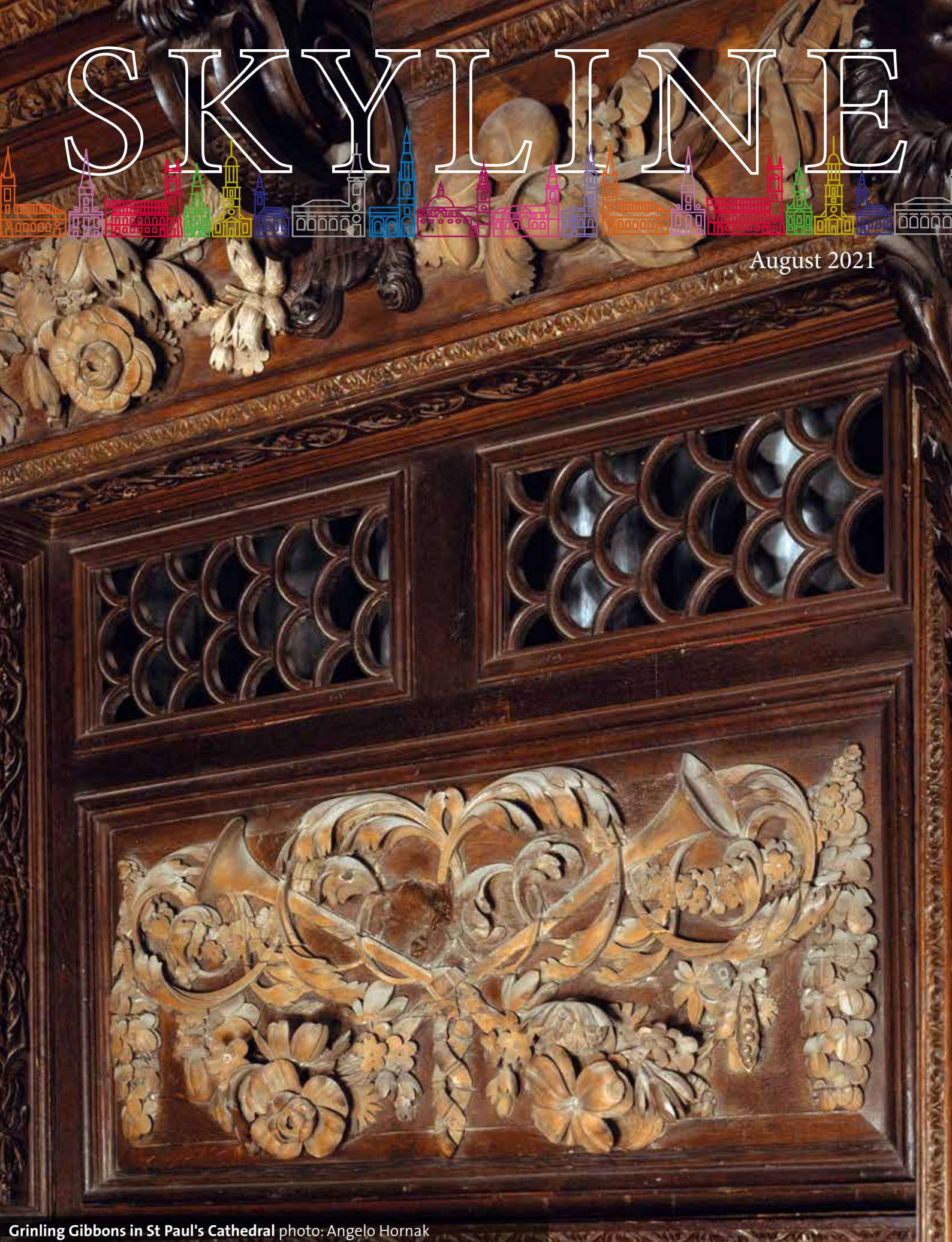


SKYLINE



August 2021



Grinling Gibbons in St Paul's Cathedral photo: Angelo Hornak

the magazine of the FRIENDS OF THE CITY CHURCHES

✧ Noticeboard ✧

JUDY GUY-BRISCOE

AGM

The AGM will take place at 3pm on Thursday 16 September 2021 in **St Mary Abchurch**.

See p15 for the agenda.

As we go to press, we cannot know how large a gathering the government guidelines will allow. When they are clear we shall inform Friends by email or post. Please satisfy yourselves that your details are up to date. We hope to be able to follow the meeting with refreshments, as of old.

From the first week of August, papers will be available on the website or by post on receipt of a stamped C5 (large) envelope.

BECKY BANFIELD,
HONORARY TREASURER

GENEROUS BEQUEST

It was with sadness that we learnt of the recent death of Sian Richards, a generous Friend since 2004.

The entire Charity is very grateful for the gift of just under £12,000 from her will.

In these very unusual times there is no doubt that the City churches will be needing greater support, and we shall be able to give it.

OLIVER LEIGH-WOOD

QUID PRO QUO

When scaffolding overhangs someone else's property, a fine is exacted. However, Riverside Capital, who are building upwards above The Vintry, have generously preferred to extend their scaffolding, and pay for necessary repairs to the tower and steeple of **St Mary Abchurch**. That scaffolding has given us the opportunity to take these photographs. *(more on p16)*



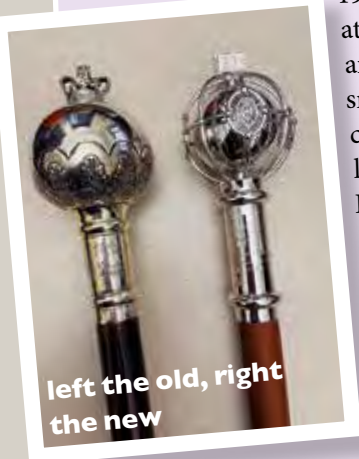
DAVID JESSOP

GLORIOUS ANONYMOUS DONATION

St Mary Abchurch is lucky enough to have a silver Beadle staff which was donated by the incumbent 200 years ago. Many of you will have seen it being carried during one of our church services. The gift is recorded on one of the large boards fixed to the west wall. Very much continuing this tradition, a second silver Beadle staff has now been donated anonymously to record the current residency of The Friends at **St Mary Abchurch**. It is engraved with a depiction of the four windows in the dome, and is topped with a model of the church. Such Beadle staves are relatively rare in churches, although in the Anglican tradition in the

19c, the Beadle helped the minister at divine service, acted as an usher and kept order generally. There is a small Beadle seat at the back of the church for him to perch on during lengthy sermons. The most famous Beadle was probably Mr Bumble in *Oliver Twist* and such Beadles would have been responsible for charity foundations, workhouses, orphanages and the like.

In the future we hope to incorporate both staves in acts of worship.



left the old, right the new

Chairman's outing

The intention is still to visit the churches of Romney Marsh, but there is little hope of being able to arrange this before 2022. They will be worth the wait.

NANCY BRANSON

Carol Service Monday 13 December

We are very pleased to announce that this year's carol service has been booked: **St Mary at Hill**, Monday 13 December at 3pm, with the director of music Robert Mingay-Smith at the organ. The choir will be the St John's Wood Chamber Choir, directed by Michael Cayton. All the final details will be in the November issue of *Skyline*. Just put the date in your diaries.

It was especially wonderful last year in that several Friends offered to read a lesson for the first time, and they did so brilliantly. In fact, there were extra offers! If any more would like to volunteer to be on our little list, I would be delighted to hear from you by email: nancy@london-city-churches.org.uk

EDITORIAL

Friends! The fed-upness has got to us all. But some of you have decided to clear out a back-log of thorny issues, and a few of those have come my way. Let me give them an airing. One Friend has written to say that he thought the expense of *Skyline* in a paper format, sent by post, was a misappropriation of funds, and even if the magazine were only available online, there was still the matter of the editor's honorarium. This last is easy: the editor, like church Watchers, and all the Trustees, is a volunteer position. There is no pay, and when I apply to use photographs, I make it plain that FCC, as a charity, cannot pay permissions fees. We are rarely denied, and I extend thanks. It is true that about half your annual sub is spent on the production and mailing of *Skyline*. That money, clearly, cannot be given in small grants, but I think every issue of *Skyline*, has articles which are researched and, while not being a learned journal, does stimulate interest in the City churches. That interest in turn, gives rise to new Friends. I know for myself, I do not enjoy reading at length online, I do not think I am alone, and we do have several Friends who do not use email at all. However, it is a point that you may wish to ponder, and express your views to the Trustees.

Keith Billingham put a lot of work into finding where back issues of *Skyline* could be accessed online and searched by topic, and was not best pleased that it was not possible simply to turn up at the office to do this. The British Library has all its journals online, and naturally as a copyright library receives all FCC publications. You will find everything there. You will also find links to FCC on the website of the Master Carvers, and he whom we consider to be our brasses expert, writes for the *Bulletin of the Monumental Brass Society*, and has directed readers to his articles in *Skyline*.

Several Friends have asked me why it is that not all FCC events can be Zoomed: the AGM is a case in point. In order to Zoom you need good wi-fi. Some of the churches addressed the problem a while ago, and have been Zooming services. The lectures

come from private homes, where our walls are much less thick than those of 17c churches. At the time of writing, excitement is in the air as the Royal Philatelic Society, which has a party wall with the **St Mary Abchurch** office, is looking into drilling through that party wall and allowing us to piggy back on their fibre optic. It's not at all simple, requiring all sorts of permissions, and we are very grateful. It is not entirely impossible, therefore, that in the future there may be Zoom transmissions from St Mary Abchurch. I have had several emails from Friends in Canada and USA expressing pleasure at being able to attend FCC talks.

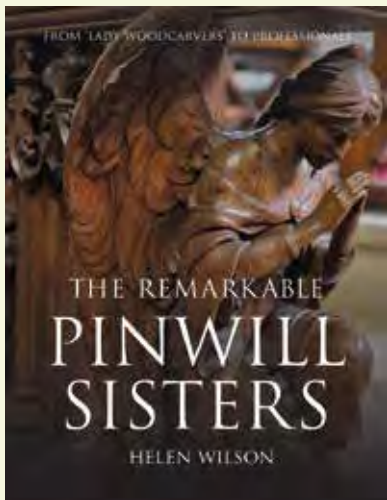
In April (too late to tell you about in May) I was asked to show some journalists around St Mary Abchurch, and explained that the kitchen would originally have been the narthex, and that what we now use as the main door was access to the graveyard. This sparked off an amazing discussion on the shape of the kitchen, and its possible masonic significance. Totally out of my depth, I confessed to knowing nothing at all about Wren (as opposed to Hawksmoor) as a Freemason, and have tapped some of the brains within the Friends to find out more. It was fascinating, and I hope we may see more on this topic in a future issue. The journalists were there, of course, as part of the preparations for the Grinling Gibbons Tercentenary. At St Mary Abchurch, we are hosting *Art and Ornament* from 2 August; Bonhams, at 101 New Bond Street has an exhibition of Grinling Gibbons' work and contemporary artists *Centuries in the Making* 3-27 August; and Carpenters' Hall hosts *Wizardry in Wood* 13-16 October.

The Lord Mayor sought to open up the City on 10 June (see Lesley Thrift's article p8) and at double quick time Watchers volunteered. I ran a temperature, alas, and missed the fun. Subdued fun, it turns out: the bells couldn't ring out because there were insufficient square metres in the ringing chambers. After that we all were told to remain at home(ish) for a further few weeks. However, preparations are afoot for us to resume Watching, masked and vaccinated, in September.

JUDY STEPHENSON



BOOK REVIEW



THE REMARKABLE PINWILL SISTERS

HELEN WILSON

307 pp; over 350 full colour illustrations

Willow Productions, 2021; £25
ISBN 978-1-5272-8264-3

HUGH WEDDERBURN

Thank you Dr Wilson for sharing the fruits of your research! I have not yet done justice to your labour but how could I, in a few superficial skims, grasp the full depth of your knowledge and insight gained through careful field work, gathering whispered lore and anecdote, sifting through archives? I shall be re-reading *The Remarkable Pinwill Sisters* with the care it deserves.

Myself a practising woodcarver, I am all too aware of the decline in our industry, that is reflected in the Pinwill history from a thriving activity when the south-west of England boasted at least three prominent carving firms with substantial workforces.

Through the upheaval of world wars and economic cycles, changing styles and tastes, we can follow the Remarkable Sisters, marvelling at their talent, energy and determination. We are given insight into the social science prevailing, the hierarchy of status by birth, wealth, education,

profession, manual practice, trade and gender. Also highlighted are differences in religious belief and the rituals of worship, indicated by the embellishment of the churches, motifs chosen for iconography, folklore and mythology mixing with hagiography.

The influence of the Arts & Crafts Movement can be seen in stylistic changes which continue to echo through to the 1950s as new collaborators arrive. Logistical concerns are dealt with, materials, transport, accommodation, wages.

Dr Wilson leads us through the years and round the two counties of Devon and Cornwall, occasionally beyond, with well placed illustrations within the text. The temptation now is to follow the trail, learn the unfamiliar names of villages and towns, enjoy the scenery, 'bathe' in the carved interiors. Personally, I am compelled to experience the sights for myself, to distinguish the repetitive motifs from original inspiration, formulaic carving from thoughtfully revealed form, the mundane effort from the superb.

The vibrant workshop activity with a competitive atmosphere between workers can be conjured up, workshop practice that retired Master Carver, current President Master Carvers' Association Anthony Webb, also speaks of from his more recent experience. Workshop conditions that no longer exist with few practices able to employ more than a handful of workers, most now operating as sole traders.

The quantity and quality of materials used are also no longer readily available. Sustainability is now a question to be answered; replenishing the store an even more ambitious target.

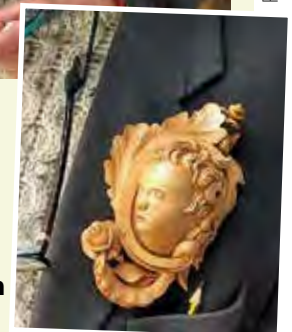
In this tercentenary year, while we consider Grinling Gibbons' life work, it is useful to reflect on the stepping stones to be found in the historic record. Dr Wilson has revealed the Pinwill sisters as significant contributors.

I am pleased to note that in the two counties, Master Carver Lawrence Beckford is mentioned in the text, his work and workbench featured. Not mentioned, but a friend of mine is Isabel Coulton, a carver working in South Brent. Women continue to carve!



PHOTO: SALLY KINDBERG

Grinling Gibbons 17C; Pinwill Sisters 19C; Hugh Wedderburn 21C



Letter to the Editor

Graham Lomas writes: I read Brian Evans' article (February 2021) with interest. I heard Leslie Weatherhead speak/preach several times in the 1950s, when in my early teens, and formed the impression that 'the great white pulpit' was his own significant and novel contribution to the new City Temple – as your photo of the new building appears to show. I'd no idea that the great architectural structure of Caen marble shown in the earlier Temple was really the real 'Great'.

THE LOST LONDON CHURCHES PROJECT

The aim of the Lost London Churches Project is to promote interest in the ancient church buildings and parishes of the City of London. A series of collectable cards with illustrations of City of London churches, both extant and lost, has been published. These are in the old cigarette card format with a picture of the church on the front, and historical notes on the back. They will be available in some City churches, once things are back to normal – the idea being that you will be able to collect cards as you visit the churches.

The loss of the City of London churches happened in three main waves. First, the Great Fire of 1666 destroyed 87 churches in the centre and west of the city, of which

34 were never rebuilt. The second wave of demolition was triggered by the Union of Benefices Act of 1860, which sought to combine parishes and free up commercial space for the swelling capital of the British Empire. It proved to be almost as damaging to the City churches as the Great Fire, with a further 26 being lost. Lastly, London suffered badly in the Blitz in ww2, although many churches were painstakingly restored.

The parishes themselves remained. So, you can still explore the ecclesiastical history of the City through the parish boundary markers high up on modern office buildings. You need to look hard. To encourage these explorations, a collector's book of parish maps has also been published in addition to the cards. It has spaces where you can stick the cards.

The maps are based on the wonderful Ogilvie & Morgan map of 1676, which shows in house-by-house detail the City of London just after the Great Fire. That map was originally published in 20 separate sheets, but they have all been joined together and

redrawn in colour where appropriate. The parish boundaries and locations of all the churches, even those that were destroyed, are clearly marked. You can still use it to navigate the City, but you will see it through a historic lens.

Modern technology makes exploring much easier. Details of the cards, the collector's book and exploratory walks can be found on the website. You can download a Google map of a historic church walk on to your mobile phone, and follow the path live. The GPS will show if you are on the right track.

For anyone interested in contributing to the project, or if there are any churches that would like to participate, please get in touch either through the website: www.lostlcp.com or by email to lostchurches@gmail.com ✉



The start of the walk as it appeared in the 18th century before the River Fleet was covered over

(Follower of Samuel Scott, *The Entrance to the Fleet*)



DAVID HARRISON

FOOTSTEPS AROUND GIBBONS

Last September a beautiful new walking map was launched, Central London Footways <https://footways.london/>. It is the first to focus on enjoyable everyday walking, providing a network of walking routes along attractive, historic, back streets. This is a lovely way to explore the City. The following walk passes buildings and places associated with Grinling Gibbons and his times, and includes a visit to **St Mary Abchurch** where an exhibition of Master Carvers' work is highlighting the living tradition of carving, as part of the Gibbons' Tercentenary celebrations: Art and Ornament.*

Start at Blackfriars Station, where circa 1700 you would have been standing by the canalised River Fleet, crossed by Wren's high Venetian-style bridge. Look north and cross dismal Queen Victoria Street, opened in 1871, but turn left after the railway bridge, up Blackfriars Lane and the delights of the historic City begin, notably the fine surviving Apothecaries' Hall, 1668-73, which contains traces of the medieval friary. As a short detour, continue to

* 2-21 August, St Mary Abchurch; 23 August-5 September, The Dutch Church, Austin Friars

Ludgate Hill. Opposite, **St Martin within Ludgate** (1677-86) comes into view. Next door was The Bell Savage coaching inn where Gibbons lived before 1678. According to Horace Walpole he carved an exquisite pot of flowers in wood as an advertisement, which stood on his window sill.

The view of the west front of **St Paul's** is magnificent, but retrace your steps to Carter Lane, a glorious survival of the pre-war City. Walk eastwards. On the right is Wardrobe Place, the site of the medieval royal wardrobe, destroyed in the 1666 Fire. Several early 18c houses survive. Continue to Dean's Court. Set back but visible behind its wall, it is the current, recently refurbished residence of the Bishop of London, one of the finest surviving 17c mansions in the City.

Ahead is St Paul's. Just to the west is a statue of Queen Anne surrounded by Purbeck stone paving; this was the main form of pavement in 1700. In the cathedral are Gibbons' renowned choir stalls. Though much altered – originally, the choir and stalls were all east of the crossing, with the organ placed across the choir at its west end – the miraculous carving with angels and cherubs remain.

From St Paul's go through the Festival Gardens – part was until 2012 a coach park – into Watling Street. Stop at the junction with Bow Lane. Behind you, the dome of the cathedral rises above the narrow street. To the north is Bow Lane, the City's most attractive, historic pedestrianised street. **St Mary le Bow** is at the end, with an 11c crypt. To the south are

St Mary Aldermary with Wren's medieval-style plaster fan vaults executed by Henry Doogood.

Cross into the Bloomberg Arcade, a new walking route created as part of the construction of the building (2017). At the end is Walbrook with Wren's first dome on **St Stephen Walbrook**. Continuing east along Cannon Street, Abchurch Yard is on the left with St Mary Abchurch. Inside is Gibbons' superb large reredos, the one documented work by him in a City parish church: Corinthian columns, cases, pelican and garlands. Allow time to admire the work of Gibbons and the master carvers.

You can continue your visit to several churches with works attributed to, or in the style of, Gibbons. Visit them and judge for yourself. Go to **All Hallows Barking by the Tower**. The quickest route is by Eastcheap, but head down Laurence Pountney Hill past two superb 18c houses and to the Thames. Admire the river, but London Bridge is a disappointment. It was constructed in 1973 to replace Rennie's bridge (1831) which was built a little upstream of the medieval bridge Gibbons knew. Recent research suggests the abutment of this bridge probably survives under the churchyard of **St Magnus the Martyr**. The interior of this church contains sumptuous woodwork, although not by Gibbons.

Continue east past Billingsgate Market (1874-8) and the Custom House (1820s), both on the site of medieval predecessors. Turn north to All Hallows with its Saxon and medieval remains and exquisitely carved font cover, dated 1682, of cherubs, leaves, flowers, wheat-ears and fir-cones. According to Pevsner, it is 'attributed uncontestedly to Grinling Gibbons'.

Now the visit continues to churches with carving less certainly attributed to Gibbons. Skirt the Tower of London and head via The Minories to **St Botolph Aldgate**. It is in a fine public square which recently replaced a large 1970s roundabout. In the church there is a panel of King David

surrounded by garlands and musical instruments. Meander through small streets to **St Helen Bishopsgate**, formerly a Benedictine nunnery. Inside is a monument to Rachel Chambrelan with standing cherubs. By intriguing alleys arrive at Drapers' Hall. Gibbons was a Draper, though was passed over three times for the office of Master.

Take a slight detour to **St Margaret Lothbury**. Here is a marble font with the same scenes

Gibbons carved at **St James, Piccadilly**: Adam and Eve, Noah, the baptisms of Christ and the eunuch. Go back to the Drapers and wind through to Guildhall Yard and **St Lawrence Jewry**. Inside is a monument to Archbishop John Tillotson, portrait relief above weeping cherubs. Go west to **St Bololph Aldersgate**, with a monument to Sir John Micklethwaite. Thence go along King Edward Street, formerly Stinking Lane, into Paternoster Square with views to the

cathedral north transept pediment: royal arms by Gibbons. In the square Wren's chapter house and the relocated Temple Bar. Go back across Ludgate and return to Blackfriars Station. Refreshments can be taken among the Art Nouveaux reliefs of the Blackfriar's pub. ✨

REFERENCES

Simon Bradley and Nikolaus Pevsner, *The Buildings of England: London 1: The City of London*, Yale University Press, 2002

BRIAN EVANS

THE CHURCH CALENDAR

Every age is marked by men or women who will shape the course of events. Two men who both attended the same school, Westminster, George Herbert (1593-1633) and Christopher Wren (1632-1723) met this criterion and left their mark on our hymnody and architecture respectively.

Songs of Praise

Amongst English Christian verse, however widely or narrowly Christianity is defined, the high point is the poetry of George Herbert. In this, his beliefs and musical skill perfectly coincide. 'This is the famous stone that turneth all to gold' – the final verse of Herbert's poem *The Elixir*, sung as NEH456 when congregations enjoy that freedom again! Many examples of Herbert's works in the *New English Hymnal* (NEH) represent our finest devotional verse.

With King James I's death in 1625, Herbert's last patron was gone, and for the first time he had to consider Holy Orders. However, while the clergy life was meanly valued, he would devote 'all his poor abilities' to advance the glory of God. He was not ordained until 1630 (in a tiny rural parish on Salisbury Plain) and died three years later. He ensured his parishioners understood the Church calendar – which began on the first Sunday in Advent, and continued throughout the year. His poetry was much admired by Coleridge, Auden, and many others.

Saviour and Curator

Christopher Wren was born on 25 February 1632, about two years before Herbert's death. A devout Anglican, Wren's father had been Dean of Windsor, his uncle

© NATIONAL PORTRAIT GALLERY (CC BY-NC-ND 3.0)



Sir Christopher Wren

by James Godby, published by Edward Orme, after Giovanni Battista Cipriani stipple engraving printed in colours, published 1815

Bishop of Ely. By 1663, at the age of 15, this 'miracle of a youth' as John Evelyn called him, had advanced 53 inventions and theories etc, some trifling, others concerned with key problems of astronomy, physics and engineering. He was a founder member of the Royal Society. His resolution to specialise in architecture undoubtedly stemmed from the effects of the Great Fire and his appointment as a Commissioner for Rebuilding the City, which included the many churches, so often referred to here. A full listing by Tony Tucker is to be found in the February 2009 issue of the FCC Newsletter: 'How Many City Churches Really Were by Wren and his Office?'

Not trained as an architect nor mason, he drew inspiration from French and Dutch sources, but to him English churches should be fitted to hear the service and to both hear and see the preacher distinctly. Thus, the altar should be prominent and visible. So was his approach shaped in contrast to the experience of his only trip abroad to Paris. There is a wide variety in his design, bearing in mind the number of churches lost to demolition and war damage. Nevertheless he remains the saviour of the City skyline – his ecclesiastical armada – and the man who inspired English architecture. ✨

SOURCES AND FURTHER READING

George Herbert, *Poems*, selected by W H Auden, Penguin Poetry, Penguin Books, 1973
 Charles Hobday, *How Goes the Enemy*, Mammon Press, 2000
 Nikolaus Pevsner, *An Outline of European Architecture*, Penguin Books, 1963
 Adrian Tinniswood, *By Permission of Heaven*, Jonathan Cape, 2003

© NATIONAL PORTRAIT GALLERY (CC BY-NC-ND 3.0)



George Herbert

by Henry Meyer stipple engraving, published 1829

PUBLISHING FROM CITY CHURCHYARDS 2

St Mary Aldermary

In 18c, the churchyard of **St Mary Aldermary** was the centre of a flourishing printing and bookselling business having ‘chapbooks’ as its specialisation. These are small inexpensive pamphlets, covering such subjects as folk tales, songs, ballads, jest books, and popular history, which served a juvenile and a broadly defined adult market. At all times the pamphlets were enhanced by crude, though engaging, woodcuts.

The production of chapbooks in England was concentrated in London. John Ashton’s *Chapbooks of the Eighteenth Century* (the Skoob edition published in 1993)

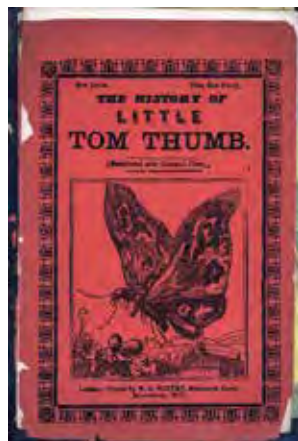
reproduces more than 100 of these. Thirty-two saw the light of day in the churchyards of **St Mary le Bow** and **St Mary Aldermary** – bearing such titles as *The Famous History of Tom Thumb*, *The True Tale of Robin Hood*, *The History of Wat Tyler and Jack Straw*.

The printer, William Dicey, an enterprising figure, was first in business in Northamptonshire, where he launched two newspapers. His move to London in 1736 led to his taking over from his brother-in-law, the latter’s printing and publishing interests plus a patent medicine business, all located in Bow Churchyard. In 1754 Dicey opened a second printing shop, at 4 Aldermary Churchyard. This coincided with the publication of his first trade catalogue, thereby supporting Dicey’s position as ‘the principal British publisher of street literature’ (Wikipedia).

The distribution of chapbooks was regularised in 1696 when chapmen and pedlars needed to be licensed: 2,500 were authorised covering the whole country, 500 for London. The

chapmen plied their trade at fairs, on market days, from door to door. The chapbooks were priced at two to six pence, the ballads from half to one penny. (At the time, an agricultural labourer’s daily wages came to 12 pence.) The chapmen received their stock on credit, returning to pay the bookseller for those they sold. Today’s *Big Issue* vendor starts the day having bought a quota of copies.

Who were the authors? Hard to establish: many texts will have been passed down orally from generation to generation, many served up as repeats of existing publications, some as new versions, some copied from



Chapbooks courtesy the St Bride Foundation Library

other publishers. Sometimes the scale of what amounts to a massive volume of anonymous, ephemeral writings can be overlooked. Figures are hard to come by, but annual sales in Scotland of chapbooks and popular pamphlets were estimated to be running at 200,000 at the end of 18c.

Old London Bridge

From the earliest days, for want of a more accommodating churchyard, bookselling on London Bridge had to be conducted in the shadow of the church of **St Magnus the Martyr**. The bookseller, William Pickering, had a shop as early as 1557 at St Magnus Corner. Better known as a ballad

monger (trader), his location near Billingsgate also enabled him to deal in nautical books.

From a retailer’s perspective, Old London Bridge, for centuries the sole link across the Thames, will have had a magnetic appeal. In modern advertising parlance, the ‘footfall’ was surely unchallengeable. In reality, the rosy picture was more shaded. First of all, congestion will have ruled supreme much of the time, with carts, carriages, livestock, and pedestrians struggling to make their way in and out of London. And then there were some features special to the bridge: notably its need of constant repair. One cause was winter damage caused by blocks of ice, driven by the strong tidal currents, crashing against the piers. The bridge was plagued by fires, a common enough urban hazard of the day, but made more so on the confined spaces of a bridge. The major

fire of 1633 saw the destruction of 42 buildings, extending all along from the Southwark Gate to the City end, but not touching St Magnus. No bookshops featured in the list of houses burnt. The Great Fire engulfed all buildings at the City end, St Magnus being an early victim, as well as an unknown number of booksellers. Survivors from the centre of the bridge and at the Southwark end included 12 booksellers, one being Thomas

Passinger.

The sign of ‘The Three Bibles’ leads one to the shop of Charles Tyus, where Thomas Passinger had served his eight-year apprenticeship. On Tyus’s death, his widow, who had inherited his publishing interests, married Thomas Passinger. This gave continuity to the business, which continued to trade under ‘The Three Bibles’ sign. Passinger, who died in 1688, contributed to the cost of the post-Fire font in St Magnus.

Probate valuations shine a light on the scale of street publishing businesses on the bridge: that of Tyus listed books and printed sheets to make some 90,000 chapbooks and 37,500 reams of printed sheets,

together with 400 reams of paper. The probate details of Josiah Blare, at the 'Sign of The Looking Glass', who died in 1707, included 37,500 books, plus 237 reams of printed sheets. James Hodges, also at the 'Sign of the Looking Glass over against St Magnus Church', is described in William Roberts' book as the best known of Bridge booksellers, steadily producing books between the years 1720 and 1757. While being the first to publish occasional novels, the bulk of his output was described as being of the usual Bridge class. This draws attention to the impact that the mere act of having a site on the Bridge could

exert on the character of a bookseller's list. The scope that a customer had for browsing in an environment marked by hectic congestion will have been seriously limited, favouring such printed products as chapbooks, ballads and song sheets that call for spur of the moment decisions. As a setting, this differs markedly from the atmosphere prevailing among Little Britain bookshops, which we discussed in May and those of **St Paul's Churchyard**, the subject of the next article. ✨

PRINCIPAL SOURCES

John Ashton, *Chapbooks of the*

Eighteenth Century, Skoob Books, 1993
 M O Grenby, 'Chapbooks, Children and Children's Literature', *The Library: Transactions of the Bibliographical Society*, September 2007
 A Mumby, *Publishing and Bookselling*, Jonathan Cape, 1954
 Marjorie Plant, *The English Book Trade*, George Allen and Unwin, 1965
 W Roberts, *The Earlier History of English Bookselling*, Sampson Low, 1889
 Wikipedia, 'Chapbook'
 Wikipedia, 'William Dicey'

LESLEY THRIFT

10 JUNE 2021: THE LORD MAYOR REOPENED THE CITY AND THE CHURCHES

With little time to organise this extraordinary Watch, I was busy on the telephone and it was evident that all the Watchers on duty on the day were pleased to be back after 15 fallow months. Even though visitor numbers were not high (perhaps the publicity went out a little late) that wasn't important: it was a small step back to normality.

Judy Guy-Briscoe and I set off for **St Sepulchre** for 11 o'clock: not a good start – no Watchers on duty, but a beautiful service going on with a splendid choir. We did not know it at the time but Nigel Bishop had been hospitalised and so hadn't made it to the church. Luckily Ray Rogers arrived early and stepped in to fill the space. By the time we revisited after lunch, he and Helen Passey were nicely ensconced in the church. This time we heard guitar music.

St Martin within Ludgate was suitable manned by Jane Snowden and Shirley Karney, and Signe Hoffos was to follow up in the afternoon.

St Peter Cornhill was open by the back door only, not by a Watcher but a member of the church. He had all our FCC brochures out, and was busy relaying the history of the church to a

visitor. We were impressed.

It was very quiet at **St Katharine Cree**, where Bob Solomon was on duty. He had enlisted his wife, as his fellow Watcher, Judy Stephenson had been taken ill.

Ashley Badcock and Bill Harer were comfortably sitting in two separate pews awaiting visitors in **St Andrew by the Wardrobe**, glad that it was a warm day.



Frances Rollason was entertaining our new Watcher Sian Edwards in **St Benet Paul's Wharf**, and awaiting Bea Duffey's arrival. Signe Hoffos would lock up at the close of play.

Keith Billinghamurst was with Brigitte Downey in **St Dunstan in the West**, where we listened to more excellent organ music by Adam Parrish. We missed seeing Pauline Robertson who had left earlier on.

St James Garlickhythe had a service just starting so we managed no more than a quick hallo to Rosemary Hammick and Susan Konowich.

We didn't manage to see Barbara Coker and Sue Cox as they had joined the service in **St Stephen Walbrook** when we arrived.

Sally Phillips was holding the fort at **St Mary Abchurch**, where she had lots of passing trade from the two well-attended walks led by Dan Cruickshank and Neil MacGregor.

There simply wasn't time for us to get to **St Botolph Aldgate**, where Stuart McGowan and Tony Budgen were Watching, nor to **The Dutch Church** Watched by June Addison and Amanda Kuijivenhoven, nor **St Magnus the Martyr** with David Groves and Jackie King.

Thank you to all the above for helping out that day. It was much appreciated by FCC, and also by the Archdeacon, The Venerable Luke Miller (see his letter) and the Area Dean Katherine Hedderly. ✨

BELLOWS

When I was church Watching in **St Mary at Hill**, I was allowed into the normally locked organ loft while the organ was being tuned. As I habitually have my camera with me, it was a good opportunity to get some photographs of the nave from the loft. I also managed to photograph part of the accessible organ apparatus.

Simply explained, a pipe organ is like a set of whistles with pipes of various size, each producing a different timbre. The pipes are attached to a windchest filled with compressed air provided by a blower or turbine or, largely in the past, air bellows. Stops on the organ represent a set of pipes of particular notes. Pulling the stops activates a specific set of pipes connected to the windchest, which contains valves (pallets) connected to the organ keyboard which controls the airflow. Once a key is depressed and the valve opens, compressed air flows to the selected pipes, and sound is produced.

Modern electric-powered air compressors are now used in most organs, replacing the bellows. Following a disastrous fire at St Mary at Hill in 1988, the 1846 William Hill organ was restored, and as in most churches, now has modern compressed air apparatus.

From the 1860s, bellows were generally replaced by turbines connected to electric motors. The word 'bellows' derives from Old English 'blast bags, blowing bags' or bylig (bag) shared with 'belly.' Bellows to produce concentrated air (wind) for metal smelting, date back to Ancient Egypt.

The origins of the pipe organ using wind can be traced to 2CAD Ancient Greece. Sound was produced by use of the hydraulis, an instrument which produced wind by the weight of displaced water (ie a waterfall) in an airtight container (windchest). By 6C or 7CAD, bellows instead of water



lifting the upper surface diagonally, organ bellows close under the weight of the blocks to pump the required volume of wind. The bellows are connected to pipe organs and vary in size and number, according to the scale of the instrument. There are always two or more bellows as when all the bellows are closed completely the organ produces no sound. Before one bellow closes another is opened, and they are arranged so that they operate in turn.

Assistants to the organist (blowers) operated the bellows for the organist manually.

Their work was to keep the bellows supplied with air, and lift open the spent bellows with levers and ropes. An accordion works similarly, compressing or expanding its bellows, while the player presses buttons or keys, causing pallets to open, allowing air to flow across strips of brass or steel, called reeds. These vibrate to produce sound inside the body. Bagpipes use a similar reservoir of air blown into the bag by the piper who, by pressing on the holes in the chanter pipe, controls the flow of air to the varying length drone pipes and thus produces the various tones like an organ. ✨

were used to supply Byzantine organs with wind. From 12C, the organ was evolving into a complex instrument, able to produce different timbres.

There is a debate as to whether bellows were adapted for organs from those used by blacksmiths to produce wind to heat their forges. They were first used in organs around 120AD. Because it produced large volumes of sound, the organ was used for musical accompaniments at Roman contests with, for example, wild animals, in the Imperial court and amphitheatres. It may have been used to stir up the crowd.

In 757AD, Emperor Constantine of Byzantium presented Pepin, King of the Franks and Charlemagne's father, with an organ as a gift. This may well have led to the organ's spreading across Christendom. It appeared in churches circa 900AD, and was first used for ceremonial purposes. From the 1400s, the organ was widely used in cathedrals and churches throughout Europe.

The bellows used to produce wind in pipe organs, are generally shaped like a wedge. Organ bellows can work with weight blocks placed on the upper surface. Having been opened by





Left: 'Philip' at St James Garlickhythe; right: the ringing chamber at St Magnus the Martyr; inset: half-muffled bell at St Dunstan in the West

DICKON R LOVE

ASK FOR WHOM THEY TOLLED

City Bells In Memory of HRH The Prince Philip

We know that one of the casualties of the pandemic lockdown has been the absence of the sound of bells across the City. This silence was broken in a very modest way following the announcement of the death of HRH The Prince Philip, Duke of Edinburgh on Friday 9 April.

There are various traditions concerning the use of bells to announce the death of a parishioner that were in use prior to WW1. A typical 'death knell' was to toll one of the bells for half an hour. This was normally the tenor bell, but sometimes one of the lighter bells, especially if the deceased were female or a child. Tolling normally refers to ringing the bell from its 'mouth up' position through 360 degrees back to the up position. The skilled ringer would then be able to hold the bell on the balance for 60 seconds before pulling it back for the next toll. In some traditions the tolling might be for just five minutes, with quicker ringing for the remaining time, when the bell

is allowed to swing in its own time. Rather than half an hour, sometimes the bell is tolled the number of years of the age of the deceased. In addition, a bell (sometimes the same bell, sometimes a different one) is used as a 'teller' before the tolling commences. If the deceased is male, the teller is rung with three sets of three strokes, sometimes known as the 'Nine Taylors'. When the teller is rung with two sets of two strokes, the deceased is female.

These days the death knell is normally reserved for significant people. As the news of Prince Philip's death broke, ringers scrambled to towers to lower flags to half-mast and ring the death knell under 'Operation Forth Bridge', as preparations for the death of the Duke of Edinburgh were styled. **St Paul's Cathedral** led the way with tolling of Great Tom, the deep clock bell in the south west tower. It doesn't swing but has a large hammer which can be operated by a rope. It is only ever used for striking the hours, or the death knell for a senior royal or the dean, in a tradition observed for over 300 years. The bell was struck at one-minute intervals from 2pm for 20 minutes.

At **St James Garlickhythe**, the home of the Royal Jubilee Bells, the seventh bell, named 'Philip', was tolled 99 times to match the Duke's age. The tenor bell at **St Magnus the Martyr** was also tolled 99 times. The following day, the tenor bells at **St Olave Hart**

Street and **St Michael Cornhill** were tolled 99 times each.

Another feature of memorial ringing is the use of muffles on the bell clappers. A muffle is a piece of leather strapped to one side of the clapper so that when the bell is tolled, the bell sounds alternately loud and muffled as part of its cycle. The six largest of the Royal Jubilee Bells at St James Garlickhythe were muffled and rung again under careful arrangements for 20 minutes on the Sunday prior to the morning service, whilst the bell 'Philip' was tolled again 99 times after the service. On the Tuesday the tenor bell at **St Dunstan in the West** was half-muffled and tolled 99 times prior to a Requiem Mass for the Duke. On the Thursday the bell at **St Margaret Pattens** was tolled 99 times at 20-second intervals ahead of the lunchtime eucharist, the first to be held in the church as lockdown eased. The final ringing was on the day of the funeral itself, with six of the Royal Jubilee Bells ringing, and a further hour's tolling of Great Tom.

As the end of restrictions is in sight, there are plans afoot for the bells of the City to ring out as part of a Festival of Bells. Originally set for 26 June, this was postponed to 31 July. At the time of writing the plan is to start the day with the ringing of Great Paul, the largest swinging bell in the country at St Paul's Cathedral, and be joined throughout the day with a programme of bellringing right across the City. 🎪



Crucified and the Risen Christ, on its north side St Luke with a patient, and on its south side St Ethelburga talking to children. Remarkably, the mural survived the 1993 IRA bombing, but during the reconstruction of the church and its establishment as a Centre for Reconciliation and Peace, it was decided to conceal the mural behind wooden paneling. These panels are fixed to the wall thus making it impossible to view the mural. (One can only wish that these panels had been hinged so that the mural could still be seen!) In the light of the problems with the mural at St John Waterloo, it is highly likely that the one at St Ethelburga is also deteriorating, which is sad to contemplate. I for one would love to see behind those panels, to find out what state the artwork is in. It seems a shame that a work by such a famous artist has been concealed and banished in this way. ✨

ERIC HEARN

LET US SEE

A recent episode of the BBC's religious affairs programme, *Sunday*, caught my attention. It featured an item about a mural at the church of **St John, Waterloo**. The mural was painted by the artist Hans Feibusch and depicts The Crucifixion. The work was commissioned in the early 1950s as part of the church's restoration after WW2, but much of the paintwork is now flaking, and so an appeal has been launched to fund its restoration. The mural is a striking work, and can be seen in detail on the St John website*. Feibusch was a prolific artist specialising in church decoration, who worked mainly in London and the South East of England. He died in 1998, and is now recognised as one of the most significant artists of the post-war period.

The broadcast item reminded me that two of the City churches also contain murals by Feibusch. They are at **St Vedast alias Foster** and **St Ethelburga**. These were undertaken a few years later than the mural in St John. Also, just outside the City, the church of **St Alban the Martyr, Holborn**, has a large number

of paintings, murals and sculptures by Hans Feibusch. (Friends may recall that mention was made of the artworks at St Alban during the recent FCC online 'virtual tour' by Freda Dahl-Nielsen.

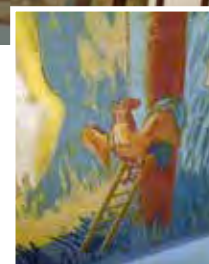
The mural in St Vedast is not actually located within the church, but in the adjoining rectory, in a room on the first floor. It depicts Jacob's dream and was installed in 1959. The mural at St Ethelburga, sadly, is now hidden from view. The work was completed at the end of 1962, and dedicated by the Bishop of London in February 1963. It was installed below the east window and depicts, in the centre the

SOURCES

- A Short History and Guide to the Guild Church of Saint Ethelburga the Virgin within Bishopsgate*, Sixth edition, 1968
 Simon Bradley and Nikolaus Pevsner, *The Buildings of England; London 1: The City Churches*, Yale University Press, 2002

Top: The hidden mural at St Ethelburga by kind permission of Pallant House Gallery, Chichester (Hans Feibusch Archive Collection)

Right and inset: The rectory mural of Jacob's dream at St Vedast



Left: Fourth Station of the Cross at St Alban the Martyr courtesy Freda Dahl Nielsen, Six in the City

* <https://stjohnswaterloo.org/page/1776/hans-feibusch>

WHERE THERE IS BRASS . . .

In like a lion: The brass of Sir John Gayer, alderman, 1649 at St Katharine Cree

Beneath the main altar is a modern brass commemorating Sir John Gayer, former alderman and Lord Mayor of London, who died in 1649, although the brass was engraved about 1890. It comprises a rectangular plate: in the upper part are the arms of the City of London, argent a cross gules, in the first quarter a sword in pale point upwards of the last. Over the arms is a crest bearing, on a wreath argent and gules, a dragon's sinister wing, argent charged on the underside with a cross throughout gules. On either side of the shield is a dragon argent charged on the undersides of the wings with a cross throughout gules. Below is the City's motto, *Domine dirige nos* (Lord guide us).

Within an oval frame is a bust of Gayer, with long hair, beard and



moustache wearing his mayoral robes with his chain of office around his neck. Below is the inscription in 22 lines of Roman capitals.

On the dexter side of the effigy are the arms of Gayer, ermine a fleur de lys sable on a chief of the last a mullet or. Opposite is the family crest, a lion rampant guardant sable holding a tilting spear, headed argent.

The name of the firm responsible for engraving the brass appears in the bottom sinister corner of the plate, Hart, Son, Peard and Co. At the time the brass was engraved they had a workshop in Wych Street, Strand and a showroom at 168 Regent Street. Advertisements from this time list the work that they produced beside brasses: lecterns, church plate, altar furniture and gas and oil fittings.

Sir John Gayer was baptised in March 1584 in **St Andrew's** church, Plymouth, Devonshire. He was the eldest son of John Gayer and his wife Margaret. He was apprenticed to a London merchant before becoming a prominent member in the Levant Company and the East India Company. He was elected an Alderman for Aldgate Ward and Sheriff in 1635-6 being active in collecting a tax – ship money for parliament. He was prime warden of the Fishmongers' Company in 1638. He was knighted by Charles I in December 1641 together with other members of the City, as the king needed support before the Civil War started in earnest. He was elected Lord Mayor in September 1646 although he was not a popular choice. Gayer was, together with associates, arrested and sent to the Tower of London

and charged with treason. Being brought before the House of Lords, he refused to kneel at the bar and demanded trial by jury. Fined £500 he was sent back to the Tower and in June 1647 all charges against him were dropped. Shortly after this he was stripped of his aldermanry. He died on 20 July 1649 and was buried in his vault in **St Katharine Cree** beside his wife, Katherine, who had predeceased him.

In his will Gayer left numerous bequests, to the poor of London, Coventry (home of his wife), and Plymouth. He also left the sum of £200 to endow an annual sermon, the Lion Sermon, to be given each October in the church. This was established 'in memory of his deliverance from the paws of a lion in Arabia.' He

IN MEMORY OF

SIR JOHN GAYER, KNT., FOUNDER OF THE "LION SERMON"

WHO WAS DESCENDED FROM THE OLD WEST COUNTRY FAMILY OF GAYER AND WAS BORN AT PLYMOUTH, AND BECAME SHERIFF OF THIS CITY OF LONDON IN 1635 AND LORD MAYOR IN 1647.

HE WAS A MEMBER OF THE LEVANT OR TURKEY COMPANY, AND OF THE WORSHIPFUL COMPANY OF FISHMONGERS, LONDON, AND PRESIDENT OF CHRIST'S HOSPITAL, LONDON, AND A LIBERAL DONOR TO AND PIOUS FOUNDER OF CHARITIES.

THIS CITY HAS ESPECIAL REASON TO BE PROUD OF HIM, FOR RATHER THAN WITHDRAW HIS UNFLINCHING ASSERTION OF THE NATIVE LIBERTIES OF THE CITIZENS, AND HIS STEADFAST SUPPORT OF KING CHARLES I, HE SUBMITTED TO IMPRISONMENT IN THE TOWER AT THE HANDS OF THE PARLIAMENT IN 1647 AND 1648, AND HIS "SALVA LIBERATE" BECAME HISTORICAL.

HE RESIDED IN THIS PARISH, AND DYED IN PEACE IN HIS OWNE HOUSE ON THE 20TH OF JULY 1649, AND HE NOW LIES BURIED IN A VAULT BENEATH THIS CHURCH OF ST. KATHERINE CREE, LEADENHALL ST.

THIS MEMORIAL BRASS WAS SUBSCRIBED FOR BY MEMBERS OF AND DESCENDANTS FROM THE FAMILY OF GAYER, AND WAS PLACED HERE BY THEM IN TESTIMONY OF THEIR ADMIRATION FOR AND APPRECIATION OF THE NOBLE CHARACTER AND MANY VIRTUES OF THEIR ILLUSTRIOUS ANCESTOR.

THE WORK OF ORGANIZING THIS MEMORIAL WAS CARRIED OUT BY EDMUND RICHARD GAYER, M.A. OF LINCOLN'S INN, ESQ., BARRISTER AT LAW. 1888.



KATRINA BRADLEY

TALES FROM THE POND

So, it has begun. The major refurbishment of **St Lawrence Jewry**. One of the first jobs was to drain the pond outside the church. It was a sobering moment to come back to the empty pond, which a week before had been teeming with life.

Every year, we are visited by the ducks. To me it is the first sign of spring. To David Parrott, the first sign of spring is the very first flower on the camellia next to the pond. Over the years, we have been visited by two drakes and a female. The boys would half-heartedly chase her round the pond looking for a nesting site. This year we just had the two drakes. They only visited for a few days, but it was nice to see them before the pond disappeared.

Who can forget Mr White/Ricky/Micky/Oscar the huge white carp, who resided in the pond for many years? He was a firm favourite with Guildhall staff, who had their lunch on the benches around the pond. His favourite pose during the hot summer months was to observe the diners, peering out from under one of the lily pads, looking for all the world like a

rather corpulent city gent on his way to dine, with his best headwear on.

One summer evening we had a young heron come to dine. He stood at one end of the pond a trifle bemused by all the human interest in his appearance in the middle of the City. Meanwhile the fish had all wisely moved to the other end of the pond hiding under the water lilies. Eventually the heron gave up and flew on to the church roof, glaring down balefully at the people below and the fish that had miraculously returned to the pond.

The lily pads are also used by our resident wagtail, who nests every year in the tree beside the pond. Once, when a wedding photographer and I were talking outside waiting for the guests, we were amused to note the little bird land on the leaves and walk around and indeed across the pond, using the pads as stepping-stones. I've never seen this happen since but the little bird seemed totally happy strolling around the pond and enjoying being filmed by the watching photographer.

A few years ago I entered a photographic competition, and decided that the dragonflies that inhabited the pond would be a wonderful subject. So armed with my camera I went down one weekend and lay on the ground beside the reeds by the side of the pond. The weekend in the City is very quiet, with few people



around, so I was slightly surprised when a walking tour appeared on the opposite path to me. I carried on photographing, but became aware that I was causing a lot of curious stares. To all intents and purposes I appeared to be lying by the pond. The group's guide was trying to explain St Lawrence Jewry to them, but was very aware that her group was obviously more interested in me. Her voice rose and got shriller as she tried to explain the tower to them. Deciding that neither of us was getting very far I decided to sit up, my camera then becoming visible. The guide stopped mid-flow and demanded to know what I was doing. I explained my task and with a loud 'humph' she led her highly amused group into Guildhall Yard.

One of my last photographs of the pond and its wildlife was of a bumble bee seeking nectar in one of the beautiful lilies that grew beside the pond. The City of London Corporation parks department kindly brought into the church a bunch of lilies and irises which they cut for us before digging the plants up in order to clear the area.

The fish in the pond, you'll be delighted to know, were saved and taken over to the Barbican. This included an 8lb Black Barrel Carp that nobody knew was there. Due to his size he was given a special trip over to ensure his survival.

Hopefully he will return once the works to the church are finished. We know that the pond will be fully restored at the end of the project. Meanwhile, watch the church website for updates on any closures, but be assured we will remain open for you to come and bring friends and others for as much as possible as the work progresses. ✨

→ prayed that the lion would leave him alone, with which the lion left without harming him. The sermon is still given annually.

A brass of similar design can be found in the crypt of **St Paul's Cathedral** commemorating the Rt Hon George Swan Nottage,

1885, Lord Mayor of London. This was designed by Edward Ford, RA, and it seems likely that he was also responsible for the design of Gayer's brass. ✨

SOURCES

R Ashton, 'Gayer, Sir John (bapt.1584,

d.1649)', *Oxford Dictionary of National Biography*, 2004

A P Beaven, *The Aldermen of the City of London: Temp. Henry III-1912*, London, 1908

Arthur Edward Gayer, *Memoirs of the Family of Gayer*, Westminster, 1870



PHOTO: TONY TUCKER



PHOTO: LESLEY THRIFT

THE CARVED ANGEL AND FATHER TIME IN ST ANNE & ST AGNES

St Anne & St Agnes has been connected with the world of music for many years, and was well-known for its annual Bach festival, which now takes place at **St Mary at Hill**. The church is presently the home of **voces8**, a vocal music foundation.

The interior of this little Wren church is quite delightful, and was sensitively restored after war damage. There are a number of interesting items to be seen, including some from Wren's magnificent domed church of **St Mildred Bread Street**, which was, alas, totally destroyed by bombing in 1941.

Above the south entrance doorway, which is a Wren-period furnishing brought here from Dunster Castle in Somerset, there is an elegant, mid-18c carved gilt angel from the organ case of St Mildred Bread Street. It is a striking example of the art of the woodcarver.

There is, as it happens, another surviving figure from St Mildred Bread Street in St Anne & St Agnes. This is the tiny carved figure of Father Time, complete with gilded wings, sickle and hour-glass, above the vestry door. It is another rather charming carving which dates back to the late 17c, and, along with the angel, is among the very few items originally made for St Mildred Bread Street which are still in existence.

The City churches are rich in fine vintage woodcarvings, and these in the lovely interior of St Anne & St Agnes are well worth a visit. Being the home of **voces8**, the church is not always open to the public, so it is best to check with the church before visiting*.

**When Watching resumes in the autumn, we shall be there on the first Wednesday of the month: 11.45-2.45. Ed*

THE FRIENDS OF THE CITY CHURCHES

(Registered in England and Wales, registered charity number 1155049)

www.london-city-churches.org.uk

Patrons: the Rt Revd and Rt Hon Richard J C Chartres
KCVO DD FSA
and the Rt Revd and Rt Hon Dame Sarah Mullally DBE
The Bishop of London

ANNUAL GENERAL MEETING

To be held at **St Mary Abchurch**, Abchurch Lane,
London EC4N 7BA
at 3pm on Thursday 16 September 2021

AGENDA

- 1 Apologies for absence
- 2 To confirm the conclusions of the online consultation held in lockdown 2020
- 3 Chairman's Report
- 4 Treasurer's Report
- 5 To receive the Trustees' Annual Report and Financial Statements for the year ended 31 March 2021
- 6 To elect Trustees and Officers:

The following Trustees have completed their terms of office and have indicated their willingness to stand for re-election for a period of three years:
Brian Malcolm Evans, Oliver Leigh-Wood and Lesley Diane Thrift.
- 7 To re-appoint Keith Raffan and Co as Independent Examiners
- 8 Any other business

Sonja Judith Guy-Briscoe

Honorary Secretary

June 2021

Diary

Most of these are still virtual. The physical events are the wonderful exception

Those who DO NOT have Internet access . . .

You can dial in via a landline or mobile phone to hear a talk with audio-only access. Use one of these standard-rate numbers, and follow the instructions.

Send a postcard to the office to let us know you wish to join, as you cannot access Eventbrite.

+44 0330 088 5830

+44 020 3481 5237

+44 020 3481 5240

You will need to key the unique meeting codes for each event, but not a passcode.

To join the meetings, enter the unique ID codes below, followed by # (hash); at the next prompt, just press # again to be admitted.

If you are dialling from anywhere outside the UK, ask someone to get the number before the +44 for you by using this link:

<https://us02web.zoom.us/j/kduaBaWOU9>

Those who DO have internet access . . .

We shall send you an email once it is possible to register via Eventbrite. Please opt to pay a little!

Monday 2 August

Art and Ornament

An exhibition and demonstration of contemporary painting and wood carving opens at St Mary Abchurch as part of the Grinling Gibbons Tercentenary celebrations.

Sunday 22 August

Art and Ornament

Transfers from St Mary Abchurch to the Dutch Church until 5 September.

Thursday 5 August

6.30pm

Concert

Violinist Krysia Osostowicz, leader of the Brodsky Quartet, plays J S Bach. Tickets in advance from christina@hemsley.com or on the door. £10/£8

St Mary Abchurch

Wednesday 25 August

2pm

Ildiko Bitá of Six in the City takes us on a virtual walk covering the riches of the City's street art.

Zoom meeting ID

997 5600 3871

Thursday 16 September

3pm

Annual General Meeting

St Mary Abchurch

with tea and cake to follow (Covid-19 guidelines permitting)

Tuesday 28 September

2pm

Explore the wealth and variety of the historic churches of the ancient City of London with Trustee Tony Tucker

Zoom meeting ID

938 7989 2535

Thursday 7 October

2pm

Chloe Campbell

An artist specialising in papercuts of beautiful architecture, presents her fascinating images of the

City of London churches, and demonstrates how they are made.

Zoom meeting ID

930 4071 5027

Wednesday 20 October

2pm

Jill Finch looks at how London started to rewrite her history after the Great Fire of 1666. With new rules and regulations, and fresh ideas, a City emerged like a phoenix from the ashes.

Zoom meeting ID

993 5940 3974

Tuesday 16 November

2pm

Architectural historian Dr Mark Kirby discusses the magnificent woodcarving above the altar of St Mary Abchurch, the authenticated work of the master carver Grinling Gibbons.

Zoom meeting ID

938 0203 5234

Monday 13 December

3pm

FCC Carol Service

St Mary at Hill



PHOTO: OLIVER LEIGH-WOOD

THE FRIENDS OF THE CITY CHURCHES

St Mary Abchurch Abchurch Lane London EC4N 7BA

www.london-city-churches.org.uk

020 7626 1555

contact_us@london-city-churches.org.uk
membership@london-city-churches.org.uk

Annual subscription £20 single/£25 joint
Life friendship £450/£550

 @churchwatchers

 Please like our Facebook page:
www.facebook.com/ChurchWatchers

November deadline: Friday 1 October 2021

The views expressed in this magazine are not necessarily those of the Trustees.

Unless otherwise acknowledged, the photographs are taken by the authors of the individual articles or the Editor. Copyright remains vested in the contributors. Permission to quote should be addressed to the Editor.

We in turn try hard to find copyright holders; if you have information please contact us on **skyline@london-city-churches.org.uk**

Registered charity no 1155049