–1879.
Alfred Whittingham, 1879 to end.

In July, 1865, Mr. Alfred Hard was appointed "teacher of congregational singing;" he holding a similar appointment at S. Magnus, London Bridge. **Dr. Joseph Crispin Tiley,** graduated Mus.B. in 1866, and Mus.D. in 1874 at Oxford. He was a somewhat voluminous composer, but not much of his music has been published. A few organ pieces of his appeared in the *Organists' Quarterly Journal*, 1882–84.

XC.—S. Michael, Crooked Lane—which was pulled down in 1831 in order to make room for the new approaches

to London Bridge—stood on the east side of S. Michael's Lane at the corner of Crooked Lane. **Stow** remarks that it "was sometime but a small and homely thing, standing upon part of that ground wherein now (1598) standeth the parsonage house." **William de Burgo** gave two messuages in Candlewick Street (now Cannon Street) in 1317. **Sir William Walworth**—who arrested the rebel **Wat Tyler**—was a great benefactor to S. Michael's. He built a new choir, and side chapels, and (by uniting several chantries in the church) he founded also a college consisting of a master and nine priests. He was buried in the "north chapel by the choir" in 1385. An epitaph which was inscribed on the tomb of **John Shrow,** 1487, is worth reproduction :—

> "Farewell, my friends, the tide abideth no man,
> I am departed hence, and so shall ye.
> But in this passage the best song that I can
> Is *requiem æternam*, now Jesus grant it me,
> When I have ended all mine adversitie,
> Grant me in Paradise to have a mansion,
> That sheddest Thy Blood for my redemption."

Destroyed in the Great Fire, S. Michael's was rebuilt by **Sir Christopher Wren** in 1688 at a cost of £4541, 5s. 11d. Its dimensions were *length*, 78 ft. ; *breadth*, 46 ft. ; *height*, 32 ft. At the west end, a tower and spire rose to the height of 100 ft. The west gallery contained an organ (erected subsequent to 1732) of which Mr. Henry Leffler gives no account. S. Michael's Lane was corrupted into "Miles' Lane," a name which has survived to this day in connection with the well-known tune to the popular hymn "All hail the power of Jesu's Name" :—

"Miles' Lane Tune."

This was the composition of **William Shrubsole** (1760–1806) who was dismissed in 1783 from his post of organist at Bangor Cathedral "for frequenting conventicles." He appears to have named his tune after the Dissenting Meeting House which in his time stood in Miles' Lane. "Meeting-House Yard" survives to this day (1908) ; but all traces of any place of worship have long since been removed. The hymn-tune alone remains, and is likely to remain as a souvenir of the spot.

XCI.—S. Michael-le-Querne, *i.e., at the corn*, "so-called," writes **Stow,** "because in place there of was a corn market, stretching by west to the shambles," was more

correctly styled in mediæval times "S. Michael ad Bladum." It stood at the east end of Paternoster Row, slightly west of Foster Lane on the north, and Old Change on the south. The earliest account we have of S. Michael-le-Querne is in 1311, but the first rector **Thomas Newton** was not instituted until 1430; he died in 1464 and was buried in the choir. At the east end of the former building stood the **Old Cross in Westcheap** which was removed in 1320, to make room for an enlargement of the church. **Allen** in his *History of London*, Vol. iii., p. 576, gives an engraving from an original survey by **R. Tresswell** (1585) which shows S. Michael-le-Querne standing at the end of Paternoster Row, at the beginning of Cheapside. The church consisted of a nave and choir only (with no side aisles), and a western tower—its extreme length from east to west appears to have been nearly 60 ft. **John Leland** the famous antiquary was buried here in April, 1552; but his monument perished in the Great Fire. The church not being rebuilt, its site was utilized for widening Cheapside, and the parish was united to that of S. Vedast, Foster Lane.

XCII.—S. Michael, Paternoster Royal, is happily still to be found in its ancient position on the east side of College Hill. It derives its curious double name from the ancient name "Paternoster Lane," which ran close to it, and from its nearness to a large residence called **Tower Royal,** which in its time was inhabited by King Stephen and other royal people. Mention is made of the rectory as early as 1285, when **Hugh de Derby** was instituted, but the church was rebuilt in 1410 by **Sir Richard Whittington,** the famous Lord Mayor, who made it collegiate in the names of the Holy Spirit and S. Mary, the establishment to consist of a Master, who received a salary of 10 marks (besides "the accustomed rights and profits of the church"), four fellows at 11 marks each, a chief clerk at 8 marks, a certain number of other (secondary) clerks at 7½ marks each, and choristers at 5 marks each. "But" (remarks **Allen**), "the extensive charity and numerous acts of benevolence of the worthy **Sir Richard Whittington** could not, however, secure an undisturbed repose to his ashes; for, in the reign of Edward VI, the incumbent of the parish, **Thomas Mountain,** a wicked and rapacious priest, imagining that Whittington's beautiful monument was a repository of something more valuable than his mortal remains, caused it to be broken open, but finding no buried treasure, robbed the body of its leaden covering, and recommitted it to the tomb." When Queen Mary had succeeded to the throne, and the ancient Faith was for a time

restored, this sacriligious Protestant parson was ejected from the living, and the body of Whittington was again covered in lead and honourably interred, his monument being reverently restored. The old church being destroyed in the Great Fire, the present structure was erected in its stead, and made parochial for this and the adjoining parish of S. Martin Vintry, the church of which was not rebuilt. **Edward Strong** (Wren's master-mason) was the builder, under the superintendence of Sir Christopher himself. Its ground plan is rectangular, with a tower of two stories comprehended within the general area. The dimensions are: *Length*, 86 ft.; *breadth*, 48 ft.; *height*, 40 ft.; *height of tower*, 90 ft. The cost of rebuilding was £7455, 7s. 0d. The body of the church was finished in 1694, but the steeple—of very elegant design—was not added until 1713. The altar piece (which is very fine) is the work of **Grinling Gibbons,** over which is hung a picture by **William Hilton,** R.A., representing S. Mary Magdalene anointing the feet of Our Saviour—this was presented to the church in 1820 by the directors of the British Institution. A font was presented to the church in 1700 by **Abraham Jordan** (the organ builder?); but this was replaced by a new one in memory of Alderman Conder (died 1865) when the church was restored in 1866 by **William Butterfield.**

The organ (according to **Mr. Henry Leffler**) was built originally by **Renatus Harris** for the Palace, Whitehall, and was presented by King William III in 1691 to the Church of S. Anne's, Soho. It was removed to S. Michael's in 1780 by **Gray,** who enlarged it to the following specification:—

"3 setts of keys from GG, short octaves to F, Swell from F

Great (7 stops)—Op. Diap., 55 pipes; Stop. Diap., 55; Prin., 55; 12th, 55; Sesquialtera, III ranks, 160; Cornet [from Middle C upwards], IV ranks, 120; Trumpet, 55.

Swell (4 stops)—Op. Diap., 37 pipes; Stop. Diap., 37; Prin., 37; Trumpet, 37.

Choir (4 stops)—Stop. Diap., 55 pipes; Flute, 55; 15th, 55; Cremona, 55.

In 1866, when the church was "restored" by **William Butterfield,** this instrument was removed from the west gallery by **Messrs. Gray & Davison** and rebuilt by them on the floor in the north-west corner of the church. In 1893 it was removed, and the organ from All Hallows-the-Great (which church was destroyed in that year) took its place. This instrument, which was played upon by **Dr. Boyce** when he became organist of All Hallows in 1749, has already been described under All Hallows. Rebuilt by **Messrs. Hunter & Sons,** of Clapham in 1893, the specification at present (1908) runs thus:—

2 sets of keys—*Manuals*, CC to g^3; *Pedals*, CCC to F.

Great (8 stops)—Op. Diap., 8 ft.; Viol d'amour, 8 ft.; Dulciana, 8 ft.; Stop. Diap., 8 ft. tone; Gamba, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; 15th, 2 ft.

Swell (9 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Lieblich Gedact, 8 ft.; Gamba, 8 ft.; Voix Célestes, 8 ft.; Prin., 4 ft.; Mixture, III ranks; Cornopean, 8 ft.; Oboe, 8 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.

Couplers (5)—Gt. to Ped.; Sw. to Ped.; Sw. to Gt.; Sw. 8ve; Sw. sub-8ve.

Accessories—Tremulant to Sw.; 3 comp. pistons to Gt.; 3 ditto to Sw.; ped. for Full Gt.; reversible ped. for Gt. to Ped.

The action is pneumatic throughout, but rather slow; the organ is still blown by hand.

Amongst the organists have been :—

H. Simmons, 1880.
Charles J. Champion, 1894–1899.
S. W. L. Moore, 1899 ——.
Rev. Mr. Durham, 1907.
Herbert Wiseman, M.A., 1908.

I am indebted to the present able organist, **Mr. Herbert Wiseman,** for much of the preceding information.

There were two city churches dedicated to S. MILDRED, daughter of Merivaldus, Prince of West Mercia, and niece to Penda, King of Mercia, who, having devoted herself to a religious life, retired to a convent in France, from whence she returned, accompanied by seventy virgins, and founded a nunnery in the Isle of Thanet, of which she died abbess in A.D. 676. These churches were :—

(1) S. Mildred, Bread Street (*still remaining*).
(2) S. Mildred, Poultry (destroyed in 1872).

XCIII.—S. Mildred, Bread Street, is situated a little to the south of Cannon Street, having its west front on the eastern side of Bread Street. Originally founded about A.D. 1300, the old church had its stone spire struck by lightning on Sept. 5th, 1559, and in consequence the spire was taken down to save the expense of rebuilding. Repaired and beautified in 1628 (the north wall being then rebuilt), this old church was destroyed in the Great Fire, after which it was re-built by **Sir Christopher Wren** and finished and opened March 23rd, 1683, at a cost of £3704, 13s. 6½d. Its dimensions are :—*Length*, 62 ft., *breadth*, 36 ft., *height*, 40 ft. [to the top of the dome, 52 ft.], *height of steeple*, 140 ft. The only portions of the old building which still remain are the walls which support the present floor. The interior is decidedly elegant in style, the dome being a most effective feature. The carvings about the altar and pulpit are said to be by **Grinling Gibbons.** The sounding-board above the pulpit is perhaps the finest in the City. The poet **Shelley**

was married to Mary Godwin in this church on Dec. 30th, 1816. The font-cover is said to have escaped destruction in the Great Fire. The organ is, happily, still in the west gallery. **Allen,** in his *History of London*, 1839 (Vol. III, p. 170), states that this organ was erected in 1717. Yet in *New Remarks of London* (collected by the Company of Parish Clerks, and published in 1732) we read that there was then "no organ" in the church. **Mr. Henry Leffler,** however, states that it was built by **Griffin** in 1744, and gives the specification as follows :—

"Two setts of keys, short octaves from GG to D—Swell to Fiddle G.

Great (9 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Prin., 52; 12th, 52; 15th, 52; Furniture, II ranks [*should be named Sesquialtera*], 104; Sesquialtera Bass, IV ranks [BD], 75; Cornet Treble, IV ranks [C], 108; Trumpet [*very fine*], 52.

Swell and Choir [on the same manual]:—

Swell (4 stops)—Op. Diap., 32 pipes; German Flute, 32; Cornet, II ranks, 64; Trumpet, 32.

Choir (5 stops)—Op. Diap., 20 pipes; Stop. Diap., 20 [*both these stops have their basses up to F♯ in the Tenor borrowed "by communication" from the Gt. organ*]; Flute [*up to tenor F♯*), 20; Flute [*treble*], 32 pipes; Cremona [*from Middle C*], 27 pipes.

Since 1823, the organ has been entrusted to the able hands of **Messrs. Gray & Davison,** and at present the specification stands as follows :—

Great (8 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; Flute, 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Piccolo, 2 ft.; Trumpet, 8 ft.

Swell (7 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft. tone; Prin., 4 ft.; 15th, 2 ft.; Dble. Diap., 16 ft.; Oboe, 8 ft.; Trumpet, 8 ft.

Choir (6 stops)—Stop. Diap., 8 ft. tone; Gamba, 8 ft.; Dulciana, 8 ft.; Prin., 4 ft.; Flute, 4 ft.; Cremona, 8 ft.

Pedal (1 stop)—Bourdon, 16 ft. tone.

Couplers (4)—Gt. to Ped.; Ch. to Ped.; Sw. to Gt.; Sw. to Ch.

Accessories—Tremulant to Sw.; 3 comp. peds. to Gt.

Compass—*Manuals*, CC to F; *Pedals* (*R.C.O. pattern*), CCC to F.

This organ is said to contain all the pipes which were put into it in 1744. Amongst the organists may be mentioned :—

Mr. Richard Hussey, 1744.
Mr. R. Hudson. 1800–1830.
Mr. Rolfe, 1830–1870.
Mr. Rolfe (nephew of preceding), 1870–1900.
Mr. J. H. Ruston, 1900–1903.
Mr. Henry Tolhurst, 1903–.

I am indebted to the present able organist, **Mr. Tolhurst,** for much of the foregoing information.

XCIV. S. Mildred, Poultry, stood on the north side thereof, and was destroyed when that street was widened in 1872. It was of ancient foundation, for we find **John de Asswel** presented to the rectory in 1325. In 1457, the church was rebuilt on arches over the stream Walbrook,

which flowed beneath the floor of the choir. In 1626 the church was repaired at a cost of £183, and forty years later it was destroyed in the Great Fire. In this old church was buried, in 1580, **Thomas Tusser,** a former chorister of the Collegiate Chapel in Wallingford Castle, and author of *Five Hundred Good Pointes of Husbandrie*, with the following epitaph :—

> "Here **Thomas Tusser,** clad in earth, doth lie,
> That sometime made the Poyntes of Husbandrie ;
> By him then learne thou maist, here learne we must,
> When all is done, we sleepe and turn to dust,
> And yet through Christ to Heaven we hope to go,
> Who reades his bookes shall find his faith was so."

The church was rebuilt by **Sir Christopher Wren,** and finished in 1676, at a cost of £4654, 9*s.* 7¾*d* : its dimensions were—*length*, 56 ft.; *breadth*, 42 ft.; *height*, 36 ft.; *height* of tower, 75 ft. The exterior was plain, and the interior (which was merely a simple room with a flat ceiling coved at the sides), was even plainer still. The latter was considerably marred by the appearance of a solitary pillar which supported the unengaged angle of the tower, which (comprehended with the general ground plan) was built on architraves erected on the capital of this pillar, and entering the walls of the church over pilasters. The Chancel, however (which was paved with Purbeck stone and black marble), was a step higher than the floor of the rest of the church ; this raising may have been necessitated by the course of the Walbrook stream which flowed beneath the pavement. The tower contained two bells. The fine pulpit, altar, font, sanctuary chairs, communion plate, and one bell, together with much of the valuable oak carvings about the church, were presented to **S. Paul's, Central Street, S. Luke's,** a new church built and endowed out of the £50,200 realized by the sale of S. Mildred's. S. Mildred's parish was annexed to S. Olave, Jewry, in 1872, but when that church was destroyed in 1888, it was then united to S. Margaret, Lothbury. The organ, which stood in the west gallery, was built by **George England. Mr. Henry Leffler** thus specifies it in 1800 :—

> "Two setts of keys—GG short octaves to E ; Swell to Fiddle G.
> **Great**—(11 stops)—Op. Diap, 54 pipes ; Stop. Diap., 54 ; Dulciana [to Tenor C], 48 ; Prin., 54 ; Flute, 54 ; 12th, 54 ; 15th, 54 ; Sesquialtera, IV ranks, 216 ; Trumpet, 54 [*draws in halves*] ; Vox Humana [*to FF*], 48 ; Cornet [*to C*], V ranks, 145.
> **Swell and Choir** [on the same manual] :—
> **Swell** [Treble only] (7 stops)—Op. Diap., 34 pipes ; Stop. Diap., 34 ; Prin., 34 ; Flute, 34 ; Cornet, III ranks, 102 ; Trumpet, 34 ; Hautboy, 34.
> **Choir** [Bass only] (2 stops)—Stop. Diap., 20 pipes ; Prin., 20.
> *This organ speaks well, but has a very bad touch.*"

Mr. J. W. Billinghurst (the last vestry clerk of S. Mildred's) states that **Walker** effected some alterations in 1849, which resulted in the reduction of the manual compass from CC to E, and the addition of a pedal board of 1½ octaves, CC to F, with Bourdon pipes attached, as well as of two couplers (Sw. to Gt., and Gt. to Ped.), and three composition pedals to the Great organ. Otherwise the specification (including the two Cornet stops) remained untouched. The same writer remarked that the organ was "a poor instrument, with *a very monumental unsightly case.* The Vox Humana on the Great reminds one forcibly of a *hurdy-gurdy.*" Upon the demolition of the church in 1872, the organ was removed to High Cross Chapel, Tottenham, when it was rebuilt and modernized. Amongst the organists may be mentioned :—

Miss Linton (elected Nov. 12th, 1792, Salary £20).
Mrs. A. Pawsey, 1865–1869,

The Rev. Charles Wheatley, author of *A Rational Illustration of the Common Prayer*, who died May 13th, 1742, was at one time lecturer of S. Mildred's.

S. NICHOLAS was born at Patara, a city of Lycia, and was afterwards—in the time of Constantine the Great—made Bishop of Myra : he was remarkable for his great charity. He died in 343, and his Feast-day falls upon December 6th. There were originally three City churches dedicated to S. Nicholas :—

(1) S. Nicholas Acon (destroyed in the Great Fire).
(2) S. Nicholas Cole-Abbey, *still remaining.*
(3) S. Nicholas Olave (destroyed in the Great Fire).

XCV.—S. Nicholas Acon anciently stood on the west side of Nicholas Lane, a narrow turning out of Lombard Street, connecting it with Cannon Street. A portion of its churchyard still marks the desecrated site. **Stow** remarks that Acon was sometimes spelt "Hacon"; but offers no explanation of its derivation ; he tells us that the church was "repaired and embattled" in 1520 by **Sir John Bridges,** Lord Mayor. Utterly destroyed in the Great Fire, the church was not rebuilt, its parish being united with that of S. Edmund the King, Lombard Street.

XCVI.—S. Nicholas, Cole-Abbey, has its south side in Queen Victoria Street, and its north side in Knightrider Street. **Stow** (writing in 1598) describes it as "a proper church, somewhat ancient, as appeareth by the ways raised thereabout, so that men are forced to descend into the body

of the church." He speaks of it as "Cold Abbey," and also states that it has been called by some "Golden Abbey," by others "Gold Abbey" and "Cold Bey," but he adds further, "I could never learn the cause why it should be so called, and therefore I let it pass." **Mr. Loftie** thinks that the right name is "Colby" who may have been either a founder or restorer. The steeple and south aisle were rebuilt in 1377, and the old building was further renovated in 1397, 1626, 1628, and 1630. It was entirely destroyed in the Great Fire, and rebuilt in 1677 from the designs of **Sir Christopher Wren,** at a cost of £5500, its dimensions being: *length*, 63 ft.; *breadth*, 43 ft.; *height*, 36 ft.; *height* of steeple, about 135 ft. It was the first church entirely rebuilt and completed after the Fire. The interior of the church is somewhat plain. In 1874 a restoration on modern lines was effected. The organ (originally erected in 1824, and opened on June 13th of that year) was built (or rebuilt) by **Bunting.** I am informed by Messrs. Henry Speechly & Son that "it was a one manual instrument of 8 stops, with 18 notes of Pedal Bourdon enclosed in a panelled deal case. It was absolutely worn out, and on its arrival at the organ factory, it was broken up, and its metal pipes re-cast." It was replaced in its original position in the west gallery by a new two manual instrument built in 1881 by **Messrs. Henry Speechley & Son,** and opened that year by **Sir George Martin.** In 1890, Messrs. Speechly reconstructed the organ into a three manual instrument by the addition of an eight stop Choir organ on tubular-pneumatic system. This improvement, together with necessary alterations and additional stops to the pedal organ, was effected at a cost of about £300. The present specification is as follows :—

Great (8 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Hohl Flute, 8 ft.; Claribel Flute, 8 ft.; Flute Harm., 4 ft.; 8ve, 4 ft.; 15th, 2 ft.; Tromba, 8 ft.

Swell (8 stops)—Dble. Diap., 16 ft.; Op Diap., 8 ft.; Viol d'Amour, 8 ft.; Prin., 4 ft.; Flageolet, 2 ft.; Mixture [15, 19, 22], various; Cornopean, 8 ft.; Oboe, 8 ft.

Choir (8 stops) [*in a swell box*]—Salicional, 8 ft.; Dulciana, 8 ft.; Lieblich Gedact (*metal throughout*), 8 ft.; Gemshorn, 4 ft.; Wald Flute (*open throughout*), 4 ft.; Piccolo Harm., 2 ft.; Clarinet, 8 ft.; Orchestral Oboe, 8 ft.

Pedal (2 stops)—Op. Diap., 16 ft.; Violone, 16 ft.

Couplers (7)—Sw. to Gt.; Gt. super-8ve; Sw. to Ch.; Ch. to Gt. sub-8ve; Sw. to Ped.; Gt. to Ped.; Ch. to Ped.

Accessories—Tremulant to Sw.; 3 comp. peds. to Gt.; 3 ditto to Sw.; Gt. to Ped. by double-acting ped.

The Clarinet and Orchestral Oboe Ch. stops are enclosed in a separate Venetian swell box. Radiating and concave ped. board. The Ch. organ is placed in the south-west gallery, about 50 ft. from the rest of the organ.

Amongst the organists of S. Nicholas, Cole Abbey, have been :—

Mr. S. Walford, 1879.
Mr. Norris.
Mr. Herbert Hodge.

S. Nicholas, Cole Abbey, is one of the few city churches possessing a choir of men and women, most of whom are paid. The choral services are therefore of a high standard of excellence. I am indebted to my friend, **Mr. Herbert Hodge,** the present accomplished organist, for much of the foregoing information.

XCVII.—S. Nicholas Olave, anciently stood on the west side of Bread Street Hill. **Mr. A. E. Daniell** remarks that "the name **Olave,** which is another form of *Olaf*, may very possibly be derived from some benefaction of Danish origin." **Stow** speaks of it as "a convenient church" with a number of interesting monuments and brasses. Amongst the last-named was one in memory of **William Blitheman, Mus. B., Cantab.,** organist of the Chapel Royal, who died on Whitsun Day, 1591. The following was his epitaph :—

"Here Blitheman lyes, a worthy wight,
Who feared God above;
A friend to all, a foe to none,
Whom rich and poor did love.

Of Princes' Chappell, gentleman,
Unto his dying day,
Whom all tooke great delight to heare
Him on the organs play.

Whose passing skill in musicke's art
A scholler left behind;
John Bull (by name), his master's veine
Expressing in each kind.

But nothing here continues long,
Nor resting-place can have;
His soul departed hence to Heaven,
His body here in grave."

William Blitheman was master of the choristers of Christ Church, Oxford, in 1564. He took his degree at Cambridge in 1586, and was succeeded in his appointment at the Chapel Royal by his pupil, Dr. John Bull. The following compositions of his exist in **MS.** at the British Museum :—Motet, (*a 4 voc*) "Iu pace si dedero"; Motet (*a 4 voc*), "Gloria, laus et honor (two settings). An organ piece by him is printed in the Appendix to Hawkins' *History of Music*, and there are other compositions of his to be met with in the Mulliner MS., Queen Elizabeth's *Virginal Book*, etc.

From a XVIIth Century Parish Book belonging to S. Nicholas Olave, the following musical entries are taken:—

1532, Dec. 6th. The chanters were paid two shillings for their ale, bread and wine on the anniversary of S. Nicholas.

1535. Paid the organist 3s. 4d. for six months' exertions at the organ.

1544. Paid **William How,** organist, 40s. for a year's duty [A most rapid advance, compared with the 6s. 8d. *per annum* of the preceding entry].

1543. Paid to **Mr. Reynolds** and his company for their pains in the Lent Season for anthems, 2s.

CHURCHES DEDICATED TO S. OLAVE, S. PANCRAS, S. PETER, S. STEPHEN, S. THOMAS, AND THE HOLY TRINITY.

S. **OLAVE** was a Norwegian king who lived in the XIth Century. He was a son of the King Olaf immortalized in Longfellow's poem, and was canonized on account of his zealous promulgation of Christianity amongst his subjects.

There were three City churches dedicated to this Saint :—

(1) S. Olave, Hart Street, *still remaining*.
(2) S. Olave, Jewry (destroyed in 1888).
(3) S. Olave, Silver Street (destroyed in the Great Fire).

XCVIII.—S. Olave, Hart Street, is still (1908) happily to be found in its ancient situation at the corner of Hart Street and Seething Lane, close to the Fenchurch Street terminus of the London, Tilbury and Southend Railway. It escaped the Great Fire, but that the present building is by no means the first church erected upon this spot can be proved at once by the style of its architecture, which is XVth Century Perpendicular. The vaults beneath the church show that the foundation walls are of rubble work, consisting of pieces of unhewn stone and chalk cemented together with mortar. The earliest allusion to the church and parish dates back to 1319; when the rector, **William de Samford,** entered into an agreement with the brethren of the neighbouring monastery of the **Crutched Friars**—the name of which is still retained by one of the streets adjoining the church. A century ago, the plan of the church closely resembled that of S. Alban's, Wood Street, viz., a nave and aisles with the tower occupying the western end of the south aisle, and a rectory house at the western end of the north aisle. The base of the tower was opened into the church in 1863 and formed into a well-appointed baptistery. The tower contains six bells, to ring in peal. The pillars between nave and aisles are of Purbeck marble. At the restoration in 1871, carried out by **Sir Arthur W. Blomfield,** under the direction of the Rev. A. Povah, the church was re-seated in the modern manner and re-opened on

Ascension Day of that year. The vestry is attached to the eastern end of the south aisle. The dimensions of the church are:—*Length*, 54 ft.; *breadth*, 54 ft.; *height*, 31 ft.; *height of steeple*, 135 ft. There are many interesting monuments, amongst which may be named:—Sir Richard Haddon, Lord Mayor in 1506 and 1512; Sir John Radcliffe, 1568; Dr. William Turner, author of the first English *Herbal*, 1568; Andrew Bayning, 1610; Paul Bayning, 1616; Sir Andrew Riccard, 1672; and last (but by no means the least) **Samuel Pepys** (the Diarist) and his wife Elizabeth, 1703. There are also sixteen monuments (of no special interest), which were removed to S. Olave's from All Hallows' Staining when that church was destroyed in 1870. Some of the carved work from All Hallows' is worth seeing, however; as well as the magnificently carved pulpit (ascribed to **Gibbons**), which was brought from S. Benet, Gracechurch Street, during its unhappy demolition in 1868. In the churchyard were buried vast numbers of those who died in the plague of 1665—the year before the Great Fire. The organ still occupies its original position in the west gallery. It was built by **Samuel Green** in 1781, and is thus specified by **Mr. Henry Leffler** writing in 1801:—

"3 setts of keys, GG to E, long octaves. Swell from C fa ut (Tenor C).
Great (10 stops)—Op. Diap. [No. 1], 57 pipes; Op. Diap. [No. 2], 57; Stop. Diap., 57; Prin., 57; 12th, 57; 15th, 57; Sesquialtera, III ranks, 171; Mixture, II ranks, 114; Cornet [from Middle C], IV ranks, 116; Trumpet, 57.
Swell (6 stops)—Op. Diap., 41 pipes; Stop. Diap., 41; Prin., 41; Cornet, III ranks, 123; Trumpet, 41; Hautboy, 41.
Choir (5 stops)—Stop. Diap., 57 pipes; Prin., 57; 15th, 57; Vox Humana, 57; Bassoon, 57.

The organ was improved in 1860, and rebuilt by **Messrs. J. W. Walker & Sons** when the church was restored in 1871. The same eminent firm entirely renewed the action in 1906. The specification stands thus at present (1908):—

Three sets of keys, Great and Choir, GG to E. Swell Tenor C to E, with the exception of the Stop. Diap. added to the lower octave in 1906, and connected by means of a separate composition pedal. Concave and parallel pedals: two octaves from CC.
Great (10 stops)—Op. Diap., No. 1, 8 ft.; Op. Diap., No. 2, 8 ft.; Stop. Diap., 8 ft.; Clarabella [from Middle C only], 8 ft.; Prin., 4 ft.; 12th, 2⅔ ft.; 15th, 2 ft.; Sesquialtera, III ranks; Mixture, II ranks; Trumpet, 8 ft.
Swell (6 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Prin., 4 ft.; Cornet, III ranks; Oboe, 8 ft.; Trumpet, 8 ft.
Choir (5 stops)—Stop. Diap., 8 ft.; Dulciana [from Tenor C only], Prin., 4 ft.; 15th, 2 ft.; Cremona [from Middle G only], 8 ft.
Pedal (1 stop)—Op. Diap., 16 ft.
Couplers (3)—Sw. to Gt.: Gt. to Ped.; Ch. to Ped.
Accessories—3 comp. peds. to Gt.; 3 ditto to Sw.

A very conservative rebuild!

Amongst the organists of S. Olave's have been :—

Miss Mary Hudson, appointed in December, 1781, when Green's organ was placed in the church. She was elected *unanimously* by 131 votes. Salary, 25 guineas.
Miss Linton, appointed April 9th, 1801 (who apparently came from S. Mildred's, Poultry, to take up the appointment).
Miss Maris ——.
Miss E. Silverlock, 1855–1885,
Mr. Leonard Butler Wrightson, 1885–1887.
Mr. T. Collier Grounds, 1887–.

I am indebted to the kindness of the present organist, **Mr. T. Collier Grounds,** for the present specification of the organ.

In 1875 the Church of **S. Olave, Hanbury Street, Mile End New Town,** was built by the rector of S. Olave's, Hart Street; the endowment for the new church being provided by this old City parish.

XCIX.—*S. Olave's*, Old Jewry, was situated on the west side of the street so named. "Old" Jewry is the distinguishing name given to the neighbourhood appointed for the common residence of Jews in London previous to their expulsion from England in the reign of Edward I; for upon their subsequent re-admission to this country they selected another place in the City for their habitation, which is now simply known as "Jewry." S. Olave's is described by **Stow** as a "proper parish church," called (in 1320) S. Olave's "Upwell" because of a well under the east end of the church. In 1598, the ancient monuments in this church "remained less defaced than in many others," the earliest being in memory of **William Dikman,** ironmonger, one of the Sheriffs of London in 1367. Destroyed in the Great Fire of 1666, S. Olave's was rebuilt by **Sir Christopher Wren** in 1673 at a cost of £5580, 4s. 10d.; its dimensions were :—*Length*, 78 ft.; *breadth*, 34 ft.; *height*, 36 ft.; *height of tower and pinnacles*, 88 ft. There were no architectural features requiring notice. The interior was a mere room with a low flat ceiling, and was lighted by two windows at the west end, one at the east, and four on each side. The organ (which was in the small west gallery) was by **Messrs. J. W. Walker & Sons;** it had two manuals of GG compass and no pedal-pipes. When the church was wantonly destroyed in 1888, the parish was annexed to S. Margaret, Lothbury, and the new church of **S. Olave, Woodberry Down** (near Finsbury Park, N.) was built out of the proceeds arising from the sale of the valuable City site. Concerning this disposal of the money, the Rev. Rowland Hill, M.A., Hon. Sec. of the City Church Pre-

servation Society, wrote to the *City Press* of May 23rd, 1894 :—"The latest church built out of the proceeds of the sale of a City church (S. Olave, Jewry) is S. Olave, Stoke Newington. This is situated in a district where the rent of the houses ranges from £100 to £200 a year, and where there is, according to the testimony of people in the neighbourhood, *not a single poor person.* As a clergyman well acquainted with the facts told me at the late Diocesan Conference, *the thing is a perfect scandal.*" The Rev. Thomas Greene, D.D., rector of S. Olave's, Old Jewry, and Prebendary of Salisbury Cathedral (died Feb., 1720), was the father of **Maurice Greene, Mus. Doc., Cantab.,** organist of S. Paul's Cathedral and of the Chapel Royal. Dr. Greene died in 1755, and was buried in the "Minister's Vault" in S. Olave's Church. There his remains rested until the 18th of May, 1888, when, upon the demolition of the church, his coffin was removed to S. Paul's, where it was solemnly re-interred in the crypt, in the presence of a distinguished group of musicians, the various great musical institutions of the metropolis and the country generally being represented. The organ of S. Olave's, after being removed to **Christ Church, Penge,** and modernized, etc., by **Messrs. T. C. Lewis,** was subsequently superseded by an entirely new instrument from the factory of **Messrs. Brindley & Foster.**

C.—*S.* Olave, Silver Street, stood on the south side of that street at the north-eastern end of Noble Street, where a small portion of its churchyard—laid out as a recreation ground—still (1908) remains to mark the spot. **Stow** speaks of it somewhat contemptuously as "a small thing, without any noteworthy monuments." Destroyed in the Great Fire, it was not rebuilt, but its parish was united to that of S. Alban's, Wood Street.

S. PANCRAS was a Phrygian saint—a youth of noble family—who suffered martydom for the Faith under Diocletian.

CI.—*S.* Pancras, Soper Lane, was one of the thirteen "peculiars" of the Archbishop of Canterbury. The church was destroyed in the Great Fire and not afterwards rebuilt. Its parish was united to that of S. Mary-le-bow. **Mr. A. E. Daniell** remarks that "the site of Soper Lane was, after the Fire, occupied by Queen Street [Cheapside], so called in honour of Queen Katherine of Braganza; but the name of Needler's Lane (in which S. Pancras actually stood) was altered into **Pancras Lane** in memory of the vanished church; and on its north side may yet be observed a portion of the old burial ground, situated a little to the west of that of S. Benet Sherehog."

There were five City churches dedicated to S. PETER, Apostle and Martyr, whose Feast Day is observed on June 29th :—

(1) S. Peter-ad-Vincula (in the Tower), *still remaining*.
(2) S. Peter, Cornhill, *still remaining*.
(3) S. Peter-le-Poor (destroyed in 1907).
(4) S. Peter, Paul's Wharf (destroyed in the Great Fire of 1666).
(5) S. Peter, West Cheap (destroyed in the Great Fire).

Of these, three, viz., S. Peter, Cornhill, S. Peter-le-Poor, and S. Peter, West Cheap, have already been described.

CII.—S. Peter-ad-Vincula (so-called because the church was dedicated to that Saint when he was in bonds) is situated at a little distance to the north-west of the "White Tower" at the north-west angle of the *ballium* or "bailey," the court or area enclosed by the walls of the great Norman fortress. The Tower of London is a parish of itself, having certain territories without—as Tower Hill; but S. Peter's was extra-diocesan until King Edward VI placed it under the control of the Bishop of London. It is now a cure of souls, and the Sovereign's "donative." The chaplain of the Tower discharges the duty of parish priest to the garrison, although he is not necessarily an army chaplain.

The original church of S. Peter was large and spacious, richly decorated, and contained stalls for the king and queen. The present church, which was erected during the reign of King Edward I, is a small, low building, consisting of a nave, chancel and north aisle, the aisle being separated from the nave by five arches springing from clustered columns. But, whilst presenting no striking architectural features, this apparently unimportant building has a history more pathetic than that of any other church in the kingdom; being the resting-place of the greater number of those famous (and infamous) persons who suffered death at the Tower during the XVIth and following centuries "either at the altar of offended justice, or to gratify the malignity of the reigning sovereign." Here were buried Sir Thomas More, Bishop Fisher, Anne Boleyn (the second wife of Henry VIII), her successor Katherine Howard, Thomas Seymour Lord High Admiral of England (beheaded in 1549), the Protector Somerset, John Dudley Duke of Northumberland, Lady Jane Grey and her husband Lord Dudley, Thomas Howard Duke of Norfolk, his son Philip Earl of Arundel, the Earl of Essex (once a favourite of Queen Elizabeth), James Duke of Monmouth, Lords Kilmarnock, Balmerino and Lovat (leaders of the 1745 rebellion), and Thomas Cromwell Earl

of Essex, the infamous despoiler of the religious houses of England, who was beheaded in 1540, despite his most abject supplication for mercy. On the north side of the chancel is a fine XVIth Century monument with four groups of kneeling figures, erected to the memory of Sir Richard Blount. Another fine tomb—of altar shape—containing recumbent figures of Sir Richard Cholmondeley and his wife, Elizabeth, who died in the early part of the reign of Henry VIIIth, stands at the eastern end of the aisle, close to the organ. The organ appears to have been removed to S. Peter's from elsewhere, because **Hatton** in his *New View of London* (1708), states that there was no organ there, and a view of the interior of the church, given in Vol. I of **Goodwin & Britton's** *Churches of London* (1839), shows no organ. Could the organ, or a certain portion of it, have been removed from the Chapel Royal, Whitehall, in 1844? For a brass plate on the organ states that the instrument "was originally built by **Father Schmidt** in 1676 by command of His Majesty King Charles II, being the first built by him in England; was rebuilt by **Elliott** in 1814, and enlarged by **Hill** in 1844, under the superintendence of Richard Massey, Esq., Organist of Her Majesty's Chapel Royal, Whitehall, from 1837 to 1877. The organ was again rebuilt and enlarged by **Hill & Son,** under the superintendence of Charles Sherwood Jekyll, Esq., Organist of Her Majesty's Chapel Royal, S. James's, and Whitehall, 1877." Hopkins and Rimbault state that the first organ built by Father Schmidt in this country was erected in the Chapel Royal, Whitehall, in 1660. At present (1909) the specification stands thus:—

3 sets of keys—*Manuals*, CC to G; *Pedals*, CCC to F.

Great (10 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Clarabel, 8 ft.; Cone Gamba, 8 ft.; Prin., 4 ft; Harm. Flute, 8 ft.; 12th, 3 ft.; 15th, 2 ft.; Mixture, III ranks; Posaune, 8 ft.

Swell (11 stops)—Bourdon, 16 ft.; Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Viol da Gamba, 8 ft.; Prin., 4 ft.; Celestina, 4 ft.; 15th, 2 ft; Mixture, III ranks; Oboe. 8 ft.; Cornopean, 8 ft.; Clarion, 4 ft.

Choir (8 stops)- Op. Diap., 8 ft.; Stop. Diap., 8 ft.; Dulciana, 8 ft.; Lieblich Flute, 4 ft.; Prin., 4 ft.; Flautina, 2 ft.; Bassoon, 16 ft.; Clarinet, 8 ft.

Pedal (4 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violon, 8 ft.; Posaune, 16 ft.

Couplers (6)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Ch. to Sw.; Sw. to Gt. Sub-8ve.

Accessories—Gt. to Ped. "swing" on and off: 3 comp. peds. to Gt.; 2 ditto to Sw.; draw stop for blower.

All the stops run through, and some of Father Schmidt's original pipes are in the Choir organ. I had the pleasure of playing on this organ on Sept. 18th, 1908, and found the

tone delightful in every respect. The Ch. to Sw. coupler struck me as being unique, I had never seen such a coupler before.

I am indebted to the kindness of the present organist, **Mr. George F. Winney,** who was appointed in 1899, for this description of the organ.

CIII.—S. Peter, Paul's Wharf, was, according to **Stow,** "a small parish church called *parva*, or little, near unto Powle's wharf; in this church no monuments do remain." Destroyed in the Great Fire, it was not rebuilt. Its parish was annexed to that of S. Benet, Paul's Wharf, but when, in 1879, S. Benet's ceased to be parochial, it became united to S. Nicholas, Cole Abbey. S. Peter's burying ground may still (1909) be seen—tastefully laid out as a pleasure garden—at the bottom of S. Peter's Hill, in Upper Thames Street.

There are yet two City churches dedicated to S. STEPHEN, the Protomartyr, whose Feast Day is observed on Dec. 26:—

(1) S. Stephen, Coleman Street, *still remaining.*
(2) S. Stephen, Walbrook, *still remaining.*

Of these, **S. Stephen, Walbrook,** has already been described, but since the account of that beautiful church was given in an earlier page of the present volume, the following additions, etc., have been made to the organ:—

Pedal (8 stops instead of 4)—Sub-Bourdon (lowest 10 notes resultant), 32 ft.; Op. Diap., 16 ft.; Violone, 16 ft.; *Bourdon, 16 ft.; *Violoncello, 8 ft.; *Bass Flute, 8 ft.; Bombardon, 16 ft.; *Trumpet, 8 ft.
*Of these, the four stops marked * are new.*

Couplers (12 instead of 8)—Sw. 8ve.; Sw. Sub. 8ve.; *Sw. Unison off; Sw. to Gt; Sw. to Ch.; Sw. to Ped.; Gt to Ped.; *Ch. 8ve; *Ch. Sub. 8ve; *Ch. Unison off; Ch. to Gt; Ch. to Ped.
*Of these, the four couplers marked * are new.*

Accessories—Gt. pistons to comp. peds.; 4 draw-stops to set variable combinations; 5 comb. pistons to Sw.; 4 to Gt. and 4 to Ch.; 4 comp. peds to Ped. organ; 3 pistons acting on couplers; Tremulant to Sw.; pneumatic engine starter; one combination movement on each clavier is variable.

Action—Tubular-pneumatic throughout.

Compass—*Manuals*, 58 notes; *Pedals*, 30.

Pressures—Gt. and Ped. reeds, 3½ in.; Sw., Ch. and Ped. flues, 3; motors, 3, 3½, 5, and 7.

Engine—Brotherhood hydraulic.

Pedal-board—Radiating and concave, D under D.

These important alterations were effected in 1907 by **Messrs. W. Hill & Son,** under the able direction of the organist, **Mr. Henry J. White.**

CIV.—S. Stephen, Coleman Street, lies just off the Bank end of Moorgate Street, on the west side of Coleman Street (not far from its southern termination). The church

is of very early foundation. Its patronage was vested in the hands of the Dean and Chapter of S. Paul's who, in 1182, transferred it to the prior and convent of **Butley,** who held it until the dissolution of the Religious Houses, when it devolved on the Crown. Since the reign of Elizabeth the vicarage has been in the gift of the parishioners. In the old church was a monument to the memory of **Anthony Munday,** dramatist, arranger of the city pageants and continuator of Stow's *Survey of London*, who died in 1633, and was buried in the church. This monument, which perished with the church in the Great Fire, thirty-three years later, thus referred to Munday's antiquarian researches :—

> "He that hath many an antient tomb-stone read,
> (I' th' labour seeming more among the dead
> To live, than with the living) that survaid
> Abstruse antiquities, and ore them laid
> Such vive and beauteous colours with his pen,
> That (spite of Time) these old are new agen."

It is much to be wished that a monument, with this inscription restored, could be placed in the present church, which was erected from the designs of **Sir Christopher Wren** at a cost of £4020, 16s. 6d. in 1676. The dimensions of the church are :—*Length*, 75 ft.; *breadth*, 35 ft.; *height*, about 24 ft.; *height of tower* (with lantern), 85 ft. There are eight bells in the tower, five of which came originally from the great Priory of the Holy Trinity in Aldgate at the Dissolution. In the upper part of the gateway leading from the churchyard into Coleman Street is a curious piece of *alto relievo* sculpture representing the Last Judgment. The interior of the church is simply a low room with a flat ceiling formed into one large panel, and coved at the sides; groined openings in the cove admit semicircular headed windows. The vestry room at the west end of the church contains a painting representing the stoning of S. Stephen.

The organ, which happily occupies its original position in the west gallery, was built by **John Avery** in 1775. **Mr. Henry Leffler** thus describes it :—

"3 setts of keys. Compass—GG to E, long octaves (no GG♯); Sw. to G.
Great (10 stops)—Op. Diap., 57 pipes; Stop. Diap., 57; Prin., 57; 12th, 57; 15th, 57; Sesquialtera, III ranks, 171; Cornet to C, V ranks, 45; Trumpet, 57; Clarion, 57; Mixture, II ranks, 114.
Swell (6 stops)—Op. Diap., 34 pipes; Stop. Diap., 34; Prin., 34; Cornet, III ranks, 102; Trumpet, 34; Hautboy, 34.
Choir (5 stops)—Stop. Diap., 57 pipes; Prin., 57; Flute, 57; 15th, 57; Cremona, 57.
A very fine organ."

Mr. J. W. Billinghurst, *circa* 1855, says :—"This instrument is delightful in tone." **Dr. E. J. Hopkins,** in

that same year, remarks that the Cremona on the Choir went only as far as Tenor C and that there was a Pedal Clavier (without "pedal pipes") from GG to Tenor C. No mention is made of this organ in the 1877 edition of "Hopkins and Rimbault." In 1907 the organ was rebuilt and re-voiced under the direction of the organist, Mr. F. H. Cozens, by **Messrs. Thomas S. Jones & Son** (of Upper Holloway) to the following specification :—

Great (11 stops)—Dble. Diap., 16 ft.; Op. Diap., 8 ft.; Stop Diap., 8 ft.; Dulciana, 8 ft.; Gamba, 8 ft.; Clarabella, 8 ft.; Prin., 4 ft.; Harm. Flute, 4 ft ; 15th, 2 ft.; Sesquialtera, III ranks ; Trumpet, 8 ft.

Swell (10 stops)—Lieblich Bourdon, 16 ft.; Op. Diap., 8 ft.; Lieblich Gedact, 8 ft.; Vox Angelica, 8 ft.; Viol d'Amour, 8 ft.; Prin., 4 ft.; Piccolo, 2 ft.; Mixture, III ranks ; Cornopean, 8 ft.; Oboe, 8 ft.

Choir (6 stops)—Stop. Diap., 8 ft.; Salicional, 8 ft.; Gemshorn, 4 ft.; Flute, 4 ft ; Clarinet, 8 ft.; Flautina, 2 ft.

Pedal (3 stops)—Op. Diap., 16 ft.; Bourdon, 16 ft.; Violoncello, 8 ft.

Couplers (7)—Gt. to Ped.; Sw. to Ped.; Ch. to Ped.; Sw. to Gt.; Ch. to Gt. sub-8ve ; Sw. super-8ve ; Sw. to Gt. super-8ve.

Accessories—Tremulant to Sw.; 3 comp. peds. to Sw. and Gt.; "on and off" ped. for Gt. to Ped.

Amongst the organists of S. Stephen's may be mentioned :—

Mr. John Groombridge. Salary £30 (also organist of Hackney Parish Church, 1775–1827).
Miss Bradfield, 1827–1844.
Mr. Bobbett, 1844–1865.
Mr. F. H. Cozens, 1865–.

When Miss Bradfield was elected in 1827 she was not among the competitors, but was elected by the parishioners. Samuel Wesley and Dr. H. J. Gauntlett competed for the vacant post at this time, and Thomas Attwood, of S. Paul's, was the professional umpire. Mr. Bobbett, who was elected in 1844, was a blind man. I am indebted to the kindness of **Mr. Fred. H. Cozens,** the present organist, for much of the foregoing information.

CV.—S. Thomas-the-Apostle, Knightrider Street, was, according to **Stow,** "a proper church, but monuments of antiquity be there none, except some arms in the windows, as also in the stone-work. which some suppose to be of **John Barns,** mercer, Lord Mayor in 1371, a great builder thereof. More, **Sir William Littlesbery,** *alias* Horne (for King Edward IV so named him, *because he was a most excellent blower in a horn*), he was a salter and merchant of the staple, Lord Mayor in 1487, and was buried in this church, having appointed by his testament the bells to be changed for four new bells *of good tune and sound*, but that was not performed." It would be interesting to know

why the musical wishes conveyed in the last will and testament of this eminent parishioner of S. Thomas's were not duly carried out after his death. The very grave of this worthy amateur musician and distinguished horn player has long since disappeared; for, destroyed in the Great Fire of 1666, S. Thomas's Church (the only one in the city dedicated to the Saint whose Feast Day is still [1908] observed by "wardmotes" and other civic functions in every City "ward") was—strange to say—not rebuilt, its parish being annexed to that of S. Mary, Aldermary.

CVI.—It should be here remarked that the present **Mercers' Chapel, Cheapside,** takes the place of the collegiate church of ***S. Thomas, Acars or Acons,*** being the chapel attached to the military hospital founded by Thomas Fitz-Theobald de Helles and Agnes his wife (who was sister to S. Thomas à Becket, Archbishop of Canterbury), in the reign of Henry II. The master and brethren of this hospital were in connection with the Order of Knights Templars.

The present Mercers' Chapel has a nearly square ground plan with lofty walls, and a ceiling slightly coved at the sides, and an octangular lantern light in the centre. The two-manual organ, which was erected by **Messrs. Bevington** in 1882, has since been supplied with hydraulic blowing apparatus by **Willis.** At present [1908] it contains the following stops:—

Great (8 stops)—Op. Diap., 8 ft.; Dulciana, 8 ft.; Claribel, 8 ft.; Prin., 4 ft.; Rohr Flute, 4 ft.; 15th, 2 ft.; Full Mixture; Clarinet, 8 ft.

Swell (8 stops)—Op. Diap., 8 ft.; Bell Gamba, 8 ft.; Voix Celestes, 8 ft.; Lieblich Gedackt, 8 ft.; Harm. Flute, 4 ft.; Full Mixture; Oboe, 8 ft.; Trumpet, 8 ft.

Pedal (1 stop)—Bourdon, 16 ft. tone.

Couplers (4)—Gt. to Ped.; Sw. to Ped.; Sw. to Gt. unison; Sw. to Gt. sub-8ve.

Amongst the organists of the Mercers' Chapel have been:—

G. E. Manton, –1877.
Nathaniel W. B. Collyer, 1877–1901.
Percy G. Yonge, 1901–.

I am indebted to the kindness of Mr. G. H. Blakesley, Clerk of the Mercers' Company, for the specification of the organ.

There were two City churches dedicated to the HOLY TRINITY:—

(1) Holy Trinity, Minories, *still remaining.*
(2) Holy Trinity-the-Less (destroyed in the Great Fire of 1666).

CVII.—Holy Trinity, Minories, is at the end of Church Street, the first turning out of the Minories on the left hand side of the way coming from Aldgate. "Minories" is derived from the *Minoresses* or nuns of the Order of S. Clare, for whom an abbey, situated on the east side of this street, was founded in 1293 by Edmund, Earl of Lancaster, brother of King Edward I. The nuns of S. Clare or Clara (a native of Assisi, in Italy) adopted the rule of S. Francis. They imitated the Franciscans in the colour of their habit, and assumed, in token of humility, the title of "Sorores Minores," as those monks took that of "Fratres Minores." The abbey was surrendered in 1539, but Holy Trinity remained a parish church for the inhabitants of the ancient conventual precincts. **Stow,** at the end of the XVIth Century, thus recalls the *rural* associations of this spot:—"Near adjoining to this abbey, on the south side thereof, was some time a farm belonging to the said nunnery; at the which farm I myself, in my youth, have fetched many a halfpenny worth of milk, and never had less than three ale pints for a halfpenny in the summer, nor less than one ale quart for a halfpenny in the winter, always hot from the kine, as the same was milked and strained. One Trolop, and afterwards Goodman, were the farmers there, and had thirty or forty kine to the pail. Goodman's son, being heir to his father's purchase, let out the ground first for grazing of horses, and then for garden plots, and lived like a gentleman thereby." This neighbourhood being still known as "Goodman's *Fields*," the foregoing quotation may, perhaps, help to explain why so grim-looking a district ever came to bear such a rural name! The ancient church of the Holy Trinity, which was repaired in 1618, 1624, and again in 1636, escaped the Great Fire, but became so ruinous towards the end of the XVIIth Century that, in 1706, it was taken down and rebuilt from the ground at the modest cost of £700 to the following dimensions:—*Length*, 63 ft., *breadth*, 24 ft., *height*, about 20 ft. A small turret is raised above the roof at the west end. The church contains a small organ.

CVIII.—Holy Trinity-the-Less stood on the south-east side of Knightrider Street and was called "the Less" to distinguish it from the great Priory Church of the Holy Trinity in Aldgate. The church was rebuilt in 1607-8, but after its destruction in the Great Fire, its parish was united with that of S. Michael, Queenhithe. Upon the untimely destruction of that church in 1876, it was annexed (with S. Michael's) to S. James's, Garlickhithe. Its name is still happily preserved in Great and Little Trinity Lane.

APPENDIX.

ADDITIONAL NOTES.

XXXVI. **S. Alban, Wood Street** (p. 142).—The Rev. Edward James Beckwith, a brother of John C. Beckwith, Mus. D., organist of Norwich Cathedral in 1808–9, was Rector here from 1799 to 1833.

XL. **All Hallows, Barking** (p. 154).—Since the account of the new Harrison organ was printed on page 157 the following alterations have been made in the specification:

Great—Octave Quint, $2\frac{2}{3}$ ft. (instead of Harm. Flute, 4 ft.); **Mixture**, III ranks, is made up thus 17, 19, 22.
Swell (10 stops)—Op. Diap., 8 ft.; Stop. Diap., 8 ft.; **Echo Gamba, 8 ft.**; Voix Celestes (Ten. C), 8 ft.; Gemshorn, 4 ft.; **Mixture**, 15, 19, 22; Oboe, 8 ft.; Double Trumpet, 16 ft.; Trumpet, 8 ft.; Clarion, 4 ft.
Choir—Wald Flote, 8 ft. (instead of Lieblich Gedacht, 8 ft.); Lieblich Flote, 4 ft. (instead of Suabe Flute, 4 ft.).
Pedal (6 stops)—There is no Harm. Bass, 32 ft., and the Ophicleide is called "Trombone."
An extra coupler "Great Reeds on Choir Manual" has been added.

XLI. **All Hallows, Bread Street** (p. 158).—On the "dissolution" of this church in 1876, the organ was taken to All Hallows' Church, Poplar. It had been rebuilt by **Robson** in 1855, with 11 stops on the Great, 7 on the Swell, and 1 on the Pedals.

XLV. **All Hallows, Staining** (p. 160).—There was no organ in this church at the time of the "dissolution" in 1870. A harmonium was used as an accompaniment to the church music.

XLVIII. **S. Andrew by the Wardrobe** (p. 164).—The Rev. Phocion Henley, a famous chant writer (born 1728), was Rector here, 1759–64. J. J. Jones was organist here at the time that he published his *Six Fugues with Introductions for the Organ.*

XVI. **S. Andrew Undershaft** (p. 79).—A mural brass to the memory of Dr. John Worgan (1724–1790) was placed in the south aisle near the organ in 1906 at the expense of the London Section of the Incorporated Society

of Musicians. This was unveiled on Saturday, Oct. 13th, 1906, by the Rector, the Right Rev. C. H. Turner, D.D., Bishop of Islington, at a special choral service, in which several of Worgan's compositions were sung.

IV. **S. Bartholomew the Great** (p. 15).—In 1725 Mr. Obbel, the organist of this church was an unsuccessful candidate against Roseingrave, Stanley, Centlivre and others for the post of organist of the then new church of S. George, Hanover Square. Mr. Ward was organist of S. Bartholomew's in 1760.

LIV. **S. Benet, Gracechurch Street** (p. 175).—There being no organ in this church at the time of the "dissolution" in 1868, the Ecclesiastical Commissioners granted a sum of money in lieu thereof to the new church of S. Benet, Mile End Road, Stepney (built out of the proceeds of the sale of S. Benet, Gracechurch Street). With this sum an admirable two-manual organ was erected in the new church at Stepney by **Messrs. Brindley & Foster** in 1878, the specification for which was drawn up by **Mr. H. Harford Battley.**

V. **S. Bride, Fleet Street** (p. 21).—Dr. E. H. Turpin died on October 25th, 1907. His funeral service, held at S. Bride's on October 30th, was attended by a large number of the Fellows, Associates and Members of the Royal College of Organists, and other distinguished musicians. He was succeeded by Mr. T. Westlake Morgan, a former organist of Bangor Cathedral.

VI. **Christ Church, Newgate Street** (p. 26).—John Farrant, a son of Richard Farrant, the XVIth century composer, was organist here before the Great Fire.

LVIII. **S. Clement Danes, Strand** (p. 180).—Dr. Samuel Howard appears to have held the post of organist here as well as at S. Bride's, Fleet Street. Specification of organ as completed April, 1909, by **Mr. Richard Heslop**:—

Great, CC to A, 58. (11 Stops).

1.	Double Open Diapason	16 feet	CC.	New Stop.
2.	Open Diapason No. 1	8 ,,	CC.	
3.	Open Diapason No. 2	8 ,,	GG.	Original Pipes.
4.	Stopped Diapason ..	8 ,,	GG.	Do. do.
5.	Principal	4 ,,	GG.	Do. do.
6.	Harmonic Flute ..	4 ,,	Ten. C.	
7.	Stopped Flute	4 ,,	CC.	Original Pipes.
8.	Twelfth	3 ,,	GG.	
9.	Fifteenth	2 ,,	GG.	Original Pipes.
10.	Mixture, III ranks ..		GG.	
11.	Trumpet	8 ,,	GG.	New Stop from Tenor C.

Swell, CC to A. 58. (12 Stops).

12.	Double Diapason ..	16 feet	CC.		
13.	Open Diapason ..	8 ,,	CC.		
14.	Stopped Diapason ..	8 ,,	CC.	Original Pipes.	
15.	Viol d'Orchestre ..	8 ,,	CC.	New Stop Spotted Metal.	
16.	Voix Celeste	8 ,,	Ten. C.		
17.	Principal	4 ,,	CC.		
18.	Fifteenth	2 ,,	CC.		
19.	Sesquialtera, III ranks		CC.		
20.	Contra Fagotto ..	16 ,,	CC.		
21.	Cornopean	8 ,,	CC.		
22.	Oboe	8 ,,	CC.		
23.	Vox Humana	8 ,,	CC.	New Stop.	

New Tremulant on Swell, by Draw Stop Knob.

Choir, CC to A, 58 (8 Stops).

24.	Gamba	8 feet	CC.	New Stop.	
25.	Dulciana	8 ,,	CC.	5 lowest grooved to 26.	
26.	Stopped Diapason ..	8 ,,	CC.	Original Pipes.	
27.	Salicional	8 ,,	Ten. C.	New to Choir from Swell.	
28.	Salicet	4 ,,	CC.	New Stop.	
29.	Stopped Flute	4 ,,	CC.	Original Pipes.	
30.	Fifteenth	2 ,,	CC.	Do.	do.
31.	Clarinet	8 ,,	CC.		

Choir Tremulant, by pneumatic piston in key slip.
Four pneumatic combination pistons.

Pedal, CCC to F 30. (4 Stops).

32.	Open Diapason ..	16 feet		
33.	Bourdon	16 ,,		
34.	Bass Flute	8 ,,	Partly derived from 32.	
35.	Trombone	16 ,,	New Stop	

Couplers.

36. Great to Pedal.
37. Swell to Pedal.
38. Choir to Pedal.
39. Swell to Great.
40. Swell to Choir.
41. Choir to Great.
42. Sub-Oct. Great to Pedal.

Accessories.

Four composition pedals to Great Organ.
Three ,, ,, Swell Organ.
Four pneumatic pistons to Choir Organ.
One ,, ,, Choir Tremulant.
One "on and off" pedal to Great to Pedal.
Swell Pedal to Swell.
,, ,, to Choir.

The organ has been thoroughly renovated, repaired, and restored throughout. New tubular-pneumatic action has been substituted in place of the old heavy mechanical action to both Swell and Choir organs, and new pneumatic work has been added to Pedal organ. Five new pneumatic pistons have been added to Choir organ, four for combinations and one for actuating Tremulant. The Choir organ has been enclosed in a Swell box, and a Tremulant added to both Choir and Swell organs. The whole of the pipe-work has been carefully repaired, revoiced and regulated. The reed stops have been revoiced and supplied with new tongues throughout, and modern reeds.

The stops numbered 3, 4, 5, 7, 9, 14, 26, 29, 30, are composed of the original pipes placed in organ when first built by Father Schmidt about A.D. 1690. These pipes have been very carefully dealt with, and are in excellent condition.

The stops numbered 3, 4, 5, 8, 9, 10, 11, have the pipes carried down to GG, that is five notes below the CC of keyboards, and are available on Pedals by drawing the Sub-Oct. Great to Pedal Coupler. The original compass of the organ was from GG to D, but without the lowest GG sharp.

XV. **S. Clement Eastcheap** (p. 73).—**John Evelyn** writes in his diary, 1655, April 15th (Easter Day), "Mr. Pierson (since Bishop of Chester) preached at East Cheape, but was disturb'd by an alarme of fire, which about this time was very frequent in the cittie."

XXIX. **S. Dionis Backchurch** (p. 123).—Dr. E. J. Hopkins states in a MS. note that this organ was *the last instrument built by* **Renatus Harris,** who in 1724 received £525 for it. The subscription list was opened in 1722, and the committee had as its chairman, the Rector, the Rev. Dr. Smith, President of Queen's College, Oxford.

LX. **S. Dunstan in the East** (p. 186).—Mr. Mason, the organist, died suddenly at his organ whilst playing a service on Good Friday, 1909 He was succeeded by Mr. W. Donne Smith, who was organist of Holy Innocents' Church, Hornsey, for 12 years, and at S. Peter's, Hornsey, for 13 years.

XXII. **The Dutch Church, Austin Friars** (p. 99). The organ which was destroyed in the fire of 1862, was built in the 17th century and contained the following stops :—

Great (12 stops)—Op. Diap.; Stop Diap.; Dulciana; Principal; Flute; 12th; 15th; Sesquialtera, III ranks; Cornet; Trumpet (Bass); Trumpet (Treble); Cremona.
Swell (4 stops)—Op. Diap; Stop Diap.; Principal; Hautboy.
No Couplers; no pedal-board or pedal pipes.

It stood in the West Gallery, and its case presented an imposing front with five towers. The **Hill** organ of 1864 was originally erected under one of the arches on the north side, about half-way up the church. At a competition for the post of organist held on March 11th, 1858, Mr. James Turle of Westminster Abbey being the umpire, **Mr. Wicking** was selected out of a large number of candidates as the player best fitted for the post.

VII. **S. Giles, Cripplegate** (p. 31).—Mr. H. H. Battley corrects Mr. Billinghurst's statement that the organ was rebuilt by **Gray & Davison** in 1879. It was moved from the west gallery in 1868-9 by that firm, and re-opened on Sunday, Feb. 14th, 1869, when Bishop Jackson preached his first sermon in the city after his translation from Lincoln to the See of London.

The following names will complete the list of organists :—

1673, Feb. 28th—James Brookes.
1675, June 21st—Francis Florier.
1677, Feb. 20th—John Curtis.

1704—Henry Green (a blind musician).
1736, May 25th—Charles Froud.
1770—Edmund Gilding.
1782—William Courtney.
1786, April 17th—Miss Mary Worsley Bickerton.
1795 March 30th—John Immyns.
1818, April 30th—Miss May Horth (afterwards Mrs. Deane).
1832, Feb. 17th—William Miller.

XVIII. **S. Helen's, Bishopsgate** (p. 86).—The organ was rebuilt by **Robson** in 1868, thus:—

Great (10 stops)—Op. Diap. I; Op. Diap. II; Stop. Diap.; Clarabella; Principal; 12th; 15th; Sesquialtera; Trumpet; Clarion.
Swell (6 stops)—Double Diap.; Op. Diap.; Stop. Diap.; Prin.; Oboe; Trumpet.
Choir (5 stops)—Op. Diap.; Stop. Diap.; Prin. (these three by communication); 15th; Cremona.
Pedal (1 stop)—Op. Diap.
Couplers (3)—Sw. to Gt.; Gt. to Ped.; Ch. to Ped.
Compass—Gt. and Ch., CC to F; Sw., tenor C to F; Ped. CCC to F.

Dr. Bexfield, the organist, died on Oct. 29th, 1853. The subsequent organists were as follows:—

1853—J. H. Deane.
1856—William Cutler.
1860—H. W. Watson.
1864—F. Scotson Clark.
1867—Miss Annie Barton.

It is sad to be obliged to add here that the neighbouring **Crosby Hall** was pulled down in 1908, and modern business premises were erected in its place.

LXIV. **S. James, Duke's Place, Aldgate** (p. 191).—At the time of the "dissolution" in 1874, this church contained a small organ with one manual and pedal built by **Holdich** in 1859. The last organist was **Mr. Nathaniel J. Holmes** (appointed in 1861) who was afterwards the owner of the grand concert organ built by Bryceson for his residence at Primrose Hill. This organ was sold to the Albert Palace, Battersea, and is now (1909) in the Church of the Benedictine Monastery of Fort Augustus, Scotland.

XIX. **S. James, Garlickhythe** (p. 90).—Dr. E. J. Hopkins had a MS. note to the effect that this organ was not built until 1719, eleven years after the death of Father Schmidt. At a vestry meeting held on Dec. 1st, 1718, Mr. Cheeseborough, upper churchwarden, lent **Mr. Knopple,** the organ maker, £100. On March 21st, 1719, Mr. Cheeseborough lent Mr. Knopple the further sum of £36, for the full discharge of the organ maker's account.

LXIX. **S. Katherine Coleman** (p. 195).—Three of the Choir stops (Op. Diap., Stop Diap., and Prin.) are borrowed from the Great organ.

X. **S. Lawrence Jewry** (p. 47).—Mr. G. F. Harris, a pianoforte composer who wrote largely under the pseudonym of "Rudolph Nordman" was organist here for forty-six years. *Musical Standard, Dec. 7th, 1867.* Mr. John Turner was appointed July 13th, 1869. Mr. Edgar Adams (appointed in May 1870) was a son of Thomas Adams, the famous composer-organist.

VIII. **S. Luke, Middlesex (Old Street)** (p. 35).—Mr. William Crouch (father of F. W. Crouch and grandfather of F. N. Crouch, both distinguished musicians) was organist of this church for upwards of half-a-century. He held also the post of organist at the Parish Church of Clapham.

XII. **S. Margaret, Lothbury** (p. 60).—Mr. Henry J. South was organist from June 1858 to July 1866, when he resigned, and was succeeded by Mr. Cornish.

LXVII. **S. Martin Outwich** (p. 205).—At the time of the "dissolution" in 1874, the organ by G. P. England was removed to the Church of S. Barnabas, Homerton.

XXXIX. **S. Mary Aldermanbury** (p. 152).—The organ built by J. C. Bishop in 1825 was taken down in 1886 and removed to Edgefield Church, Norfolk. A new organ was built in that year for S. Mary Aldermanbury by **Messrs. Bishop & Starr,** and opened by Dr. Warwick Jordan on June 23rd; this is the instrument described on page 152.

XXXVIII. **S. Mary Aldermary** (p. 149).—The musical services during the organistship of **Mr. E. Deane** were only unsatisfactory from the Low Church point of view, the singing (what little there was of it) being good as far as it went.

XVII. **S. Mary at Hill** (p. 83).—Mr. Samuel J. Noble (appointed organist on June 1st, 1861) was a professor at the Royal Academy of Music. During his tenure of office the musical services were of a cathedral type, and were exceedingly well rendered. The Rev. J. C. Crosthwaite, a good amateur musician and composer of some excellent chants and hymn tunes, was Rector at this time, and took a great deal of interest in the music.

IX. **S. Mary le Bow** (p. 41).—Mr. J. G. Clarke, Mus. B., Oxon., resigned the post of organist in 1908, and was succeeded by Mr. Gerald Bullivant. An interesting Tercentenary Commemoration of Milton was held at this church on Dec. 9th, 1908, under the conductorship of Dr. H. Walford Davies, of the Temple Church.

LXXXVIII. **S. Matthew, Friday Street** (p. 213).—At the "dissolution" of this church in 1881, the **Walker** organ was taken to S. James' Church, Forest Gate, where it was rebuilt, etc., by **Mr. E. Ingram.**

CVI. **Mercers' Chapel, Cheapside** (p. 235).—The *first* organ here was an interesting one. It was originally built for the Chapel Royal, S. James, by **Schreider** in 1710, and was afterwards improved by **Byfield.** In 1819, it was removed to the Episcopal Chapel in Long Acre, and pedals were added to it by **Elliott.** In 1866, it was taken down and erected in Mercers' Chapel. Two years later (1868) it was modernized by **Robson** as a three-manual instrument with 7 stops on the Great, 6 on the Swell, 4 on the Choir, and 1 on the Pedals. In 1882 it was replaced by a new organ by **Bevington.**

XIV. **S. Peter, Cornhill** (p. 230).—The following stops, added to the organ by **Hill** in 1840, were at that time said to be new to this country :—

Great—Claribel Flute, 8 ft.; Wald Flute, 4 ft.; Oboe Flute, 4 ft.
Swell—Suabe Flute, 4 ft.; Echo Dulciana Cornet, V ranks; Cornopean, 8 ft.

XXI. **S. Peter le Poer** (p. 96).—This church was closed and destroyed in 1907. Its site was sold for £90,000 and is now (1909) covered by the business premises of the Anglo-South-American Bank.

CII. **S. Peter ad Vincula [Tower of London]** (p. 230).—A former organist, **Mrs. N. O'Brien** (now organist of All Saints' Cathedral, Allahabad, India) writes (June 18th, 1909):—"Having read with interest in *The Organist and Choirmaster* the account of the organ at **S. Peter ad Vincula,** I venture to send you a few further particulars of the present instrument which were given me by Mr. Jekyll himself, as I was organist at the Tower of London at the time the organ was removed there from Whitehall. Previous to that there had been a small organ built by T. Willis, an organ builder in the Minories. This instrument contained one manual only and pedals, no stops, only an octave coupler. It was presented to the church by Mrs. Milman (wife of Sir Bryan Milman, Governor of the Tower). This lady played for several years until within a short time of her death; after which, about the year 1882, I was appointed organist, and held the appointment till the year 1899. Previous to my appointment no salary had been allowed for the organist. I was therefore the first paid organist, the salary being paid in equal portions by the

Constable, Lieutenant and Governor of the Tower. The organ in the Chapel Royal, Tower of London, was originally built by Father Schmidt about the year 1660 by command of King Charles II, whose arms still embellish the case. The oak case with its four towers elaborately carved and some of the original pipes (the Stopped Diapason) in the Choir organ still remain. It was rebuilt by Elliot & Hill in the year 1814; in the year 1844 it was enlarged by Hill. In 1877 it was found to be beyond the requirements of the present age. Tuned on what is called the unequal temperament system, and totally unfit for modern playing, it was then entirely rebuilt, converted into a C organ according to the accepted modern plan, with new bellows to supply the Pedal organ, new Great, Choir and Pedal organ sound-boards, and entirely new mechanism. The pipe work of the Great organ, with the exception of one stop, viz., the Double Diapason, was all new. New pipe-work was also added to the Pedal, Swell and Choir organs. This work was carried out under the superintendance of Mr. Jekyll, organist of Whitehall. The organ contains 1,968 pipes. The cost to build a similar instrument, including oak case, would be about £1,500. The organ was presented by the late Queen Victoria to S. Peter ad Vincula, Tower of London, and was removed from Whitehall about the year 1892."

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