

BRIEF ACCOUNT OF THE PARISH CHURCH OF ST MARYLEBONE,
WITH HISTORICAL NOTES COMPILED FROM VARIOUS SOURCES,
TOGETHER WITH A DESCRIPTION OF ITS PRESENT
REMODELLING AND ENLARGEMENT

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HISTORICAL NOTES

Although in Domesday Book (eleventh century) we find no mention of Marylebone by name, yet we learn that the Manor of Tiburne (Tyburn), in Ossulston Hundred, was held of the King by the Abbess of Berking, and further, that it always belonged to the Church of Berking (Barking).

In the twelfth century the Church of Tyburn was appropriated to the Priory of St Lawrence de Blakemore in Essex. On the suppression of this priory by Wolsey in 1525, the duties and emoluments of the rectory of Marylebone were made over to the dean and canons of Christchurch, and subsequently, at the cardinal's request, to his college at Ipswich. On the fall of Wolsey in 1530, the rectory was seized by the King, and remained in the hands of the Crown until 1552, when it was granted to Thomas Reve and George Cotton.

Some time in the first half of the seventeenth century the church came into the hands of the Forset family, then proprietors of the manor, and in 1710 it was purchased by John Hollis, Duke of Newcastle, and passed by marriage, first to the Earl of Oxford and Mortimer, and then to the Dukes of Portland, in whose possession it remained for nearly a century. In 1821 the Government purchased by exchange the right of presentation of the then Duke of Portland, and it is still retained by the Crown.

The exact site of old Tyburn Church, which was dedicated to St John the Evangelist, cannot be determined, but it is supposed to have stood at the east end of the Banqueting House Bridge in Tyburn Road, almost contiguous to the first Court House and Pound, at the corner of Marylebone Lane, the great number of human bones and skeletons dug up on the site in 1729 proving that this was a portion of the old churchyard.

The village of Tyburn having fallen into decay, the church became isolated, and from its lonely situation suffered so much from the depredations of robbers that it became neglected, and Robert Braybroke, the Bishop of London, granted a license, dated October

23rd, 1400, for pulling down the ruinous edifice and erecting another of “stone or flints” in High Street, near the bourne, the site being that upon which the parish chapel now stands. It is evident that this position was chosen to meet the requirements of the inhabitants of the few straggling houses that formed the nucleus of the future village of St Marylebone, and this new church took the place of a small chapel which had recently been built there, but which, being no longer necessary, was demolished. The foundation was laid by the bishop, and the new structure dedicated to Saint Mary the Virgin, and styled St Mary-le-bourne (St Mary by the bourne, or brook). In course of time the name, corrupted to Marybone or Marylebone, took the place of Tyburn, and came to be applied to the whole district.

This building, erected in 1400, and which is described as a mean edifice, is known as ‘Hogarth’s Church’, and is noteworthy as having been illustrated by him about 1730 in his painting of ‘The Rake’s marriage’, which shows the interior of the building. The monuments are there represented as they then existed, the following ill-spelt lines pointing out the vault of the Forset family, being accurately copied from the originals:

*These pewes unscrud and tane in sunder,
In stone thers graven what is under:
To wit a valt for burial there is,
Which Edward Forset made for him and his.*

The church having fallen out of repair, was pulled down and rebuilt in 1741, in the form in which it now stands, with the exception that the original entrances at the east end had, at some date not known, been closed up, and the vases which surmounted each corner of the structure removed.

St Marylebone was about this time but a small village surrounded by green fields, as is evident from a map of the period, in which the little church is shown standing almost alone in the fields and approached by a narrow zigzag lane, part of which still exists in the thoroughfare called Marylebone Lane.

In 1725 the houses in Tyburn Road, extending from Marylebone Lane to Tottenham Court Road, had been completed, and the thoroughfare to that extent re-named Oxford Street in honour of Lord Oxford, who had just succeeded to his father's title.

In 1739 the number of houses in the parish was 577; in 1795 the number had increased to 6,200.

The mural tablets on the walls of this church (more than 100 in number), some having belonged to the former building, and the earliest dating back to 1644, are quite unique in character, and of great beauty and variety of design. The Viscountess Ossington has recently conferred a great boon upon art and archaeology by having this beautiful collection restored at her own expense, and in conjunction with the Dowager Lady Howard de Walden and the Duke of Portland, has added two beautiful tablets to the memory of those members of the Portland family who are interred in the family vault.

The earliest date of any parish register now extant at St Marylebone is 1668; the entries for several years subsequent to that date are copied from a book damaged by fire and rendered in many parts imperfect. The registers contain some most interesting and valuable records.

From 1680 to 1689 the average number of baptisms was thirteen and of burials thirty-four. From 1790 to 1794 the average number of baptisms had increased to 1,683 and of burials to 1,413, and in 1825 it was computed that between three and four thousand baptisms took place in the church annually.

In a manuscript diary among the Harleian collection it is noted that the Rev. Randolph Ford, who was curate of Marylebone between 1711 and 1724, on a certain Sunday performed the following duties: 'In the morning married six couples; then read the whole of the prayers and preached; after that churched six women; in the afternoon read prayers and preached; christened thirty-two children, six at home, the rest at the font; buried

thirteen corpses, read the distinct service over each of them separately, and all this done by nine o'clock at night.'

In July, 1807, in a letter that appeared in 'The Gentleman's Magazine', the writer states that, at the time he visited the church, 'there were no fewer than five corpses placed on the pews;¹ eight children with their sponsors, etc., to be christened, and five women to be churched; all within the church.'

The only bequest made to the parish church is thus notified therein:

'Thomas Verley late of the Parish gave Fifty Pounds, the Interest to be given in Bread viz.: Twelve penny loaves to the poor every Sabbath day for ever. 1692.'

The said loaves are distributed to the poor by the churchwardens every Sunday.

This small church, from the greatly increased and rapidly increasing population, having become inadequate to the wants of the parishioners, the Vestry, about the year 1770, decided to erect a new and larger church upon a site offered by the then Mr Portman on the north side of Paddington Street, and obtained designs for the proposed building from Sir W Chambers; but, after much deliberation and controversy, it was decided to abandon the scheme, and purchase the land for a burial-ground only.

After repeated failures in the endeavour to accomplish the object, and much delay in procuring a site, the necessity became so urgent that in 1810-11 an Act of Parliament was obtained for the purpose, and the Vestry having selected a site in Harley Fields, in the centre of a circus to be constructed at the end of Portland Place, offered premiums to architects for designs. This project, in consequence of difficulties which had arisen in obtaining the site, also fell through, and had to be abandoned. Eventually, however, the present site was secured, and the Vestry commenced to build thereon a chapel-of-ease from the designs of Mr Thomas Hardwicke (a pupil of Sir W Chambers), the foundation-stone of which was laid on the 5th July 1813, but when completed it was so much admired that it was resolved to make it the parish church; a small cupola was taken down, the

¹ The doors in the lobby through which the coffins were passed on to the pews still exist.

present belfry tower was erected, the width of the front was increased, and the small Ionic portico replaced by one of six Corinthian columns. The building was consecrated on the 4th February, 1817, and the old parish church was converted into the parish chapel in accordance with the provision of the Act of Parliament.

The cost of the new parish church, including the site, building and fittings, was £72,000, which sum was raised by the Vestry, as the Act provided, by bonds upon the security of the parish rates, power being given to the Vestry to receive and apply the pew rents to the repair and maintenance of the fabric, and the liquidation of the money borrowed.

The church, which has a noble and well-proportioned elevation stands north and south, and is oblong in form, the main entrances and portico being to the north; the two transepts or wings are at the south end, and are peculiar in their disposition, being set angle-wise, which arrangement was no doubt due to the shape of the site, and to the necessity for securing a good entrance symmetrical with the High Street approach, which was mostly used at that period.

The interior was of a somewhat unusual character, from the existence of two tiers of galleries extending round two sides and one end, and stopping at the angle wings. These wings contained four separate rooms, two in each, which opened on the church side, and being fitted up with fireplaces, etc, served as family pews.

Vaults extend under the whole area of the church in connection with extensive catacombs under the churchyard on the west side. In these are interred many notable persons, as the tablets on the church walls testify. These vaults were bricked up in 1853, in accordance with an order of the Secretary of State issued in pursuance of the Burial Act of 1852, which had for its object the discontinuance of burials under churches and in urban burial-grounds.

The organ, which was built in 1815 by Mr Gray (founder of the firm of Gray and Davison), was placed at the south end on a level with the first gallery, over a room

formed behind the altar, and was divided into two equal sections by an arched opening filled with a transparency painted for the Vestry by Benjamin West, President of the Royal Academy, copied from one of the painted windows at St George's Chapel, Windsor, representing the Angels appearing to the Shepherds, and for which the sum of £800 was paid to him. A painting of the Virgin and Child was presented to the Vestry at the same time by Mr West, as an altarpiece.

In 1836, this transparency, being considered inappropriate, was removed, and in 1840 was sold by public auction, realizing £10 10s, and was subsequently sent to America. Upon the removal of the transparency, the centre light of the end window was built up, the organ altered to its customary form, and the galleries continued round to the organ case, the rooms in the wings being abolished, and the seats continued in their place. Two lunettes were inserted in the end over upper gallery to give additional light.

On the night of March 31st, 1859, the oil painting over the altar was cut and scraped with a knife, and some of the tablets were defaced, whereupon the Vestry offered a reward of £100, and the Government £50, for the discovery of the offender, who was found to be a person who had secreted himself in the church, and whom subsequent inquiry proved to be a maniac, John Hughes by name, who had been previously confined in Hanwell Asylum. He was tried for the offence at the Central Criminal Court, and found guilty, but was acquitted on the ground of insanity. The picture was restored by Mr Heaphy, and the monuments were repaired by Mr Physick, both free of charge.

In this state the church remained up to the advent of the present rector, the Rev W Barker, who was inducted on the 26th November, 1882, and who, on entering upon the duties of his office, was strongly impressed with the feeling that this, the mother-church of so large and important a parish as St Marylebone, was in arrangement and decoration ill-suited to the religious demands and sentiments of the present day; and therefore resolved forthwith to devote himself to the task of remodelling the edifice, so as to bring it more into harmony with the generally accepted opinions that have now closely associated art with

worship, and have exercised so powerful an influence upon religious thought and teaching.

To overcome the many difficulties necessarily involved in the accomplishment of this great work, demanded very vigorous effort, great patience, and sustained energy. These qualities were happily possessed by the new rector in a very high degree, and he immediately moved in the matter by asking Mr Thomas Harris, then churchwarden, to prepare a scheme embodying his views.

Sketch designs were forthwith prepared in consonance with the above object, in which especial care was taken not to disturb more than was necessary of the existing fabric. The objectionable features were designed to be removed, and a distinctive ecclesiastical character was given to the church by the addition of an apse, etc., enhancing the fine proportions of the interior, which latter possessing absolutely no style upon which to ground the proposed treatment, Italian Renaissance was adopted as being most in accord with the exterior. The freedom of treatment and the profusion and richness of material and decoration which this style allows, afforded the opportunity of producing an interior more worthy of its sacred associations.

An influential committee was formed in May, 1883, to raise the necessary funds, the Hon W H Portman, MP, the Crown churchwarden, being the chairman. The design prepared by Mr Harris having been approved of, the sanction of the Vestry of St Marylebone, the freeholders of the building, was applied for; this necessarily caused delay, but after some useful discussion and the suggestion and adoption of certain slight modifications, the unanimous consent of the Vestry was obtained on the 28th February, 1884, upon condition that no part of the work should be entered upon until the whole of the estimated cost thereof was deposited and paid into the hands of trustees appointed for the purpose.

The greater part of the necessary funds having been liberally subscribed and the remainder guaranteed, a faculty was obtained and a contract entered into with Mr Edward Conder, an experienced builder, who commenced building operations on the 28th July,

1884. On the 9th of the following month the memorial stone of the new apse was laid by Mrs Gladstone, the wife of the First Lord of the Treasure, and arrangements have been made for the re-consecration of the remodelled church at an early date, Divine worship having been discontinued for only about fifteen weeks.

The cost of the work, including the new organ and the value of the stained glass windows, fittings, and other special gifts, will amount to about £24,000, £6,000 only of which now remains to be obtained.

The living of St Marylebone is very far from being at the present time one of large emolument, the stipend being derived only from surplice fees without any addition from the pew rents (which latter, as before mentioned are received by the Vestry), and from the receipt of four hundred pounds deducted from the stipends of the district rectors of the four parochial district churches (St Mary's, All Souls, Christ Church, and Trinity), which is paid as compensation for the loss of surplice fees, occasioned by the creation of those districts out of the mother-parish of St Marylebone. At the time the ecclesiastical constitution of the parish was framed the rector derived large emoluments from the receipt of burial fees, but on the abolition of intermural interments, these were reduced very considerably. The income of the living now amounts to less than £800 per annum. There is no rectory house or residence attached.

DESCRIPTION OF THE REMODELLING AND ENLARGEMENT OF THE CHURCH

The enlargement of the church consists of the addition of a semi-circular apse at the end of the nave, and a new clergy vestry with a strong room attached. These works have been designed to harmonize with the old structure, and are so planned as not to alter or interfere with any of its main external features.

The remodelling of the interior entailed – as a preparatory step – the sweeping away of the whole of the upper side galleries, thus disclosing the finely proportioned upper windows of the nave; the removal of the organ and the enclosure thereunder forming the reredos, and the insertion in the end wall of a chancel arch opening into the new apse; the destruction of the disproportionate cove and enrichment of the nave ceiling, and the removal of the square pews of the nave.²

The first consideration was how best to bring the width of the nave into proportion with the new apse and overcome the difficulty presented by the peculiar arrangement of the old wings. This has been accomplished by the somewhat unusual disposition of the pierced screens, built up to enclose the wings and form connecting links with the choir screen walls. This novel treatment is commented upon by Mr Arthur W Blomfield, MA (to whom the Vestry referred the drawings), in his report, as ‘a happy solution of a very difficult problem’. The body of the church has been entirely re-seated with mahogany benches and repaved with Comblanchien and Rouge Royal marbles in chequers, the old marble font being refixed in its former position. The iron columns supporting the lower galleries have been cased with wood, as Ionic columns on bases level with top of benches. The new screen walls have a podium up to the gallery ceiling level; these are enriched with fluted Corinthian pilasters, and are pierced with openings into the wings. The large arched opening on the left contains the organ front and screen, through which is

² The old altar-piece by West is purposed to be placed in the new vestry.

the approach to gallery; the remaining arched openings on this side, with the open arabesque panels over, will permit the escape of sound from the organ. The doors under on the ground floor occupy almost the same position as the old entrance doors from the High Street lobby. On the opposite side the corresponding doors communicate, as before, with the vestries, and the largest arch over contains a somewhat similar screen, with balustrade forming front of children's gallery. The two side galleries are connected with their exits by a narrowed continuation of the galleries themselves, the fronts receding till they abut on the new screen walls. An enriched Corinthian entablature, surmounting the pilasters of screen walls, is carried all round the church in place of the old unsightly cove, a text from Psalm lxvi, 'All the earth shall worship Thee and shall sing unto Thee', being written on the frieze of the portion over the choir; the remainder of the frieze has a running scroll enrichment with tablets, etc. The ceiling has been enriched with moulded ribs, that portion over choir and a wide border round the main ceiling being panelled, and the portion over choir and elsewhere slightly relieved with carton-pierre enrichments. Adjustable flaps are arranged in the roof, in connection with the pierced moulding round the large central space, to assist the ventilation.

In the left-hand wing the alteration consists of a rearrangement of the stairs from vestibule to gallery and to vaults (necessitated by the altered positions of doors to church), and the formation of a verger's room in a portion of the old vestibule.

The heating chamber, as before, is in the vault below, accommodation being provided as well for the hydraulic blowing apparatus of the organ, with which latter it communicates by tubes passing through the vestry. On the first floor is the organ chamber embracing the entire height to ceiling. On the opposite side the clerk's vestry occupies its original position, the lobby, stairs, etc., being remodelled. On the first floor is the choir vestry, and on the landing the doors through screen communicating with gallery are intended for use only in emergencies. The stairs continue and communicate with a children's gallery, filling the enclosed space behind the large arch. The remainder of the space in this wing is occupied by a muniment room. A second clergy vestry, with strong room for the

registers, is built contiguous to the old vestry, forming the semi-circular erection seen on the outside of this wing.

The choir extends into the church as far as the position of the old communion rails, the floor being twelve inches above the level of nave, and approached by three steps. It is enclosed by a marble panelled screen wall, at one angle of which is the pulpit, formed by another tier of marble panelling, enriched with pilasters, angle niches, inlay, and carving.

The inlaid panel contains the sacred monogram surrounded by a wreath; the panels of screen the Alpha and Omega with border. The marbles used in the pulpit and screen are as follows:

Pulpit – Rouge Royal, Siena, Joinville, Comblanchien and Alabaster;

Screen – Rouge Royal and Alabaster;

Circular panels – Joinville, inlaid with white marble.

The floor is laid with marble mosaic. The stalls are panelled and enriched with carving, four of the ends having angels with musical instruments. In the centre of choir is placed the lectern, constructed of brass, with angels bearing scrolls with the motto, 'Peace on Earth, good will toward Man', having reference to the angels who brought glad tidings at the nativity of our Lord. In the small panels of trusses are emblems of the Word: a sword, a lamp, a balance, and a book.

The sacrarium occupies the whole of the apse, and is raised two steps above the level of choir, from which it is separated by a marble balustrade. The walls are brick, faced on the outside with concrete blocks; a moulded cornice surmounts the wall; otherwise the exterior is devoid of ornament. The chancel arch is supported by four columns, with their responds, on panelled pedestals, and with carved caps and an entablature, all of marble. The floor of sacrarium, like that of choir, is paved with mosaic, the altar space being two steps higher than the adjoining floor level, and two feet four inches higher than the floor of nave. There are four windows to apse, two on either side of reredos. A domical roof

surmounts the whole, ceiled with fibrous plaster and divided into five compartments by moulded ribs.

The walls are enriched by the marble entablature before mentioned, and with pilasters corresponding with the columns. On the frieze of entablature is the inscription, 'Holy, Holy, Holy, Lord God Almighty, which was, and is, and is to come'. A plinth and surbase of marble line the walls to a height of five feet from the floor, the space between the surbase and the window-sills being filled with marble mosaics with emblems of the four evangelists, angels, cherub heads, etc. On the left-hand side is the credence table of marble, carved, and opposite are the sedilia, panelled and carved; these are placed in a recess covered by three arches supported on corbels, with panelled backs and tympana, all of marble. A prie-dieu is placed in front of the sedilia. All the above mentioned woodwork of doors, stalls, screens, etc., is mahogany.

Two brass gas standards are placed one on each side of sacrarium, each bearing thirty-one lights.

The altar table is of wood, having a mosaic frontal in marble frame. The subjects in the panels are connected with the Passover; the Lamb in the centre, and in both of the side panels is the Destroying Angel, in one represented as entering an Egyptian house to slay the first-born, in the other as passing by the blood-sprinkled door-post of an Israelitish house. Cherub heads, and the inscription, 'Christ our Passover', occupy the small panels.

The reredos embraces the whole of the middle bay; the front pilasters are carved in low relief, with arabesques symbolical of the Resurrection. The subject is intended to illustrate St Paul's reference to natural objects in his argument of Corinthians xv 36-44; but since the subject matter in such a position as these pilasters occupy should have reference to our Lord, they are treated in such a manner that, whilst illustrating generally the Resurrection, the emblems employed more especially have reference to Him, except where it is impossible to keep the two ideas running together, as where corruption is symbolized, our Lord not seeing corruption.

Commencing at the bottom of No 1. Half the height is devoted to 'Sown in weakness, raised in power', the urn symbolizing the sowing or burial. The circle upon it contains 'drops of blood' (weakness). Rising therefrom are two climbing plants intertwined, supporting themselves by tendrils (the passion flower). The medallion enclosed by them contains 'Man' ('one kind of flesh of men'); above are wings under a tower (rising in power). The two shields are connected with the same idea.

The upper half has reference to 'Sown in dishonour, raised in glory'. The dolphins represent 'another flesh of fishes'. The urn with 'INRI', spear, crown of thorns, nails and the tablet with the three Calvary crosses, symbolize 'dishonour'. The wings again rise in this instance to a crown (glory) with a sun, 'another glory of the sun'. The wheat has reference to the grain, 'that which thou sowest'.

The bottom of No 2 is devoted to 'Sown in corruption, raised in incorruption', the general arrangement being the same as the other pilaster. The symbols are as follows: skull upon urn with intertwined serpents above (corruption); a lion's head on medallion ('another flesh of beasts'), the wings rising to the 'arbor vitae', symbolizing life (immortality or incorruption); the bird corresponding to the dolphins opposite, has reference to 'another flesh of birds'.

The upper half is devoted to 'Sown a natural body raised a spiritual body'. The circle on the urn has a heart, the seat of natural life, a sickle, dead branch, and leafage. The tablet has a boy's head, without wings (natural body), the wings rising to the spiritual body represented by the winged head. The moon has reference to 'another glory of the moon', and the stars, 'another glory of the starts', of different sizes, 'one star differeth from another star in glory'.

The two pilasters will thus carry on upwards our Lord's manhood, with the associations which cluster around the altar, to the glory represented in the dome of the apse.

The marble entablature continues round over the reredos with a curved pediment, the tympanum being enriched with cherub heads. A small panel immediately above the alter contains a marble tablet carved in low relief, and bearing an inscription in Greek, 'This is my body' (Mark xiv. 22).

At the ends are cherub heads. In the large panel above is a mosaic representing the Crucifixion, with the figures of the Virgin Mary and St John. This mosaic is enclosed by a *repoussé* frame, copper-gilt, with marble backing and edgings. Above, between the caps, are the pelican feeding its young, and swags, formed one with wheat and the other with the vine, carved in relief.

The marble used in the sacrarium is as follows:

The columns and pilasters – Rouge Royal, except those to reredos, which are Comblanchien;

The cornice and architrave – Rouge Royal;

The frieze – Comblanchien;

The string course under windows – Rouge Royal;

To the dado round apse, plinth of Grand Antique, die of Griotte d'Italie, frieze, Levanto, between mouldings of Grand Antique;

The credence table is Comblanchien;

The sedilia – Grand Antique, Rouge Royal and Comblanchien, inlays of Agate;

The alter – Henriette;

The frame of mosaic over alter – Rouge Acajou;

The steps are Comblanchien.

On the walls, between the pilasters and at sides of windows are angels with scrolls, etc.; the reveals and soffites of windows are painted with arabesques, the emblems of the Crucifixion occurring in panels. In the dome is painted a 'MAJESTY'; our Lord on a sapphire throne, with a rich baldachino, occupies the centre bay over the reredos, and on either side are angels and elders ranged in two ranks, the former occupying the higher position; the angels have musical instruments, and, with the elders, are engaged in praise

and adoration. The architecture is continued round in the other bays by an arcade of three arches in each bay. On the frieze of the entablature is the inscription: 'Thou art worthy, O Lord, to receive blessing and honour and power. Alleluia'. Above the arcade and throne are cherub heads, and in the crown of the vault is a cross with a circle inscribed with 'Alleluia'.

The four windows of apse are filled with painted glass forming, with the Crucifixion, a series of five subjects connected with our Lord's life on earth: The Annunciation, Transfiguration, Crucifixion, Resurrection and Ascension. The spandrels over these windows have on the one side the four Evangelists, and on the other the four letter-writers of the New Testament, viz. SS Paul, Peter, James and John. In the spandrels over the chancel arch are the four angels of judgement, with trumpets.

The subjects on the walls and in the windows of nave are illustrative of the Law and the Gospel, the latter being on the left hand and the former on the right. Beginning at the north end, and taking the subjects in regular rotation, they are as follows:-

In the first small windows under the gallery, the Law and the Gospel are symbolized by figures; the first being blindfolded, with a broken Tau cross, and having for a background Sinai; and opposite, in the corresponding window, the Gospel is represented by a crowned figure, holding a cross, with Calvary and a church as a background. The windows over have no subjects. Then taking the wall spaces on the left, and those opposite on the right, and the windows upper and lower as they occur on opposite sides the subjects continue:- first wall space: angel representing 'Death', the tree of knowledge, with serpent entwined; opposite 'Life', an angel with tree of life, with twelve fruits; next upper window, 'Adam after the fall', with lamb, etc.; lower window, 'Expulsion from Paradise'; opposite, 'Christ after the Temptation', and 'Peter and Cornelius'. Second wall space: 'Noah'; opposite, 'John the Baptist'; third upper window, 'Moses, with the five rolls of the Pentateuch'; lower window, 'Moses on Pisgah'; opposite, 'Our Lord reading in Synagogue', and 'John viewing the Holy City'. Third wall space: 'David'; opposite, 'The Virgin and Child'; the fourth upper window, 'Elijah'; and lower window, 'Elijah on Carmel'; opposite, 'The Ascension' and 'Our Lord rebuking James and John'. The fourth

wall space: 'Isaiah'; and opposite, 'The Captain of our Salvation'; the fifth upper window, 'Solomon', with sceptre and globe, the latter surmounted by a dove and serpent; the lower window, 'The Judgement of Solomon'; opposite, 'Our Lord as Judge', holding in the right hand a sword, and in the left scales containing fire, a cross and palm; and in the lower window, 'Mary anointing the feet of Jesus'. On the right-hand wall space following is a figure symbolical of 'Justice', and a medallion head of 'Malachi'; and opposite a figure of 'Mercy', and a medallion head of 'John the Divine'.

In lunettes over the wall paintings are angels bearing scrolls with inscriptions having reference to the subjects under; swags, etc., fill up the spaces over, and at the sides of windows and on reveals of same are arabesques. The ceiling and entablature are quietly coloured, gold being used very sparingly. The colours used throughout are for the most part low tones of red and yellow.

The re-arrangement of the seating necessitated by the alterations involved a new system of heating, which originally was confined to the body of the church, but has now been extended to the galleries.

In addition to the sun burner, the church is lighted by the two standards in scarium before mentioned; there are also standard lights to the choir stalls and pendants under the galleries.

The cushions and mats for the use of the sacarium have been embroidered in colours by ladies of the congregation from designs by the architect.

In addition to the contributions in money, the church has been enriched by special gifts. The windows of the apse were presented by Mrs Waller; six of the painted subjects between the nave windows by E Armitage, Esq RA. The stained glass windows of the nave by F Hicks Esq, Mrs Lambert, The Rev W Barker, Miss Foster, J C Burgoyne Esq, Lieut-Col Burgess, L C Brooke Esq, Mrs Boyes, Albert Barnes Esq, The Saint

Marylebone Guild, The Saint Marylebone Total Abstinence Society, Messrs Campbell, Smith and Campbell, and others.

The marble mosaic for altar by Mr Burke.

The sedilia prie-dieu by Mr Walden.

The cases for re-table by Messrs Richardson, Ellson, and Co.

The church as remodelled will seat about 1,400 persons.

It is much to be regretted that funds will not allow of the execution of Mr Hardwicke's original intention of placing in the long panel over the doorways under portico, a bas-relief representing 'The Entry of Christ into Jerusalem'.

The following firms were employed in carrying out the above works under the superintendence of the architect, Mr Thomas Harris, of Gray's Inn Chambers, 20 High Holborn.

The general building works by Mr E Conder, of Baltic Wharf, Kingsland Road.

The external concrete facings by Messrs Lascelles and Co, of 121 Bunhill Row.

The marble work by Messrs Burke and Co, of 17 Newman Street, W.

The sedilia and choir stalls by Mr Walden, of 12 Maiden Lane, Covent Garden.

The reseating of nave by Messrs Lascelles and Co.

The carton-pierre work by Messrs Jackson and Sons, of Rathbone Place, W.

The lectern, gas standards and gas fitting generally by Messrs Richardson and Co, of 17 and 18 Brownlow Street.

The heating by Mr Stainton, of 26 Liverpool Street, King's Cross.

The organ by Messrs Gray and Davison, of 370 Euston Road.

The stained glass and decoration by Messrs Campbell, Smith and Campbell of 75 Newman Street, W.

The wood carving by Messrs Daymond and Son of 4 Edward Street, Vauxhall Bridge Road.

Mr Constantine has acted as Clerk of the Works.

* A view of the interior of the church as it appeared in May 1883, prior to the remodelling, is appended.

T.H.

Jan., 1885