

London's Parish Churches

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John Leonard

**With a foreword by the Rt Revd Richard Chartres,
Bishop of London, and the Rt Revd Roy Williamson,
former Bishop of Southwark**

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He by the vast metropolis immured,
Where pity shrinks from unremitting calls,
Where numbers overwhelm humanity
And neighbourhood serves rather to divide
Than to unite – what sighs more deep than his?

William Wordsworth, *The Recluse*

This book is for Samuel, Nathan, Joseph, Alexander and Oliver,
with love

All royalties from the sale of this book will be devoted to the
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denominations.

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Using this book

This book may be read as a straightforward historical account of the evolution of London's parish churches over a period of one thousand years, from Anglo-Saxon beginnings to the dawn of the twenty-first century. It may also, of course, be used as a source of reference for individual churches. To the latter end, a star system is used to illustrate the truth that, while all churches are equal, some are more equal than others: the ranking is from one to three stars, with the latter denoting the very finest and most interesting churches.

Gaining access to churches is a problem that is still with us, and is one that is likely to remain. Most of the churches in the City of London are now open during normal visiting hours, but some remain stubbornly closed. Away from the City, the proportion of closed churches is much greater, with some honourable exceptions, such as St Peter, London Dock, and St Thomas, Hanwell. Virtually every church in this book now has a website, recourse to which is generally the best means of finding out whether any particular building is likely to be open. Many parishes now have an office and/or an administrator who will be able to provide information: contact details can usually be found on church websites. The dioceses of London and Southwark each publish an annual directory, and these are valuable for providing the telephone numbers of clergy and sometimes churchwardens. Copies of these directories may be obtained from the offices of the respective dioceses: for London: from London Diocesan House, 36, Causton Street, London SW1P 4AU (020 7932 1100); and for Southwark: Trinity House, 4, Chapel Court, Borough High Street, London SE1 1HW (020 7939 9400).

Foreword to the first edition

It is not known when the Christian faith was first brought to London. There may have been churches in the city in the later part of the Roman period but apart from finding a Christian symbol scratched on the base of a pewter bowl from Copthall Court, archaeology has produced few Christian traces.

What we do know is that when St Augustine of Canterbury arrived in Britain 1400 years ago London was in pagan hands. According to Bede, Augustine soon ‘consecrated Mellitus to preach in the province of the East Saxons, which is divided from Kent by the river Thames and borders on the sea to the east. Its chief city is London, which is on the banks of that river and is an emporium for many nations who come to it by land and sea’. London’s Christian people soon began to robe their destiny in stone and build their places of worship.

John Leonard’s timely book allows us to enter the history of a thousand years of Christianity in our capital city. He describes nearly 130 churches with insight and a lightness of touch. It is obvious that he holds a great love for his subject and strongly adheres to the truth that ‘if we are to keep our inheritance, we must first learn about it’. The author is also very generously donating the royalties from his work to the National Churches Trust which gives grants to churches of all denominations.

We warmly commend *London’s Parish Churches* to you. It is a companionable guide which will make London’s heritage more accessible to the visitor and to those who have the privilege of living in its midst.

+ Richard London
+ Roy Southwark



1.1 St George-in-the-East, Stepney. A noble church in the East End by Nicholas Hawksmoor.

1

Introduction: Visiting London's Churches

London's undervalued parish churches are treasures too much ignored by Londoners and visitors alike. What other capital city can boast 25 churches by one architect of world renown? Yet these buildings, the glory of London's architectural heritage, are sometimes difficult to find, and some are difficult to find open. Of course there is more to London's churches than the works of Sir Christopher Wren: yet who would dream of going to Stepney to see St George-in-the-East (1.1), or to Deptford, to see St Paul's (1.2)? For over 200 years from the time of the Great Fire (1666) a very high proportion of the finest churches in the country were built in the capital, and with few exceptions they are little known to the general public. Most people may have heard of St Martin-in-the-Fields; but how many can name the architect? Sir John Summerson wrote in 1945: 'Nicholas Hawksmoor, James Gibbs, John James, Thomas Archer and Henry Flitcroft: these are famous names in the history of London architecture and famous ... because they are attached to churches which every Londoner knows' (1945, 70). Sadly, this is no longer the case. The truth is that three generations of Londoners have grown up in ignorance of their precious architectural inheritance.



In this book, I trace the story of London's parish churches from Norman times to the present day, and describe over 120 of those which appear most rewarding for visitors. All the medieval survivors in central London are here, with a few from further afield, and all the surviving Wren churches are described and illustrated, together with, I believe, the best churches of the eighteenth and nineteenth centuries. There may yet be no agreed consensus about the worthiest buildings of the twentieth century, but a generous selection of these is included.

Post-Reformation church-building in London was concentrated in four distinct phases: the Wren churches built after the Great Fire of 1666; the twelve great churches built after the Fifty New Churches Act of 1711; the Commissioners' churches built after the Church Building Act of 1818, when Greek and Gothic styles struggled for supremacy; and the great Gothic Revival which extended from 1840 to the outbreak of the First World War.

Any writer on London's churches has to be selective: how to choose from perhaps 2,000 churches those which are most worth visiting? How large an area should one cover? Should churches of all denominations be included? To keep the task (and the book!) within manageable limits, I have studied only Anglican churches, and all are, or have been, parish churches. I have largely restricted the study to inner London, broadly corresponding with the area covered by the old London County Council. Only in the search for good modern churches have I ventured further afield. That is not to deny that there are excellent churches of other denominations, and in outer London: of course, there are.

One of the most striking (and unexpected) lessons to emerge from a study of London's churches is their fragility. If a village church is solidly built and of good foundation, there is no reason why it should not last 500, perhaps 1,000 years. Not so in cities, especially in London, where the churches have been, and still are, liable to many misfortunes. The Great

Opposite: 1.2 St Paul, Deptford. This church, by Thomas Archer, is possibly the finest church in south London.



Left: 1.3 St Helen Bishopsgate. The Perpendicular arcade, south nave and screen – the finest medieval church in the City.

Below: 1.4 St Augustine, Kilburn. Vaulted nave from the west gallery, by J.L.Pearson – the best Victorian church in London?



Fire of 1666 destroyed the vast majority of the city's medieval buildings, so there are few churches in central London over 350 years old. Air raids in the Second World War destroyed a number of Wren's and other churches, and damaged many more. And a combination of demographic change, commercial pressure, and clerical and artistic indifference was responsible for the frequent demolition of City churches in the nineteenth and early twentieth centuries.

It might be thought that these hazards were a thing of the past: but within the past 25 years, fire has grievously damaged St Mary-at-Hill, one of Wren's finest churches, and there has been slight fire damage at another Wren church, St Magnus the Martyr. A further Wren church, St James Garlickhythe, was damaged by a falling crane in 1991. IRA terrorism all but destroyed St Ethelburga's and seriously damaged St Helen's. And although we can now be reasonably sure that no seventeenth- or eighteenth-century church will be wilfully demolished because of indifference, the worry remains that the interior of some may be ravaged by unsympathetic attempts to find new uses for redundant buildings. Moreover, the threat to some outstanding churches persists, including both Victorian and some twentieth-century churches. Both Christ Church, Spitalfields and Holy Trinity, Sloane Street, Chelsea narrowly escaped demolition and are now thriving. St Stephen, Rosslyn Hill, Hampstead was previously in a shameful state, but has fortunately been rescued, though unfortunately not now used for worship.

When the last steeple was added to Wren's churches in 1717, the master was still alive, aged 85, and 51 years had passed since the Great Fire. London's skyline was dominated by the new St Paul's Cathedral, but Wren had also ensured that a forest of spires should extend throughout the City, towering over the low and mean buildings. The scene is memorably recorded in a painting by Canaletto, *London and the Thames from Somerset House looking towards the City* (reproduced in Whinney, 1971). Now, half of Wren's steeples have gone, and the remainder, and even St Paul's, are hemmed in by giant blocks of glass and concrete. The skyline has been ruined: even so, one of the great delights



1.5 St James Garlickhythe. Reredos and painting of the Ascension in one of the best Wren interiors.

in London is to walk through the City, and catch unexpected glimpses of towers and steeples in between the modern office-blocks. It remains astonishing how close the City's churches are to each other – there are still 37 in the Square Mile – yet they are vulnerable, vulnerable to fire and accident, vulnerable to bombs, vulnerable perhaps to neglect.

If we are to keep our inheritance, we must first learn about it, and I hope that this book will help to guide Londoners and visitors alike to the most rewarding churches. Where should the visitor to London's churches start? If you can spare only one day for London's churches, then see the following, all in the City of London or within walking distance of it: St Helen

Bishopsgate **(1.3)**, the best medieval church; St Mary Abchurch and St Stephen Walbrook, two of Wren's finest interiors; Christ Church, Spitalfields and St Mary Woolnoth, both outstanding churches by Hawksmoor. If you can spare a second day, then go a little further afield – perhaps to some of the following: All Saints, Margaret Street, St Marylebone; St James the Less, Pimlico; and St Augustine, Kilburn **(1.4)**, three of the best Victorian churches; St Martin-in-the-Fields; St George, Bloomsbury, Hawksmoor's subtlest church; St Paul, Deptford, the best church south of the river; St Pancras, Upper Woburn Place, the finest church of the Greek Revival; or admire the elegant interior of Sir John Soane's at St Peter, Walworth. And if you have still more time, then return to the City and East End to St Mary Aldermary, St Magnus the Martyr, St James Garlickhythe **(1.5)** (all by Wren); and St George-in-the-East by Hawksmoor. And do not ignore the best churches of the twentieth century, for example St Saviour, Eltham, or St Paul, Haringay.

But there is more to churches than the buildings themselves: and a visitor to many of these churches cannot fail to be impressed by the ministry and witness exercised therein. In all, the gospel is proclaimed, and the worship of God ordered; but in many there is a rich social dimension to the churches, especially those in deprived areas. Where appropriate, I have stressed this; for work amongst the many who are rejected by society – the homeless, the alcoholics, the drug-abusers, the victims of domestic violence, the poor, the lonely, the desperate – is an essential component of the church's message.

In the streets of every city
Where the bruised and lonely dwell
Let us show the Saviour's pity
Let us of his mercy tell
Hugh Sherlock

This is what London's churches are for: they deserve your love and support.

2

The Medieval Legacy

The medieval churches surviving in London fall into two groups – those within and those outside the City. At the time of the Great Fire, there were 97 parish churches in the City, and all perished except a few whose survival depended on their peripheral situation, away from the centre of the blaze. These surviving churches are in a great arc around the City, beginning with Temple Church (never actually a parish church) in the west, proceeding to St Sepulchre, St Bartholomew the Great and St Giles Cripplegate in the north, curving to the south along Bishopsgate (St Helen, St Ethelburga) and then to St Andrew Undershaft, St Olave Hart Street and All Hallows-by-the-Tower. And within the Tower, there is the parish church of St Peter ad Vincula.

Outside the City walls, there is St Margaret, Westminster, two miles upstream; and across the river from the City the Priory Church of St Saviour, later known as St Mary Overie and now Southwark Cathedral. St Mary Magdalene, East Ham, St Dunstan, Stepney and Chelsea Old Church are included in this chapter as representative of the large number of medieval churches which were established in villages then quite separate from London, but now of course engulfed in its urban sprawl. Most of the other medieval churches in outer London have either been totally or partially destroyed, or have been restored out of all recognition.



2.1 All Hallows-by-the-Tower. Saxon arch, probably eleventh-century.

There are no surviving Anglo-Saxon churches in London, but an arch from an eleventh-century Saxon church may be seen at All Hallows-by-the-Tower (2.1). The earliest Christian buildings date from the Norman period, after the Battle of Hastings in 1066. I have used the traditional classification of medieval churches into Norman, Early English, Decorated and Perpendicular, a classification which came into common currency from the early nineteenth century. These named periods are the result of retrospective analysis of building styles; they did not, of course, exist in the minds of the builders. One style merged imperceptibly into the next, usually as a result of new trends imported from the continent; so that, except for Perpendicular, they appeared first in London and the south-east, and then spread very slowly through the rest of the country.

The **Norman** (or Romanesque) style persisted throughout the whole of the twelfth century, and the best Norman parish church in London is the Priory Church of St Bartholomew



2.2 St Bartholomew the Great. Norman north arcade, twelfth-century.

the Great. Norman churches are characterised by solidly-built arcades and towers, the arches are rounded, the cylindrical columns massive (2.2). The columns or piers are surmounted by square-edged capitals, which effect the transition from the round column to the square abacus which carries the arch. The inferior surface of the capital is often carved into a cushion (a rounding-off of the lower angles into the cylindrical shaft below), scallop (a further modification in which the surface is elaborated into a series of truncated cones), or volute (spiral scrolls). Semicircular arches are, of course, *the* hallmark of Norman building. They were often decorated by geometric designs, the commonest being the chevron or zigzag which was introduced around 1120. As glass was extremely expensive, Norman windows are usually small and deeply splayed internally to maximise the provision of light.

The introduction of the pointed arch, which ushered in Gothic architecture, and which was to revolutionise church building, was primarily for structural reasons, such an arch being able to transmit a larger proportion of the thrust directly to the ground. It may have been derived from Islamic architecture, and is known to have appeared in the West at an early stage in the rebuilding of the great Burgundian monastery at Cluny, begun in 1088. In London it was used in the twelfth century at St Bartholomew the Great and at Temple Church. From about 1160 to 1200 (the Transitional period), it may be seen side by side with semicircular arches but after 1200 the latter are seen no more in London and the new style is known as **Early English**. This lasted throughout the thirteenth century, and is characterised by pointed arches, supported by less substantial piers; at first these usually remained cylindrical, but later octagonal or multi-shafted piers occur. The capitals are now usually rounded rather than square, and may be decorated with stiff-leaf foliage. The other major characteristics of the Early English style are deep, rich mouldings and the lancet window – a tall narrow window with an acutely pointed head. Often these may be paired, or grouped in a series of three or more, sometimes provided with a common hood-mould to throw



2.3 Southwark Cathedral. The thirteenth-century Early English retrochoir.

the rain-water clear of the window. Later in the century, the area enclosed by a common hood-mould was often pierced, resulting in plate- or Y-tracery above the windows; from this germ, the development of complex, beautiful tracery seen in the next century evolved. There is not much Early English work in London's parish churches, the best example being the chancel



2.4 St Stephen, Rochester Row. Victorian arcade in the Decorated style.

and retrochoir at St Mary Overie (Southwark Cathedral) (2.3).

The **Decorated** style was introduced around 1300, and lasted for about fifty years. It was viewed in the mid-nineteenth century as the perfect period of Gothic architecture. Decorated arches are not so acutely pointed, and the piers are more often octagonal or multi-shafted than circular in cross-section. Carvings on the moulded capitals are freer and more elaborate, and when foliage occurs it is more realistic than the stiff-leaf carving of the previous century. Y-tracery developed into intersecting tracery, in which each vertical mullion branched into two curved bars. But the most characteristic Decorated feature was the ogee arch – two shallow S-shaped curves meeting upwards in a sharp point, often embellished with crockets and other ornamental features. In windows, this led to complicated patterns of flowing tracery, some of which may be described

as geometrical, curvilinear or reticulated. There is very little original building in the Decorated style in London parish churches; the best surviving work is in the Catholic church of St Etheldreda, Ely Place, Holborn. The tomb of Rahere in St Bartholomew the Great (2.7), though said to date from as late as 1405, certainly looks Decorated – note the elaborate canopy, with ogee curves sweeping up in an inverted V, adorned with crockets and cusps and finials. There are, of course, a number of nineteenth-century churches built in the Decorated style, e.g. St Stephen, Rochester Row (2.4).

The **Perpendicular** style evolved in the middle of the fourteenth century and was first seen in Gloucester Cathedral. It is the only medieval style which is confined to Great Britain and it held sway for 200 years, until the Reformation. Most of



2.5 St Giles
Cripplegate. Interior
with Perpendicular
window and arcades.

the surviving medieval churches in London are built in this style, many of them being rather late Perpendicular; indeed St Giles Cripplegate (2.5) is so late (1545–50) that it is effectively post-Reformation. Their quality is variable; some are good, but it is idle to pretend that London's Perpendicular can compare with the glorious churches which may be seen in the Cotswolds or East Anglia.

In Perpendicular building, the emphasis throughout is on verticality; straight lines replace the sinuous tracery of the Decorated style; the pointed arches become flatter. This 'alters the proportions of the arcade: a large part of its height is now taken up by the piers. The piers being both taller and thinner make the arcade appear loftier, and produce the impression of height and lightness of structure that is so characteristic of the Perpendicular style. The preference for straight lines shows particularly clearly in window tracery. There the vertical mullions that divide a window into its lights rise almost without interruption to the head of the window, ruling its tracery into tiers of rectangular compartments' (Foster, 1981, 161). Steeply sloping roofs of earlier centuries were often replaced by low-pitched roofs; this enabled the side walls of the nave to be heightened, thus allowing for the insertion of a clerestory.

The Priory Church of St Bartholomew the Great***

West Smithfield, EC1A 7JQ

St Bartholomew the Great is the only Norman parish church remaining in the City of London, and yet what we see today is but a fragment – the crossing, choir and sanctuary of the original – the nave of ten bays having been totally destroyed after the Dissolution of the Monasteries. Such a large church must indeed have been impressive, so close to the medieval St Paul's. After the Dissolution, the choir and transepts were left to form a parish church, but the transepts and Lady Chapel were put to various secular purposes for three hundred years and fell into decay. Eventually, Sir Aston Webb carried out a brilliant reconstruction in the 1880s and 1890s.

The external appearance is deceptive. The priory is entered

2.6 St Bartholomew the Great. Norman south arcade with Tudor oriel window.



by a thirteenth-century porch, above which is a pretty Elizabethan half-timbered gatehouse. The arch of this porch is almost the sole remnant of the original nave and marks the west end of the medieval building. The brick tower houses the oldest ring of bells in England and occupies the angle between the south transept and the truncated nave; it dates from the 1620s. The west front of the church dates from 1893.

Inside, the twelfth century takes over, for a priory of Augustinian canons (and St Bartholomew's Hospital) were founded by Rahere, a courtier of King Henry I, in 1123. What one now sees is the Norman crossing and choir, the massive columns being separated by plain semicircular arches (2.2). At the crossing, the eastern and western arches are semicircular,



2.7 St Bartholomew the Great. Rahere's monument, fifteenth-century.

but the northern and southern are pointed, said to be the earliest Gothic arches in London, and dating from about 1150. There is scallop carving under the capitals of the arcades, and above a Norman triforium runs all round the church. Over the triforium is a clerestory which was built in the late fifteenth century.

Interrupting the triforium on the south side is an endearing oddity, a glazed Tudor oriel window of the early sixteenth century (2.6), through which the prior of the day (Prior Bolton) could keep an eye on the monks and pilgrims below. Under the window is a rebus – a pictorial pun – on the prior's name; it shows a bolt (from an arrow) and a barrel (a tun) – thus bolt-tun. The apsidal east end of the sanctuary was reconstructed by Sir Aston Webb. Beyond the sanctuary is an ambulatory,

and to the east of this a heavily-restored Lady Chapel. On the left of the high altar is Rahere's monument, consisting of an effigy on a tomb-chest under a Decorated canopy with cusping and tall crocketed gables (2.7). Rahere died in 1144, but the memorial dates from around 1405. Perhaps the best of the other monuments are two Jacobean pieces with kneeling figures: Sir Robert Chamberlayne (d. 1615) and Elizabeth Freshwater (d. 1617).

There are two notable epitaphs: that to John (d. 1727) and Margaret Whiting is touching:

Shee first deceased. Hee for a little Tryd
To live without her, likd it not and dyd.

And that to James Rivers (d. 1641) is also apt:

Who when ambytyon, Tyrany and Pride Conquer'd
the Age, Conquer'd Hymself and Dy'd.

St Mary Magdalene, East Ham**

292b Barking Road, E6 3BA

This church is claimed to be the only Norman parish church in London still used as such. Almost as remarkable as the church itself is the churchyard, said, at 9½ acres, to be the largest in the country and now managed as a nature reserve by the borough of Newham. The church is built of a variety of materials – the ubiquitous Kentish ragstone, but also flints and chalk from Surrey, Caen stone from Normandy, and tiles purloined from nearby Roman sites. The west tower (2.8) of stone and brick was added in the sixteenth century. The church consists of an unaisled nave, chancel and apse; entrance to the nave is from under the tower, and the later construction of the tower has fortuitously preserved the fine mouldings of the Norman doorway, three columns with scalloped capitals on each side. Deeply-splayed Norman windows remain in the nave, together with some later additional windows. The bowl of the handsome font is dated 1639.



2.8 St Mary Magdalene, East Ham. Tower, sixteenth-century.

The chancel is noteworthy for the excellent Norman blind intersecting arcading which survives on the north wall; originally the south wall had similar arcading, but only vestiges remain after the insertion of a large window in the seventeenth century. Between the nave and chancel on the north side can be seen the remains of the stairway to the former rood-loft. Also in the north wall of the chancel is the entrance to a former anchorite's cell.

The semicircular apse is a rare feature of a Norman church in England, though frequent enough on the continent. Uniquely, above the apse is a Norman timber roof, discovered only in 1931, and said to have survived unchanged since the twelfth century; dating by dendrochronology would be most interesting. In the apse is a large painted alabaster Jacobean

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Glossary

- Abacus*: a flat slab above a capital
- Acanthus*: a prickly-leaved plant whose leaves are represented in a Corinthian capital
- Advowson*: the right of presentation of a priest to a church
- Alabaster*: a compact marble-like form of gypsum (calcium sulphate) long favoured for memorial effigies
- Ambulatory*: an enclosed walkway
- Apse*: the semicircular or rectangular end of the chancel
- Arcade*: a range of arches supported by piers or columns
- Arch*: a curved supporting structure, made of wedge-shaped sections
- Arched braces*: see *Roof*
- Architrave*: the lowest of the parts of the entablature above a column
- Ashlar*: blocks of masonry fashioned to even faces and square edges
- Augustinian canons*: members of an order whose rule is based on the teachings of St Augustine
- Aumbry*: a recess or cupboard to hold the vessels for Mass or Holy Communion
- Baldacchino* or *Ciborium*: a canopy over the altar supported on columns
- Baluster*: a small pillar or column of artistic outline
- Balustrade*: a series of short columns, usually supporting a railing
- Baptistry*: part of a church set aside for baptism
- Baroque*: a vigorous, exuberant style of architecture, prevalent in the seventeenth century in Europe, and in a modified form from c.1700–20 in England
- Bay*: the space between the columns of an arcade
- Benedictine*: a monk or nun of the order founded by St Benedict
- Blind arcade*: an arcade of piers or columns attached to a wall
- Boss*: a projection at the intersection of the ribs of a vault or roof

Box-pew: a pew with a tall wooden enclosure and a door

Broach spire: a spire at the base of which sloping half-pyramids of stone effect the transition from a square tower to an octagonal spire

Buttress: a mass of masonry projecting from or built against a wall to give extra strength

Buttress, flying: an arch, or half-arch, transmitting the thrust from the upper part of a wall to an outer support

Campanile: an isolated bell-tower

Capital: the top part of a pier or column

Caryatid: a female figure supporting an entablature

Ceilure: an embellished part of the roof above the rood or altar

Chamfer: a bevel or slope made by paring the edge of a right-angled block of stone

Chancel: the east end of a church containing the altar

Chancel arch: an arch at the east end of the nave opening into the chancel

Chantry chapel: a chapel endowed for the saying of Masses for the soul(s) of the founder(s) after death

Chevron: Norman zigzag moulding on arches or above windows

Ciborium: see *Baldachino*

Clerestory: an upper storey of the walls of the nave pierced by windows

Coffering: sunken panels decorating a ceiling

Collar-beam: see *Roof*

Colonette: a small column

Colonnade: a row of columns

Composite columns: one of the orders of classical architecture

Corbel: a block of stone projecting from a wall, often supporting roof-beams

Corinthian columns: one of the orders of classical architecture

Cornice: the top section of the entablature

Crenellated: notched or embattled (as in a parapet)

Crocket: decorative projections on the sloping sides of spires, pinnacles etc.

Crossing: in a cruciform church, the space at the intersection of the nave, chancel and transepts

Cupola: a domed or polygonal turret crowning a roof

Curvilinear: see *Tracery*

Cushion: in Norman architecture, the rounding-off of the lower angles of the square capital to the cylindrical pier below

- Decorated*: historical division of English Gothic architecture, from c.1300–50.
- Diaper*: a low-relief pattern, often composed of square or lozenge shapes
- Doom*: a picture of the Last Judgment
- Doric*: one of the orders of classical architecture
- Dormer window*: an upright window projecting from a sloping roof
- Early English*: historical division of English Gothic architecture, from c.1200–1300
- Easter Sepulchre*: a recess in the north wall of the chancel used to house the consecrated Host between Maundy Thursday and Easter Day
- Entablature*: all the horizontal members above a column (architrave, frieze and cornice)
- Fan-vault*: see *Vault*
- Finial*: the top of a canopy, gable or pinnacle
- Flamboyant*: the last phase of French Gothic architecture, characterised by wavy or undulating window tracery
- Fleche*: a slender wooden spire on the centre of a roof
- Fluting*: vertical channelling in the shaft of a column
- Frieze*: the middle division of the entablature
- Geometrical*: see *Tracery*
- Gothic*: the style of architecture characterised by pointed arches, and in Britain sub-divided into Early English, Decorated and Perpendicular
- Greek cross*: a cross with arms of equal length
- Hall church*: in which the nave and aisles are of approximately equal height
- Hammer-beam*: see *Roof*
- Hood-mould*: projecting moulding over doors or windows to throw off rain-water
- Host*: the consecrated wafer of the Mass or Eucharist
- Ionic*: one of the orders of classical architecture
- Jamb*: the straight upright side of an archway, doorway or window
- King-post*: see *Roof*
- Knights Templar*: founded in 1119 for the protection of the Holy Sepulchre in Jerusalem
- Lancet window*: the tall, narrow, pointed window of the Early English period
- Lantern*: an open structure over the crossing, with windows all round
- Light*: a vertical division of a window

Lintel: a horizontal stone over a doorway

Lucarne: a small opening to admit light

Lunette: a semicircular opening

Mullion: a vertical stone bar dividing a window into lights

Narthex: a vestibule at the western end of a church

Neo-classicism: a style of English and French architecture from c.1750, characterised by renewed interest in classical forms

Newel: the central post in a circular or winding staircase

Norman architecture: the massive Romanesque style of building, from 1066 to 1200

Ogee arch: a non-structural arch formed by two S-shaped curves, with the concave parts above coming to a point, typical of the fourteenth century

Oratory: a small private chapel

Order: (1) in classical building, a column with base, shaft, capital and entablature. (2) in Norman building, one of the successively recessed arches of an archway, or the two sides of a doorway

Oriel: an upper-floor bay-window

Palladian: architecture derived from Andrea Palladio, prevalent in England c.1720-60

Parclose screen: a screen separating a chapel from the rest of the church

Pedestal: the support of a column

Pediment: in classical building, a low-pitched gable placed as a decorative feature above doors, windows etc.; *broken pediment*: the central part of the pediment is open; *segmental pediment*: part of the sloping sides is omitted

Pendentive: a concave triangular spandrel leading from the angle of two walls to the base of a dome

Peristyle: a range of columns around or within a building

Perpendicular: historical division of English Gothic architecture, c.1350-1550

Pier: a column of free-standing masonry supporting arches

Pilaster: a shallow pier attached to a wall

Piscina: a basin with drain in the wall south of the altar for washing the vessels used during Mass

Plate tracery: see *Tracery*

Plinth: the projecting base of a wall or column

Polychromy: decoration in many colours

Porphyry: a very hard rock, purple and white, used in sculpture

Portico: in classical architecture, a roof supported by columns at the

- entrance to a building
- Portland stone*: an oolitic building-stone quarried in the Isle of Portland
- Pre-Raphaelites*: a group of painters who, c.1848, sought to return to the style of artists before Raphael (e.g. Millais and Burne-Jones)
- Purbeck marble*: an expensive shelly limestone from Purbeck, Dorset, often polished
- Quatrefoil*: an ornament divided by cusps into four lobes
- Queen-post*: see *Roof*
- Quoins*: dressed stones at the angles of a building
- Ragstone*: hard or coarse-textured stone from Kent, rough, brittle and hard to work
- Rebus*: a pun, or play on words
- Rendering*: plastering of an outer wall
- Reredos*: an ornamental screen or hanging on the wall behind the altar
- Respond*: a half-pier carrying one end of an arch and bonded into a wall
- Reticulated tracery*: see *Tracery*
- Retrochoir*: an extension of a church to the east of the high altar
- Rococo*: the last phase of the baroque style, prevalent on the continent c.1720–60
- Romanesque*: an alternative name for late Anglo-Saxon or Norman architecture of the eleventh and twelfth centuries, characterised by round arches and vaults
- Rood*: a cross bearing the body of Jesus, flanked by figures of the Virgin Mary and St John
- Rood-loft*: a gallery above the rood-screen
- Rood-screen*: a screen at the junction of the nave and chancel bearing the Rood
- Roof*: *Arched brace*: inclined curved timbers, strengthening collar- or hammer-beams; *collar-beam*: a tie-beam applied higher up the slope of the roof; *hammer-beam*: a horizontal beam projecting from the wall bearing arched braces; *king-post*: an upright timber connecting a tie- or collar-beam to the ridge-beam; *purlins*: horizontal timbers parallel with the ridge of the roof; *queen-posts*: a pair of upright timbers placed symmetrically on a tie- or collar-beam, connecting it with the rafters above; *tie-beam* a horizontal timber connecting the feet of the rafters
- Rose window*: a circular window with tracery radiating from the centre
- Rustication*: large blocks of masonry separated by sunken or chamfered joints

Sacristy: a room housing sacred vessels, treasures etc.

Sanctuary: the area around the high altar

Scagliola: an imitation marble, made of cement and colouring matter

Scallop: decoration on the under surface of a Norman capital displaying a series of truncated cones

Sedilia: recessed seats for priests on the south wall of the chancel

Spandrel: the space between the curve of an arch and enclosing mouldings

Stiff-leaf: Early English type of foliage of many-lobed shapes on capitals etc.

String-course: a projecting line of moulding running horizontally round the walls of the church or tower

Stucco: plaster-work

Sword-rest: a wooden or wrought-iron frame for holding a sword set up when a parishioner became Lord Mayor of London

Tabernacle: a canopied niche or seat; a vessel containing the Host

Tester: a canopy or sounding-board above the pulpit

Three-decker pulpit: a pulpit, with clerk's stall and reading-desk below

Tie-beam: see *Roof*

Tierceron: a secondary rib in a vault, springing from the intersection of two other ribs

Tower arch: an arch usually at the west end of the nave opening into the ground floor of the tower

Tracery: rib-work in the upper part of a window; *Curvilinear*: tracery consisting of curved lines; *Geometrical*: consisting of circles or foiled leaf-shaped circles; *intersecting*: each mullion branches into two curved bars; *plate*: an early form in which openings are cut through the stone in the head of the window, often producing a Y-shape; *reticulated*: in which circles are drawn at top and bottom into ogee shapes producing a net-like pattern

Transept: transverse portion of a cross-shaped church

Transitional: the style of building in which Gothic pointed arches co-exist with Norman architecture, typical of 1160-1200.

Transom: a horizontal bar across the opening of a window

Tree of Jesse: in which the genealogy of Jesus is traced back to Jesse, father of King David

Trefoil: an ornament divided by cusps into three lobes

Triforium: an arcaded wall-passage or blind arcading facing the nave at the height of the roof of the aisle, and below the clerestory

Triglyphs: blocks with vertical grooves in a Doric frieze

- Triptych*: a set of three painted panels, hinged together
- Turret*: a small tower, often containing a winding stair
- Tuscan columns*: one of the classical orders of architecture
- Undercroft*: a vaulted room below a church
- Vault*: an arched roof or ceiling; *barrel-* or *tunnel-vault*: of semicircular section; *fan-vault*: in which all the ribs springing from their origin are of the same length and curvature and equidistant from each other; *groin-vault*: two tunnel-vaults intersecting at right-angles
- Venetian window*: a window with three openings, the central one arched and wider than the outer ones
- Vesica*: an oval, with pointed head and foot
- Volute*: a spiral scroll found on Ionic and Norman capitals
- Voussoir*: a wedge-shaped stone used in the construction of an arch
- Wagon-roof*: the appearance of the inside of a canvas over a wagon, achieved by closely set arched braces, the roof often being panelled or plastered
- Water-leaf*: a primitive type of leaf-carving found on Norman capitals
- Y-tracery*: see *Tracery, plate*
- Zigzag* or *Chevron*: Norman geometrical decoration found on arches etc.

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