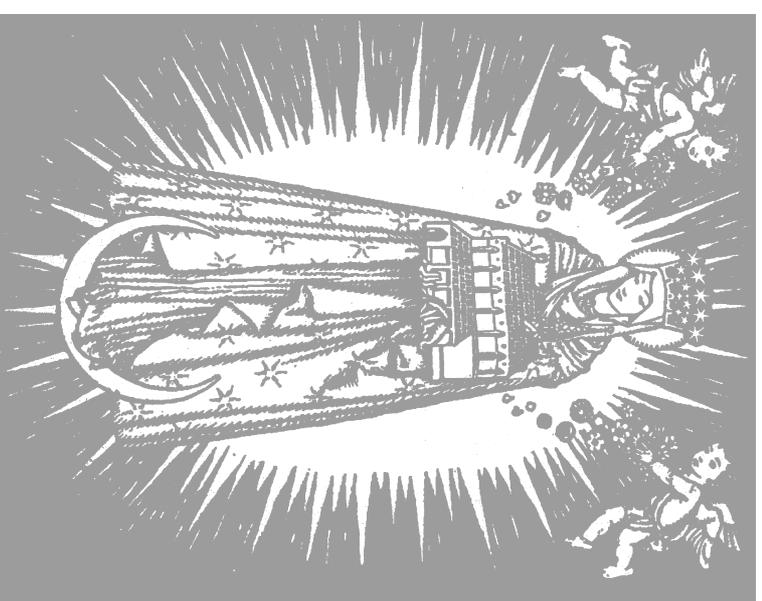
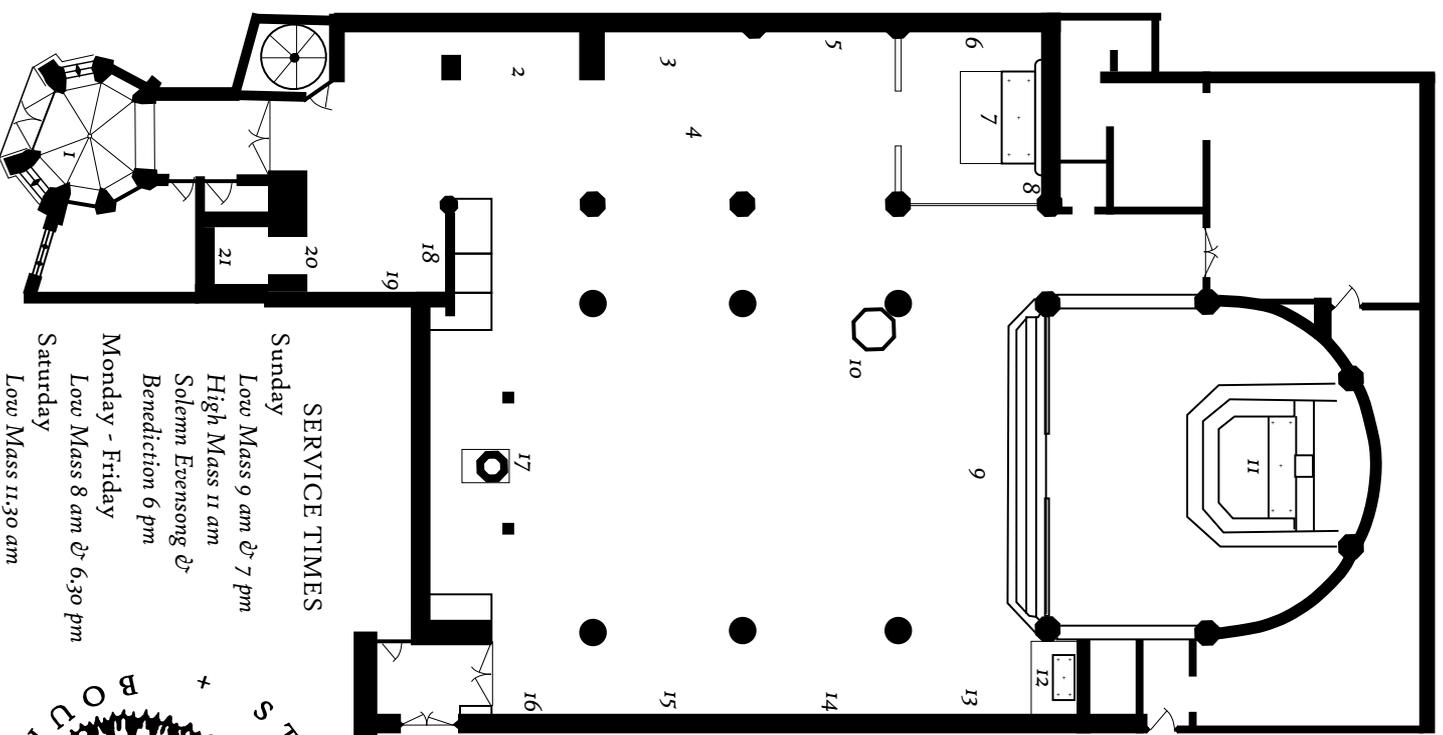


# St Mary's Bourne Street



## A Brief Guide

30 Bourne Street, London SW1W 8JJ  
020 7730 2423 ♦ [www.stmarythevirgin.org.uk](http://www.stmarythevirgin.org.uk)

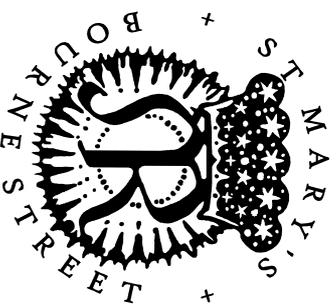


### SERVICE TIMES

**Sunday**  
Low Mass 9 am & 7 pm  
High Mass 11 am  
Solemn Evensong &  
Benediction 6 pm

**Monday - Friday**  
Low Mass 8 am & 6.30 pm

**Saturday**  
Low Mass 11.30 am



The porch [1] through which you enter the church is an interesting asymmetrical nonagon, part of the addition on the north side of the nave made around 1928. The architect was H S Goodhart-Rendel (1887-1959) who also designed the Presbytery next door, developing it from the *Pineapple* pub which was on the site.

In the second bay to your left is the Shrine of the Sacred Heart of Jesus [2]. Nearby on the wall are the first two Stations of the Cross (14 in all) which continue in an anti-clockwise direction around the building.

The Confessional [3], also on the north wall, with its turrets redolent of the Maginot Line upon heraldically decorated columns, is an extraordinary mixture of Gothic revival and modern styles: 1936.

Ahead is the Chapel of the Seven Sorrows [4], designed by Goodhart-Rendel. Note the way in which it subtly relates to the original church whilst using granite on the columns and hand-made bricks. Prominent on the north wall is the statue of Our Lady of Peace [5] by the baroque revivalist, Martin Travers (1883-1947). The dedication to 'Our Lady of Peace' follows from the apparition of Our Lady of Fatima, in the dark days of the First World War, when she asked the children to whom she appeared to pray for peace. The corona behind the statue enshrines the hearts of Jesus and Mary and the statue itself forms the War Memorial of the church.

On the north wall is a painting of Our Lady of Sorrows [6].

The altar and reredos [7], with its decoration in the Burges manner but with 1930s colouring, dated 1929, are by Goodhart-Rendel. The paintings above the latter are by Colin Gill (1892-1940) and depict the Seven Sorrows of Our Lady, *viz*:

*The Prophecy of Simeon* Luke 2:35  
*The Flight into Egypt* Matthew 2:13-15  
*The Loss of the Holy Child* Luke 2:43-50  
*On the Way to Calvary* Matthew 27:32  
*Standing at the foot of the Cross* John 19:26-30  
*The Burial of the Lord* Matthew 27:57-61  
*The Pietà* Luke 23:50-55

On the gradine are four candlesticks designed by Goodhart-Rendel and made by the Birmingham Guild Ltd in London in 1930 of silver, malachite, lapis lazuli and red enamel. The set is completed by a crucifix which is replaced by the central tabernacle as a focus of devotion when the church is closed.

A more recent edition to this chapel is the *legitium*, designed by Roderick Gradidge as a memorial to Fr Eric Mascall, OGS (1905-93).

The mahogany altar rails are in an ingenious geometrical pattern, also by Goodhart-Rendel.

The stained-glass window above the altar - the memorial to Fr Humphrey Whitby, Vicar of St Mary's 1916-48, and designed by Margaret Rope (1891-1988) - portrays eight titles of Mary drawn mostly from the Litany of Our Lady. Starting top centre, clockwise, they are:

*Turris eburnea* Tower of ivory  
*Stella matutina* Star of the morning

*Foederis arca*  
*Speculum iustitiae*  
*Jamua coeli*  
*Vas honorabile*  
*Domus aurea*  
*Rosa mystica*

*Ark of the covenant*  
*Mirror of righteousness*  
*Gate of heaven*  
*Vessel of honour*  
*House of Gold*  
*Mystic rose*

To the right of the reredos on the east wall is a panel c1415 by Martino di Bartolomeo depicting St Mary Magdalene holding a jar of spikenard for anointing the feet of Our Lord [8].

The main church [9] was dedicated in 1874, on 2<sup>nd</sup> July (the Feast of the Visitation) and is built to the design of R J Withers (1823-1904). It is a simple red brick church originally designed for the servants of the Parish of St Paul's Knightsbridge. It was 20 years after the dedication before it started to be beautified.

The paintings on the lunettes on either side of the High Altar are of the Annunciation and the Visitation. Around the nave below the clerestory windows are paintings of Old Testament patriarchs and prophets, attributed to Westlake.

The pulpit is by Laurence King (1970) [10].

The reredos of the High Altar [11] was originally by Gambier Parry but entirely redesigned in the baroque style by Martin Travers in 1916, including the sarcophagus-shaped altar, and later added to by Goodhart-Rendel. It is surmounted by the Coronation of Our Lady in heaven. The panelling around the apse, with memorials to two former parish priests, is by Roderick Gradidge, lettering by Gavin Stamp.

At the head of the South Aisle is the Altar and Tabernacle, both by Goodhart-Rendel, of St John the Baptist [12] whose statue, by Harold Gibbons, is the central focus of the reredos with panels painted by Colin Gill, *viz* Zechariah and Elizabeth; the Archangels Gabriel and Michael; Moses and Elijah; Isaiah and St Luke.

On the south wall are paintings of St George [13] (patron saint of England) and St Edward the Confessor [15] (patron saint of the City of Westminster) both by Colin Gill: these figures are repeated in the barely visible west window by Miss Lowndes, 1897. Between the two is a statue of St Joseph [14]. By standing under this and looking towards Our Lady of Peace, the latter can be seen well framed by the arches.

The Icon of the resurrection [16] has outer panels depicting the great Twelve Feasts of the Orthodox Churches.

The Organ Gallery [17], by Gambier Parry, is in the style of Christopher Wren. Under this is the font by Harold Gibbons, surmounted by a pelican in its piety with a dove in the ceiling; and another statue of the Baptist.

As you leave the church, on your left, are the Shrine of Our Lady of Perpetual Succour [18] and the memorial to Lord Halifax [19] who was influential in the famous Malines Conversations (1921-25) with the Roman Catholic Church. Notice, on the third wall, high up, a picture of St Christopher by Annie Walke [20].

In the alcove beneath is the Columbarium [21] designed by Roderick Gradidge, tympana paintings by Anthony Ballantine, glass engraving by Josephine Harris; it was installed in 1999 and dedicated by Bishop Michael Marshall on 3<sup>rd</sup> July.