

**THE HISTORY AND ANTIQUITIES
OF THE COLLEGIATE
CHURCH OF S. SAVIOUR (S.
MARIE OVERIE), SOUTHWARK**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649603374

The History and Antiquities of the Collegiate Church of S. Saviour (S. Marie Overie), Southwark
by W. Thompson

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W. THOMPSON

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OF THE COLLEGIATE
CHURCH OF S. SAVIOUR (S.
MARIE OVERIE), SOUTHWARK**

The History and Antiquities

OF THE
COLLEGIATE CHURCH

OF
St. Saviour

(St. Marie Overie),

— SOUTHWARK. —

WITH THIRTY-SIX ILLUSTRATIONS.

THIRD EDITION.



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PUBLIC
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BY THE
REV. W. THOMPSON, M.A., D.D.,
Rector.

LONDON:

PRINTED AND PUBLISHED BY ASH & CO., 42, SOUTHWARK STREET, S.E.

1894.

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TO
THE RIGHT HONOURABLE
LORD LLANGATTOCK,
BARON,
OF THE HENDRE,

A GREAT ADMIRER OF THE ANCIENT COLLEGIATE AND PRIORY
CHURCH
OF

St. Marie Ouerie,

AND A MUNIFICENT DONOR TO ITS RESTORATION FUND,
THE FOLLOWING ACCOUNT OF ITS HISTORY AND ANTIQUITIES
IS,

BY PERMISSION,
INSCRIBED,

WITH THE GRATEFUL ACKNOWLEDGMENTS OF

THE AUTHOR.

CONTENTS.

	PAGE
I. PAST AND PRESENT	9
II. TOUR OF THE INTERIOR	15-84
III. LIST OF THE PRIORS	86
IV. LIST OF THE CHAPLAINS, AND VESTRY MINUTES RESPECTING THEM	89
V. BURIAL REGISTERS (FACSIMILES, NOTES, &c.)	95
VI. MISCELLANEA... ..	102
VII. NOTES:—	
a. OVERY (ST. MARY), Meaning of	107
b. BELLS: AND THE ANCIENT SOCIETY OF COLLEGE YOUTHS	108
c. SCHISM; d. GALVIN; e. SERVETUS	109-110
f. THE PILGRIM FATHERS	111
g. BISHOP ANDREWES: His Last Moments, Funeral, Epitaph by Bishop Wren, &c.	111-116
VIII.* APPENDIX:—	
1. GOWER OR CHAUCER—the first English Poet?	120
2. SHAKESPEARE, a Parishioner	123
3. BEAUMONT	129
4. FLETCHER	132
5. MASSINGER	136
6. JOHN HARYARD (Founder of the Great American University which bears his name)	141
7. SACHEVERELL	148
(With Portrait of each).	
8. THE GLOBE (With Illustration)	127

* This Chapter is omitted from the Smaller Edition.

LIST OF ILLUSTRATIONS.

	PAGE.
1 THE CHURCH, EXTERNAL VIEW FROM THE EAST	1
2 PRIORY ARMS... ..	9
3 ROYAL ARMS OF CARDINAL BEAUFORT... ..	11
4 TOMB OF THE FIRST ENGLISH POET, GOWER	16
5 MONUMENT OF EMERSON	18
6 SOUTH AISLE OF CHOIR	19
7 BRASS TABLET	20
8 ALTAR SCREEN	22
9 LADYE CHAPEL, S.W.	24
10 " " N.E.	28
11 BISHOP ANDREWES (PORTRAIT OF)	28
12 " " (TOMB OF)	35
13 CHURCHWARDENS' CORPORATION SEAL	39
14 ALDERMAN HUMBLE (TOMB OF)	43
15 TREHEARNE, CURE. CRUSADER	47
16 AUMBRY	51
17 MONUMENTAL CROSS	52
18 " "	54
19 PRIOR'S NORMAN DOORWAY	51
20 HOLY WATER STOUP	62
21 ARMS OF GOWER, THE POET	63
22 ARMS OF GOWER, DUKE OF SUTHERLAND	63
23 SS COLLAR	64
24 PRIESTS' NORMAN DOORWAY... ..	67
25 NORMAN RECESS	67
26 EARLY ENGLISH ARCADING	70
27 JAMES I OF SCOTLAND (PORTRAIT OF)	71
28 SOUTH TRANSEPT	75
29 NORTH TRANSEPT	78
30 THE CHOIR	79
31 THE NEW NAVE... ..	85
32 SEAL OF THE PRIORY... ..	88
33 EARLY NORMAN CHURCH AND THE AUGUSTINIAN CANONS	102
34 " " " " " " " "	104
35 SITE OF ST. MARY MAGDALENE OVERY	106
36 SOUTH-EAST EXTERIOR VIEW OF THE CHURCH, ST. PAUL'S, etc.	112
37* GOWER (PORTRAIT OF)	120
38 CHAUCER	121
39 SHAKESPEARE	123
40 THE GLOBE	127
41 BEAUMONT (PORTRAIT OF)	129
42 FLETCHER	129
43 MASSINGER	136
44 HARVARD	141
45 SACHEVERELL	148

* From 37 to 45 are found only in the Larger Edition.

ADVERTISEMENT.

IN this Edition, which could not be further delayed, one or two additions and alterations have been anticipated, which are at present in progress, and which will shortly be completed.

The Visitor, whose time is limited, is recommended to commence with the

“Tour of the Interior”

(page 15).

Copies of this Handbook may be obtained at the Church, which is open daily from 11 a.m. to 4 p.m.; or from the Printers and Publishers; or from the Rector, Mission House, Red Cross Street, Southwark, London.

The Larger Edition contains much additional matter, including Portraits, from authentic sources, of Gower, Chaucer, Shakespeare, Beaumont, Fletcher, Massinger, John Harvard, and Sacheverell, and an Illustration of the famous Globe Theatre.

ERRATA.

Page 57.—For *Vide* p. 14 (note †), read page 12.

“ 63.—For *Vide* p. 14, read p. 16.

“ 109.—For C (Bell No. 4), read C ‡



LUXURY OF THE EYE.

"That is a holy luxury: Nature ministers to that in her painted meadows, and sculptured forests, and gilded heavens; the Gothic builder ministered to that in his twisted traceries, and deep-wrought foliage, and burning casements."—*Ruskin: Stones of Venice.*

THE FOREST TYPE.

"The Gothic Church plainly originated in a rude adaptation of the forest trees with all their boughs to a festal or solemn arcade, as the bands about the cleft pillars still indicate the green withes that tied them. No one can walk in a road out through pine woods without being struck with the architectural appearance of the grove, especially in winter, when the bareness of all the other trees shows the arch. In the woods on a winter afternoon one will see as readily the origin of the stained-glass window with which the Gothic Cathedrals are adorned, in the colours of the western sky, seen through the bare and crossing branches of the forest. The forest overpowered the mind of the builder. His chisel, his saw, his plane still reproduced its ferns, its spikes of flowers, its pines, its oak, its fir, its spruce. The Gothic Cathedral is a blossoming in stone, subdued by the insatiable demand of harmony in man. The mountain of granite blooms into an eternal flower with the likeness and delicate finish as well as the aerial proportions and perspective of vegetable life."—*Ralph Waldo Emerson: Essays (History).*

"The groves were God's first temples. Ere man learned
To hew the shaft, and lay the architrave,
And spread the roof above them—ere he framed
The lofty vault, to gather and roll back
The sound of anthems; in the darkling wood,
Amid the cool and silence, he knelt down,
And offered to the Mightiest solemn thanks
And supplication."

Bryant: A Forest Hymn.


