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

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

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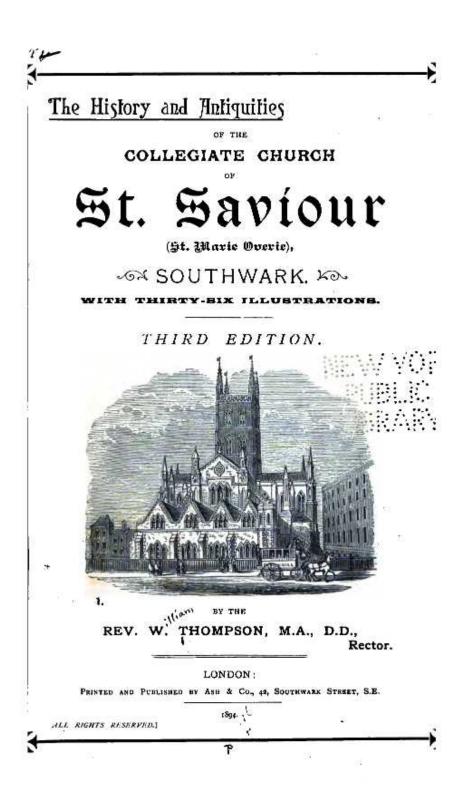
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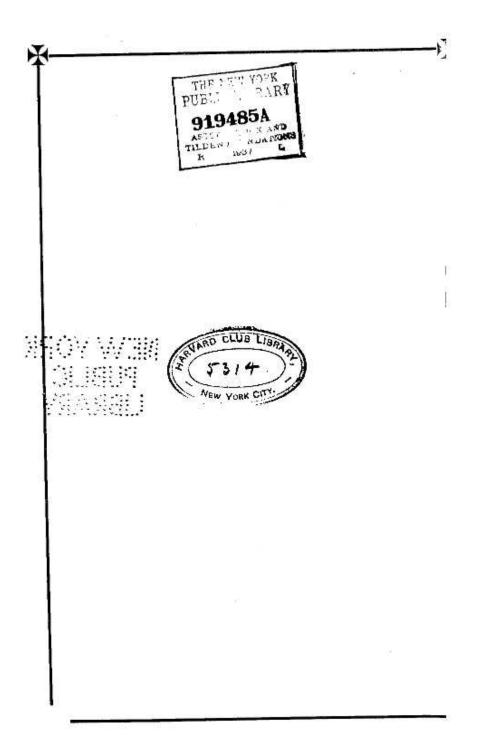
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W. THOMPSON

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

Trieste







THE RIGHT HONOURABLE

LORD LLANGATTOCK,

BARON,

OF THE HENDRE,

A GREAT ADMIRER OF THE ANCIENT COLLEGIATE AND PRIORY CHURCH

OF

St. Marie Overie,

AND A MUNIFICENT DONOR TO ITS RESTORATION FUND,

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THE FOLLOWING ACCOUNT OF ITS HISTORY AND ANTIQUITIES

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BY PERMISSION,

INSCRIBED,

WITH THE GRATEFUL ACKNOWLEDGMENTS OF

THE AUTHOR.

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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

"Cour 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 🖢

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(OXKO)

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 areade, as the bands about the cleft pillars still indicate the green withes that tied them. No one can walk in a road cut 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 Cathedrale 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 tay the architrave, And spread the roof above them—ere he framed The lofty vauit, to gather and roll back The sound of anthems; in the darkling wood, Amid the cool and ellence, he knett down, And offered to the Mightlest solemn thanks And supplication." Bryant: A Forest Hymn.