

Liturgical Statement

July 2018

To be reviewed 2023.

A message of endorsement from the Dean

The sheer stupendous quantity of the love of God which this ever repeated action has drawn from the obscure Christian multitudes through the centuries is in itself an overwhelming thought.

So wrote Dom Gregory Dix in his book *The Shape of the Liturgy*. The liturgy as the encounter with the overwhelming love of God is something that those who worship day in, day out, know very clearly. The liturgy is the work of the people of God and the church and the world is the context in which this divine work is undertaken.

Whatever else cathedrals are, and they are many things, they are principally tents in the desert, tabernacles for 'God with us', places in which worship and adoration, prayer, lament and celebration happen with a regularity that is age-embracing.

Liturgy should not be taken for granted, however, not even the much celebrated liturgical life of the cathedrals of the Church of England. In the last fifty years there have been unprecedented changes to the ways in which we worship, the words we use, the songs we sing, the expectations we bring. The pattern of churchgoing has shifted and is still shifting. The Offices, the true *Opus Dei* of the church, have been superseded by the Eucharist as the service to which most members of the Church of England will attend. Choral Matins is no more, Choral Evensong is far less popular than cathedrals and cathedral musicians would like to imagine.

Southwark Cathedral is a relatively new cathedral, founded as such in 1905, yet with a history that stretches back to the Augustinians and beyond. It has been a priory and a parish church, a place from which pilgrims have left on pilgrimage journey to Canterbury and to which others have come at the critical stages of their life journey. The building has changed, but not much, and yet the demands made upon it are massive and complex.

Each cathedral is now encouraged to have a liturgical plan, a statement which expresses the history, the present experience and the future aspirations of the communities of which it is made. Only by describing the past, celebrating the tradition, recognising the challenges and looking to the future can we hope to be faithful to our calling. All that you will find in this document will always be a work in progress but can help the Chapter to make informed choices about the way forward.

What will not change is the overwhelming love of God revealed in 'this ever repeated action'. The worship will continue until that day when it is before the heavenly altar that we will be kneeling, 'lost in wonder, love and praise'.

A handwritten signature in black ink, appearing to read 'Andrew Nunn', with a stylized flourish at the end.

Andrew Nunn
Dean

Liturgy – the essence of the cathedral's existence

Purpose and Place

Southwark Cathedral is a Christian church of the Anglican Communion and the seat of the Bishop of Southwark, serving a diverse and vibrant diocese, covering all of London south of the River Thames and parts of Surrey. It is also the parish church of a lively and fast-changing area of south London, adjacent to London Bridge, the Shard and Borough Market.

Mission Statement

Southwark Cathedral is an inclusive Christian community, growing in orthodox faith and radical love.

The marks of our community are

- Confidence in God and the Gospel
- Passion for those on the edge of society
- Engagement in vibrant theology and teaching
- Prayerful service of our Bishop and Diocese
- Love for London and the world

History of the building and worship

Our rule of life is centred on a commitment to worship, study and service and above all to the Living God we know in Jesus Christ.

We believe there has been a church on this site since AD 606 and there may well have been a church here even earlier. Southwark Cathedral is the oldest cathedral church building in London, and one of only two surviving pre-Reformation monastic churches in the city. Southwark stands at the oldest crossing point of the tidal Thames at what was the only entrance to the City of London across the river for many centuries. It is not only a place of worship but also of hospitality to every kind of person: princes and paupers, prelates and prostitutes, poets, playwrights, prisoners and patients have all found refuge here.

The tradition continues in modern ways, as multitudes pass every day by road, river and rail. The last ten years have seen regeneration of this side of the river in an unparalleled way so that the church has a renewed role offering hospitality, worship and quiet reflection to thousands of visitors. There are usually five services every day, with the congregations reflecting the age, ethnic, gender, sexual orientation and status diversities of a comprehensive world-class capital city; thus the variety of past centuries is multiplied and magnified many times over.

The church which had originally been a priory church and, subsequently, a parish church, became Southwark Cathedral in 1905, when the new Diocese of Southwark was founded to serve the needs of the growing population of south London. Once again, as in monastic days, it became a centre for a pattern of daily worship within the English choral music tradition. In addition to five regular services each day all year round, the cathedral provides services for a diverse range of groups varying in size and style of worship.

Whilst remaining faithful to *The Book of Common Prayer*, particularly in the rich tradition of Choral Evensong, Southwark Cathedral has also embraced liturgical renewal over the years and has strengthened the concept of a gathered community by creating a temporary wooden platform in the crossing (the 'Tower Space') and placing a nave altar there, with matching liturgical furniture. The tiered platform raises the level of the floor to that of the Quire, and has the added advantage of improved sight lines from both Nave and Transepts to the centre of action, which enables us to use both Nave and Transepts as a unified space. The rails between the Nave and the Quire were also removed, and this has unified further the separate parts of the cathedral around the crossing.

Please see the Appendix on page 88 for a detailed account of the liturgical history of Southwark Cathedral .

Contents

10	Liturgical Vision
16	Worship and Liturgy in Southwark Cathedral today
18	Worshippers
20	Pattern of Services
22	The Cathedral Year
26	Liturgical Use of the Cathedral
28	Spatial Considerations
60	Liturgical Ordering of the Liturgy
62	Music in Worship
66	Art in Worship
68	General limitations, needs and considerations
74	Conclusion
76	Summary of Liturgical Needs
88	Background Paper: A history of Southwark Cathedral and its Liturgy

Liturgical Vision

on

Christian worship is the response to God's prevenient initiative in calling human beings into relationship with himself. In worship, the essential nature and character of God as a God of love and grace is revealed, and we make our corporate response in praise and adoration, thanksgiving, intercession, and penitence.

The essential nature of worship is the offering of praise and prayer to the Father, in, with and through Jesus Christ, and in the power of the Holy Spirit. Christ in his vicarious and exalted humanity is the true Worshipper within the mystery of that community of love and prayer that flows within and between the Persons of the Trinity.

Christian worship is not a merely human activity; worship, itself enabled and inspired by the Spirit, is joined to Christ's perfect and eternal offering to the Father. While celebrated on earth, the true *locus* of worship is heaven, joined in our communion with saints and angels. At the same time, because Christian theology ascribes full divinity to Jesus Christ and to the Holy Spirit, prayer and worship is also rightly offered to the Son and the Spirit by direct address or invocation.

Christian worship has been characterised over the centuries by particular rites, especially the celebration of the sacraments of baptism and the Eucharist, traditions of daily prayer and services of the word, pastoral rites for healing and reconciliation, occasional offices, and other sacramental ministries. It has employed the use of words, signs and symbols, ceremonial action, silence and the use of music. It has developed a distinctively Christian calendar with the establishment of the Christian Year with its cycles of feasts and fasts (*temporale*) and celebration of its holy men and women (*sanctorale*). It has, in its varying traditions, employed both formality and spontaneity, set piece liturgies and 'free prayer', structures and conventions. It has, over the centuries, developed houses of prayer of many types, adorned by artistic acumen in stone, wood, metal, glass and textiles.

The distinctively Anglican vision of Christian worship was formed at the Reformation, with the inherited gift of parish churches and the genius of *The Book of Common Prayer*. This gave Anglicanism a distinctive liturgical identity in the daily recitation of Morning and Evening Prayer, with the centrality of the psalms and Bible readings, the regular celebration of Holy Communion, the annual cycle of the Christian Year, the administration of baptism, confirmation and the occasional offices, and the use of the Ordinal. Since the Reformation, Anglican worship has been enriched by the various renewal movements in the life of the church, including the 18th century Evangelical Revival, the 19th century Oxford Movement, and the 20th century Parish Communion Movement, Liturgical Movement, Ecumenical Movement, Feminist Movement, Charismatic Movement and communities such as Taizé and Iona. Each of these have influenced Anglican worship and the newer/alternative liturgical provision presented in *Common Worship* around the turn of the 21st century. The Anglican Church has seen a rise of distinctive worshipping traditions, more varied approaches to music and use of the arts, and the gradual move away from strict uniformity to a greater variety within the given structures of the liturgy.

Historically, Anglican cathedrals have, through their distinctive character as collegiate churches, maintained aspects of the vision of the Prayer Book tradition long abandoned in many parish churches. This has been especially true of daily Matins and Evensong with the preservation of the choral foundations. The Victorian period in particular saw cathedrals adopt a more professional and ordered approach to liturgical presentation and a welcome enhancement in the quality of music.

This continued into the 20th century in which cathedrals have been increasingly understood to be:

- places of daily worship, through celebration of the offices and the Eucharist
- the principal liturgical focus of the Bishop's ministry through episcopal presence and liturgical leadership at the major festivals, ordinations, diocesan confirmations, and significant diocesan and civic occasions
- diocesan churches, where varied aspects of the life of the diocese are celebrated
- places of liturgical excellence (ie where great care is taken over the content and presentation of worship, irrespective of the dominant 'tradition' of the cathedral)
- exemplars of large set-piece services and celebrations (eg Advent Processions, Christmas Services of Lessons and Carols, Easter Liturgy)
- community churches, where groups from the relevant county, city or locality wish to come to celebrate aspects of common life (eg through carol services, memorial services, various pastoral rites)
- custodians of the Anglican choral tradition, and, indeed, the wider musical repertoire of the Western church, both Catholic and Reformed
- places of pilgrimage, sometimes associated with a shrine (either still existing or remembered)
- places of liturgical experimentation, especially with regard to the use of liturgical spaces and the use of technology
- places to which people come (often to light candles) in response to personal need, or national and international events and crises
- in some places, a venue for 'alternative worship' and 'fresh expressions'.

Southwark Cathedral shares many of the developments listed above and is also:

- the venue for services of national celebration, commemoration or memorial
- a provincial focus (of the Southern Province) where consecrations are held.

Worship is stated as the first aspect of the cathedral's Mission Statement. Southwark Cathedral is, above all else, a place for worship and prayer. The cathedral Chapter is dedicated to being an inclusive church – which means we seek to be open and welcoming to everyone in our worshipping life. The worship of Southwark Cathedral is anchored in the *Opus Dei*, the daily saying or singing of Morning and Evening Prayer, and in the daily celebration of the Eucharist. This daily round of services throughout the year is supplemented by other acts of worship, especially as part of the observance of the Christian Year, as expressions of the varied life of the diocese and in the many acts of worship requested by external organisations and groups.

At Southwark Cathedral we strive

- to offer worship that is focussed on God, reverent and holy
- to ensure that worship is well prepared and carefully executed
- to provide a warm, inclusive and fulfilling welcome to worshippers and visitors, whether regular attendees or joining the congregation for the first time
- to make the building and worship accessible to all, lay and ordained
- to employ a range of Anglican liturgical resources to be found in both *The Book of Common Prayer* and *Common Worship*
- to make full and creative use of the seasons of the liturgical year
- to make full and imaginative use of the liturgical spaces in the cathedral
- to make appropriate use of processional and stationary liturgy
- to draw on and celebrate the rich resources of the church's choral tradition
- to offer excellence in music through the Southwark Cathedral Choir, the Merbecke Choir and the liturgical use of the organ
- to employ a breadth of hymnody
- to place the Bible and the reading of the Bible at the centre of our worship
- to aspire towards excellence in preaching
- to offer a public ministry of intercession
- to make creative use of silence, symbolism, art and ceremonial
- to employ the gifts of the congregation in worship
- to accommodate a diversity of approaches to churchmanship and styles of liturgical presidency
- to provide orders of service that are accessible and easy to follow
- to provide worthy and expressive liturgical furnishings and vestments
- to maintain the church as a house of prayer and pilgrimage, particularly in the Quire and the Harvard Chapel
- to support external groups and organisations in hosting, devising and delivering appropriate acts of worship.

In common with many other cathedrals, the worship of Southwark Cathedral has a distinctive style. Main cathedral services are broadly liberal catholic in tradition. They are certainly aesthetically beautiful, and mostly formal and 'traditional', but we trust also creative, human, welcoming and inclusive. Some cathedral services reflect different worshipping styles, such as those inspired by the worship of Taizé and Iona, or found in the monthly Eucharistic Devotions. We attempt to make participation in the liturgy as accessible as possible, both for regular worshippers and visitors, through well produced service booklets and cards (including large-print copies) and by occasional announcements, while recognising that in today's culture many visitors will need some induction into the words, music and customs of Anglican liturgical practice.

Different spaces around the cathedral speak of different attributes of God, for example:

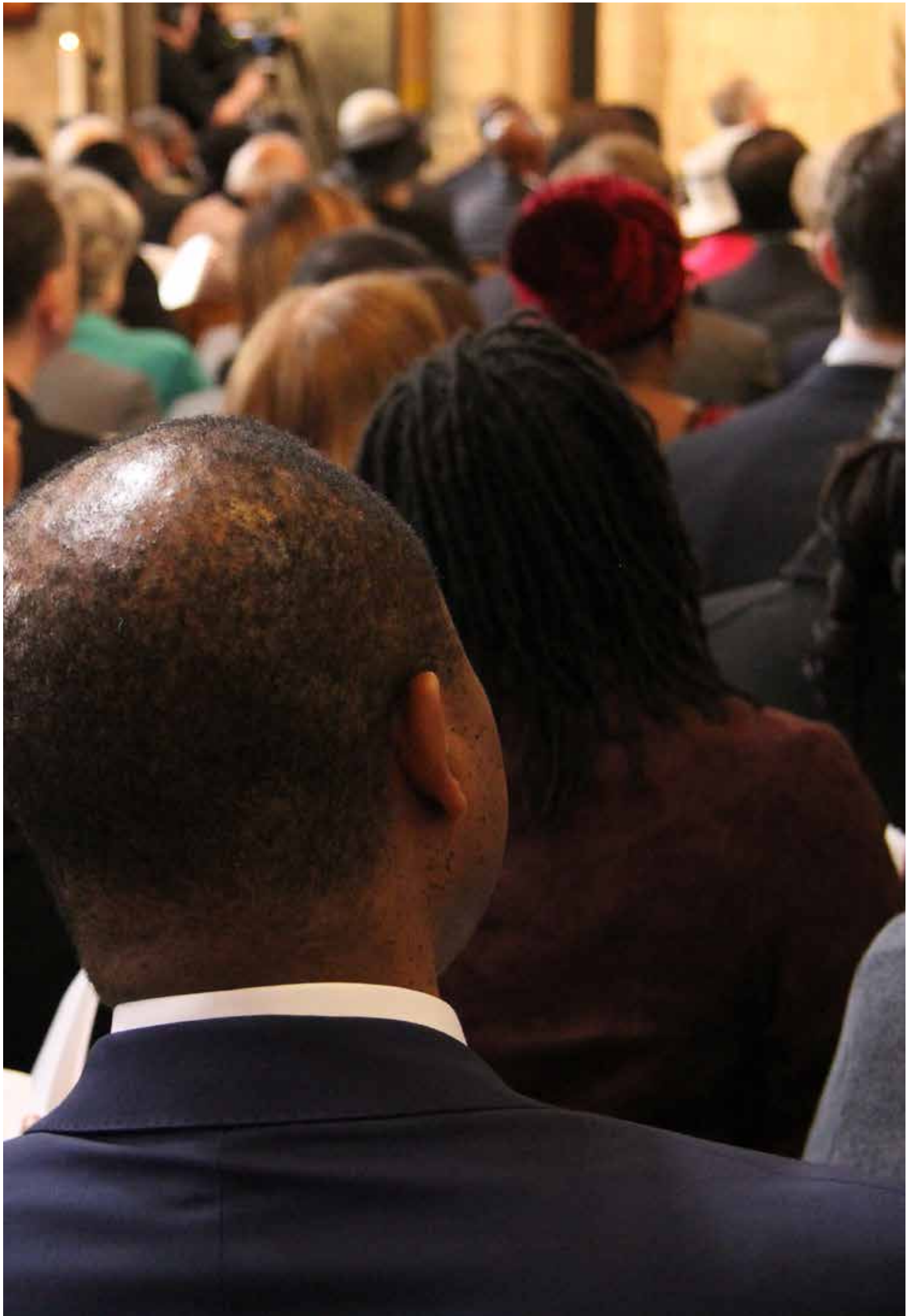
- At a Sunday Choral Eucharist, being gathered around the nave altar on four sides, speaks of God's immanence, and presence in the midst of the gathering; and, at the end, when we turn to face the font for the dismissal, we are reminded of our commitment to follow Christ (made at baptism), at the same time as being sent out of the building (we are facing the west) in mission and ministry;
- At a High Altar celebration, at which our attention is drawn towards and beyond the altar, there is a greater sense of the transcendence of God;
- 'In the round' at a Sunday 6.00 pm service (often focussed on a candle), says something about the centrality of the light of Christ;
- Our movement at the Easter Day dawn service – beginning in one place (Retrochoir), visiting a few other places on our way through the service (churchyard – lighting the fire and paschal candle), font (baptism and confirmation), Nave Altar (for the Eucharist) and ending up in a different place from where we started (nave), reminds us of the nature of faith as journey, or pilgrimage.
- The dimensions of the cathedral, the great pillars and the space that opens up before us when we first step into the building can speak to us of the awesome majesty, might and stability of God;
- Whereas a communion for three or four, or the reconciliation of a penitent in the Harvard Chapel reminds us of God's intimacy and personal interest in each and every one of us.
- Art, symbol and architecture all have their own contribution to make to our understanding and experience of the God, who loves us and all creation, with an abundant, life-giving love.

Southwark Cathedral has taken on board the theological motifs of Journey and Pilgrimage developed in *Common Worship* by creating stational and processional liturgies that encompass much of the building, and with flexible seating we are able to create wide aisles and open spaces according to the requirements of any particular service.

Creative use of the different spaces of the cathedral for worship, therefore, opens up a breadth of experience and focus. We hope that our worship communicates something of the beauty and holiness of God whose love is immense and faithful, the excitement and challenge of life in the Kingdom and the call to discipleship and mission.

Worship and Life Southwark Cathedral

Liturgy in
Cathedral today



Worshippers

The core body of worshippers comprises the Chapter and cathedral clergy, the vergers and the choral foundation, who commit to the regular rhythm of daily offices, morning, midday and evening, and to the daily Eucharists.

These are joined by regular and occasional worshippers from the parish and wider area (some who live or work nearby, some who travel), Honorary Minor Canons (who officiate at the midday office and Eucharist), cathedral Day Chaplains (lay and ordained volunteers who offer a listening ear and pastoral care on a daily basis in the cathedral) and visitors from all around the world.

Cathedral congregations on Sundays and festival days similarly comprise regular and occasional attenders from near and far, augmented by a significant number of visitors.

Southwark Cathedral has a daughter church: St Hugh's, Bermondsey. Whilst St Hugh's building does not come within the scope of this statement, the congregation is occasionally mentioned when congregations join together.

The Bishop attends the daily offices on an occasional basis, and presides over diocesan services in the cathedral. There is a variety of diocesan services each year, at which people from the parishes gather around the Bishop.

The College of Canons worships together twice a year.

The Mayor of Southwark, MPs and councillors attend services of civic importance, such as Remembrance Sunday, the Civic Service and commemorations connected to the First and Second World Wars.

Royalty, the Lord Lieutenant of Greater London, Cabinet Ministers and the Mayor of London attend services of national or city-wide significance.

Weddings, funerals and memorials are held for parishioners and those on the Electoral Roll; funerals and memorials are also held for those with a significant local or national profile, or at which an especially large congregation might be expected.

A large number of schools, charities, livery companies, businesses and other organisations hold annual or anniversary services during the year; the cathedral is fully booked in December for carol services and concerts.

Although Southwark Cathedral does not have a space or chapel connected to a military regiment, we have recently renewed a historic connection with The Princess of Wales's Royal Regiment, in a liturgical context.

Thousands of people come through our doors every year for a variety of national celebrations, memorials and commemorations.

Pattern of services

The weekly and monthly pattern of regular cathedral services is as follows:

Sundays

- 8.30am **Morning Prayer**
Common Worship
- 9.00am **Eucharist**
Common Worship Order One
- 11.00am **Choral Eucharist**
Common Worship Order One; with Holy Baptism six or seven times per year.
- 3.00pm **Choral Evensong**
Book of Common Prayer
- 6.00pm **Southwark at six**
1st Sunday
'Traditional' Rite Choral Eucharist
Common Worship Order One in traditional language
2nd Sunday
Service of Light
Iona and Taizé
3rd Sunday
Service of Wholeness and Healing
Common Worship and Iona, including laying on of hands with prayer, and anointing
4th Sunday
Compline and Eucharistic Devotions
Sung by the Merbecke Choir
5th Sunday
Compline
Unaccompanied, without a choir

Weekdays

- 8.00am **Morning Prayer**
Common Worship
- 8.15am **Eucharist**
Common Worship Order One
- 12.30pm **Midday Prayers**
Common Worship
- 12.45pm **Eucharist**
Common Worship Order One
- 5.30pm **Choral Evensong**
Book of Common Prayer and alternate Mondays depending on there being a choir
Common Worship – when no choir

r One

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– sung on Tuesdays, Thursdays, Fridays
in Choir term time; on other days
ng a visiting choir.
en said.

Saturdays and Bank Holidays

9.00 am **Morning Prayer**
Common Worship

9.15 am **Eucharist**
Common Worship Order One

4.00 pm **Choral Evensong**
Book of Common Prayer – sung when there
is a visiting choir.
Common Worship – when said.

All the above will be subject to the ongoing
Liturgical Review.

The Cathedral Year

Advent

Advent Procession

Christingle and Lighting of the Christmas Tree

Southwark Diocesan Board of Education
Advent Eucharist

Numerous carol services for schools,
the Mayor of London, a large number
of local and national organisations

Christmas

Nine Lessons and Carols (x 2)

Crib Service

Midnight Eucharist, Sunday pattern for
Christmas Day (without Evensong)

Epiphany

Feast of Epiphany
Choral Eucharist

Diocesan Guild of Servers' Festival

Baptism of Christ
The Blessing of the River Thames follows the
Choral Eucharist, on London Bridge; the clergy
and congregation of St Magnus the Martyr come
from the north side of the river and meet us
half-way across the bridge

Eve of Candlemas
Diocesan Confirmation Service

Candlemas
Choral Eucharist
Worshipful Company of Glaziers' Evensong

Lent

Ash Wednesday
Choral Eucharist (lunchtime and evening)

Significant Lenten art installation, used as
appropriate in the liturgy

Holy Week

Palm Sunday

Outdoor Procession and Choral Eucharist (with St Hugh's), starting in Borough Market.

Holy Week

Evening services (Monday to Wednesday in varying pattern)

Maundy Thursday

Diocesan Chrism Eucharist (morning); Choral Eucharist with washing of feet, Stripping of Sanctuary, Procession and Watch (Nave and Retrochoir, evening)

Good Friday

The Three Hours (Preaching of the Passion / Liturgy of Good Friday); Evening Prayer using the Lenten art installation, if appropriate.

Eastertide

Easter Day

Dawn Easter Vigil with Initiation and Eucharist (Bishop); full Sunday provision

Bishop's Lent Call Service

Ascension Day

Early-morning singing from the tower
Choral Eucharist

Eve of Pentecost

Diocesan Confirmation Service

Pentecost

Full Sunday provision
Diocesan Pentecost Service

Summer

Friends of Southwark Cathedral Evensong

Worshipful Company of Launderers at Evensong

Bernard Mizeke

A special Eucharist or evening service (this springs from our diocesan link with the church in Zimbabwe)

Thomas Cure

(a significant local benefactor of the 16th century)
Choral Evensong and procession to the tomb of Thomas Cure with representatives of United St Saviour's Charity

Visitation of the Blessed Virgin Mary to Elizabeth

College of Canons' Annual Eucharist (transferred to a Friday)

Civic Service (not every year)

School Leavers' services (several each year)

Ordination of Deacons

Festival of Mary Magdelene

Procession to Crossbones Graveyard on Redcross Way for a memorial service with local people who care for the graveyard and have concern for those who, in our own day, are marginalised or disrespected

Choir dismissal Sunday

Lammas

Blessing of *Bread Ahead* (local Borough Market bakery) followed by presentation of the loaf at the lunchtime Eucharist

Festival of the Blessed Virgin Mary

Patronal Festival (transferred to Sunday)

Autumn

Lancelot Andrewes Festival

Choral Eucharist, Choral Evensong and Procession (to his tomb)

Southwark Diocesan Board of Education
Eucharist at the start of the Academic Year

The Children's Society at Evensong

Commissioning of Southwark Pastoral Auxiliaries

Admission and Rededication of the
Guild of Stewards at the Choral Eucharist

Rededication of Servers at a Choral Eucharist

Evening Worship and Presentation of
Bishop's Certificates

Evensong and Presentation of RSCM awards
(every other year)

Michaelmas

Choral Eucharist

Diocesan Readers' Licensing and Rededication

Diocesan Black History Month Service

Harvest

The Choral Eucharist is followed by a short
harvest thanksgiving in Borough Market
on their annual Apple Day

St Luke's-tide

Ministry of healing offered at the Choral Eucharist

Eve of All Saints

The Fulham Festival Eucharist (Bishop of Fulham)
– every other year

All Saints' Day

Choral Eucharist

All Souls' Day

Choral Requiem

Annual College of Canons' Evensong

Remembrance Sunday

Choral Eucharist with Act of Remembrance

Eve of Christ the King

Diocesan Confirmation

Christ the King

Patronal Festival; Admission to Communion at the
Choral Eucharist

Throughout the year

Baptism at the Sunday Choral Eucharist (x 6)

Weddings, funerals and memorials

Thanksgiving following Civil Partnership and Civil Marriage

Consecrations (Southern Province)

Installations and Commissionings

One-off services of national or local importance

Diocesan Inaugurations and Farewells, usually incorporated into Choral Evensong

Services called by the Bishop on particular occasions, to gather the clergy/diocese around him

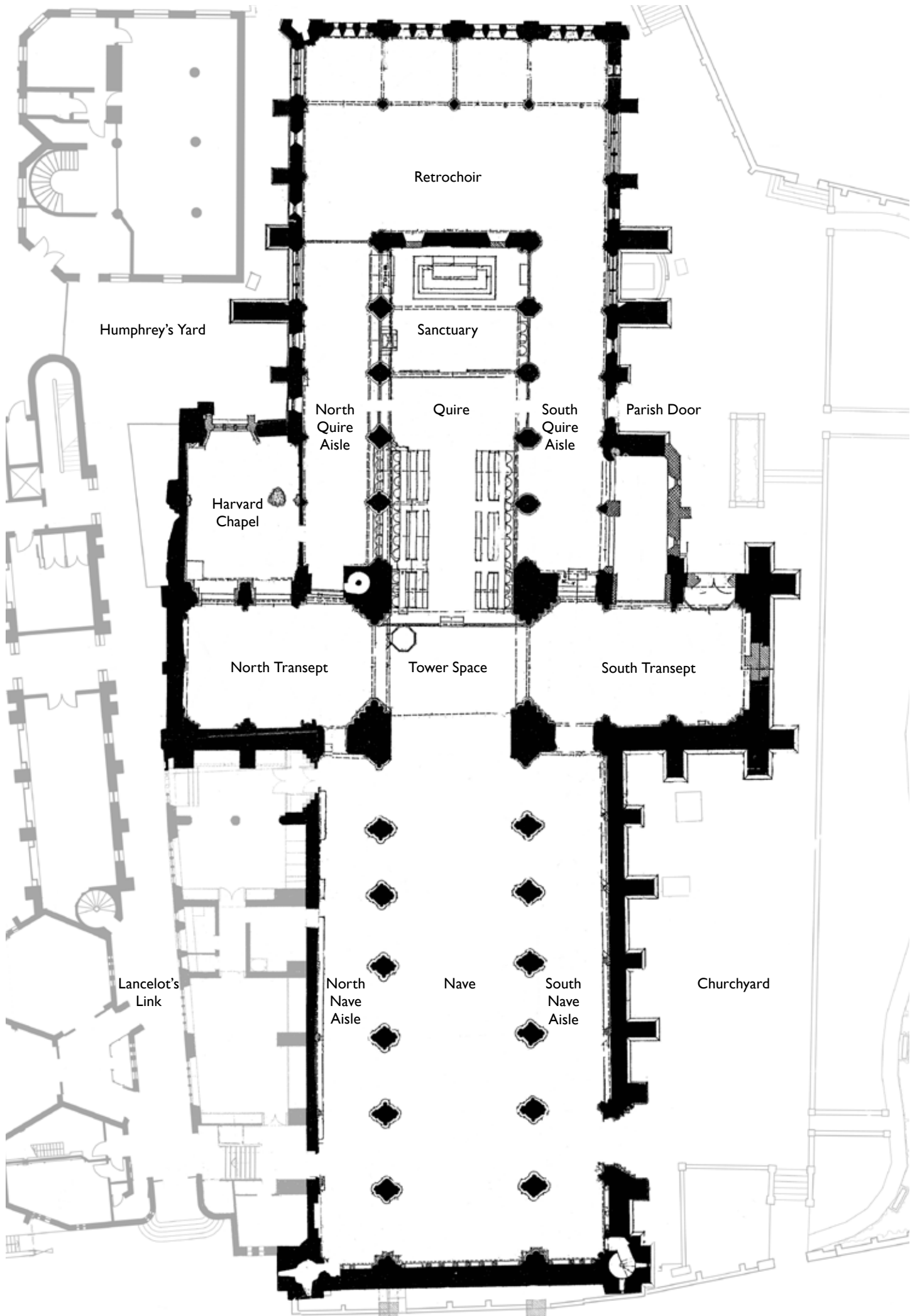
Services of civic importance

Festival days

Other special services large and small

Liturgical Use Cathedral

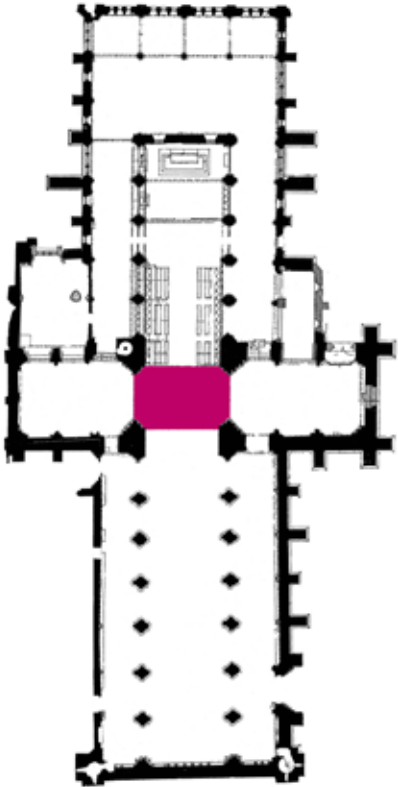
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Spatial Considerations

Southwark Cathedral can be used with a fair degree of flexibility, an important consideration as the building presents challenges particularly with regard to sight-lines, due to the fact that the nave is relatively narrow, and the pillars are relatively wide. Historically, the liturgy of the cathedral has responded creatively to alterations in the ordering of the building and to the addition of new altars and objects of devotion. In future developments of the building, present conventions concerning routes of processions and the use of particular liturgical spaces in stational liturgy will, of course, adapt and change and new possibilities will open up. Some of the possibilities may be categorised as follows:

The Tower Space



The crossing under the tower is commonly called the 'Tower Space', and is the footprint that lies immediately underneath the tower; it is the crossing point between Nave and Quire, and north and south Transepts. Whilst the true floor level is lower than the Quire, the entire footprint is raised up to the height of the Quire by a temporary wooden platform, painted to look like stone, and approached by steps on the west (from the Nave) and on south and north (from the Transepts).

Whilst no service takes place entirely within this space, it is a crucial area for much of our liturgy, as action here can be seen from the whole central Nave, both Transepts and the Quire.

Liturgical uses

As there are no permanent fixtures on the Tower Space, other than the pulpit (which is in the north east corner) the area is a sizeable flexible space.

The Nave Altar is placed centrally for Nave Eucharists, and when it is not in use it may be moved to one side or into a Quire Aisle, although it is usually moved only when the space is otherwise required.

The Sims chairs, introduced in 1976, are used for seating for bishops and clergy in this area. When not required, the chairs are placed in the Quire and Sanctuary, where they are also used.

This large space is often used for non-eucharistic liturgical action (eg singing, dancing, drama, or large screen or visual aids).

Very occasionally the area is entirely used for temporary congregational seating for services that are taking place in the Quire eg the College of Canons' Evensong.

Way above the Tower Crossing, on the roof of Southwark Cathedral Tower, there has traditionally been an act of worship with singing early on the morning of Ascension Day. We are temporarily unable to do this at present as the steps inside the tower are unsafe.



View across the Tower Space, through the Quire and Sanctuary, to the High Altar

Liturgical needs, in order of priority

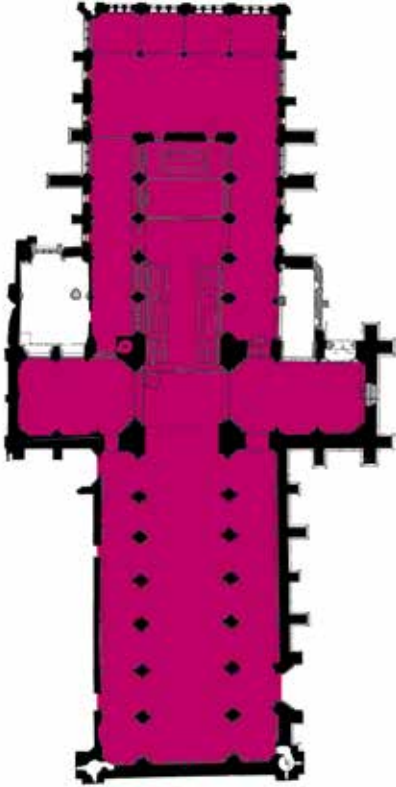
The raised wooden platform was installed as a temporary experiment in 2008. Since then, it has proved to be a valuable liturgical asset, and we look forward to having the funds to make it worthwhile to re-consider its use in preparation for making a formal proposal for a permanent replacement. In the re-design of this, the incorporation of slopes on north and south sides would enable access by wheelchair/scooter users, who are participating in leading the service.

The sound system was not designed to project sound into the Tower Space. As a consequence, the sound comes from several speakers from a distance, and is so distorted as to be virtually incomprehensible. There need to be speakers specifically placed in this area.

Repairs to the tower steps have been scheduled, and we look forward to going to the roof on Ascension Day next year.

The furniture that is regularly moved on and off the Tower Space is exceedingly heavy (the Nave Sims altar and chairs). Lighter furniture would make the vergers' life much easier; the chairs are particularly difficult to move swiftly when required during a service.

Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles



The entire cathedral needs to be used for large services when every seat is taken (eg Services of Lessons and Carols; extraordinarily large consecrations), or when the Retrochoir is used as a processional station or a robing area (eg Advent Processions, and most Ordinations). Many of these services will, in any case, have a stational element, using the Transepts, West End, Tower Space and Quire, so that most members of the congregation will be near the liturgical action at some point.

The largest congregational capacity when using the whole cathedral is 1,200 (this excludes 80 stalls for the choir and clergy in the Quire):

North Quire aisle	20	Retrochoir	200	South Quire aisle	30
North Transept	110	High Altar Sanctuary	40	South transept	120
North nave aisle	75	Quire chairs	30	South Nave aisle	125
North west corner	15	Central Nave	320	South west corner	15
		West end – Font	100		(Marchioness Memorial)

Liturgical uses

At the Advent Procession the illumination of the cathedral gradually increases as the procession of lights, choir and clergy make their way around the whole building – starting in the Retrochoir, down both Quire Aisles simultaneously, stopping in the Transepts, continuing down both Nave Aisles, stopping at the West Crossing, up the central Nave Aisle, stopping in the Tower Space, moving into the Quire and, subsequently, in the High Altar Sanctuary.

At Christmas Services of Lessons and Carols, a professional company is hired to provide CCTV coverage for people in Nave and Quire Aisles and the Retrochoir – all in areas where sight-lines to the choir and clergy are either very poor or non-existent.

There are much smaller services which, nevertheless, use the whole church, such as a stational Service of Light for Lent, for which a number of prayer installations are placed all around the building to inspire prayer and meditation.

At the annual Remembrance Sunday service, wreaths are laid at the London Fire Brigade Memorial in the South Transept and at the First World War Memorial in the Retrochoir, while the congregation remains in the Nave and Transepts.

Robing and lining up is generally in the Retrochoir for Diocesan and College of Canons' services and Installations; the congregation often fills the remainder of the building. The procession moves down all the side aisles before coming back up the central aisle (more or less returning to the point from whence it came originally).

Liturgical needs, in order of priority

It would be of great benefit to have a more flexible lighting scheme that would offer more options for lighting levels, in a number of different zones.

It would be useful to have the wiring and infrastructure for CCTV to make its installation faster, less expensive and with less visible cabling.

There is also a pair of needs, access and processional route, which would be met by one solution:

- We need to have an accessible route to the Retrochoir and the four chapels. At present it is accessible to wheelchairs only through the Parish Door (which is usually locked) from the Churchyard. Wheelchair users have to come into the cathedral and then out again, and go right round the outside of the South Transept.
- We would very much like to have an all-weather processional route from the Retrochoir (often used at large services for robing) via Lancelot's Link to the west end of the nave, so that the processional impact is not reduced by half of the procession having first to walk down a nave aisle.
- This would also be of benefit at the end of these services, when usually all in the procession go to Lancelot's Link for the dismissal of the procession. Those who have robed in the Retrochoir have to make their way back there against the flow of a departing congregation.
- Similarly at confirmations, when those who have been confirmed process out to Lancelot's Link and have to make their way through a bustling Sacristy (that is not suited as a thoroughfare) to reach the tower space for photographs.
- It is true that in fine weather the procession could go to the West End by going out of the Prior's Door (south Quire Aisle) into the Churchyard, and back through the southwest doors into the west crossing. This route, however, would be impeded by the configuration of the southwest doors and there is no wet weather route.
- If Humphrey's Yard were to be covered and a way through to it created from the north Quire Aisle (is there an ancient, blocked up doorway that could be re-opened?), then congregation and processions alike could have a step-free access into the Retrochoir from Lancelot's Link and *vice versa*.
- A more direct route between the Retrochoir and Lancelot's Link would add a huge amount of flexibility to processional entrances and departures. Processions that have had to robe and line up in the Retrochoir could then move unseen to Lancelot's Link, and first appear from the west end of the Nave. This would give the opening of the service a far greater impact.
- At the Advent procession the choir and clergy would be able to depart to the east – from whence it came (and return to the Song School out of view). The procession at the Epiphany Choral Eucharist could appear from the east – as did the Magi (departing 'by another road' ie to the west).

Nave and Retrochoir

The Nave and Retrochoir can be used when there is a desire to have distinct spaces for different sections of the liturgy, such as at dawn on Easter Day, or on Maundy Thursday evening.

Liturgical uses

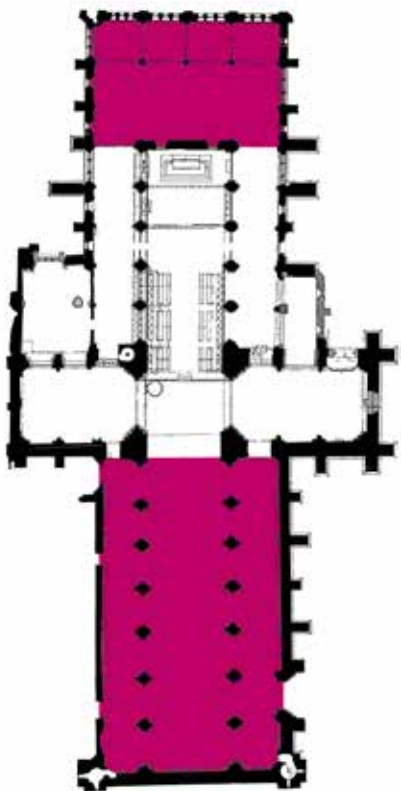
Before dawn on Easter Day the congregation gathers in the Retrochoir in the darkness. For forty-five minutes we hear the recounting of God's saving history through the Old Testament narrative. Just before dawn all go out into the Churchyard to light the Easter fire and paschal candle. All then process into the Nave from the West End, for the Easter Liturgy with baptisms, confirmations and renewal of baptismal promises.

On Maundy Thursday evening the Commemoration of the Last Supper with the washing of feet takes place in the Nave and Quire. Towards the end of the service, when all has been stripped, all make their way in the semi-darkness to the Retrochoir. There is a Garden of the Watch in the Retrochoir, which remains open until midnight.

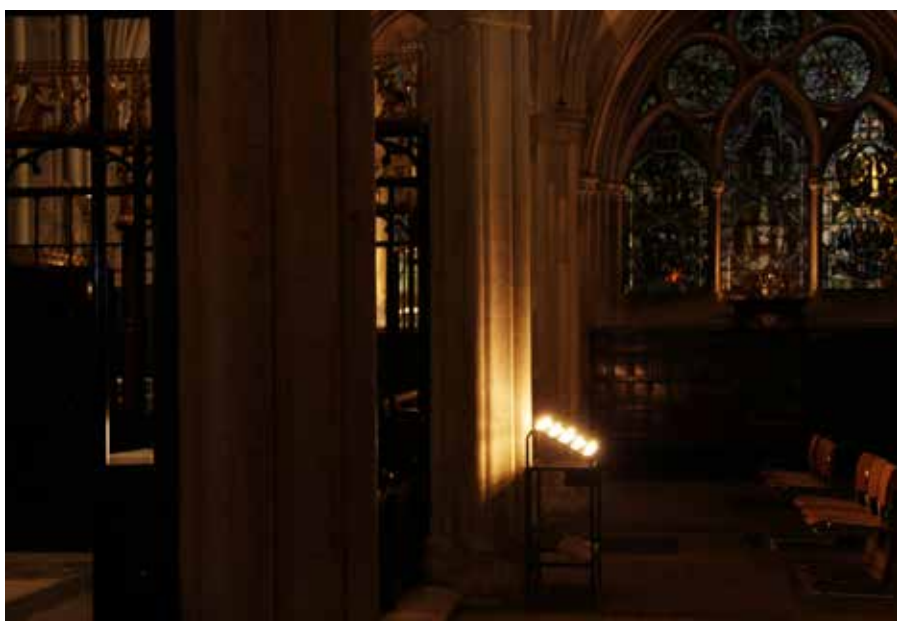
Liturgical needs, in order of priority

None of the ramps that we have from the Nave to the South Transept, South Transept to South Quire Aisle and from the South Quire Aisle to the Retrochoir are fit for purpose; and there is no accessible route from the Nave to the Retrochoir at all via the north side. Please see the Liturgical needs in the following section: Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles for a more detailed consideration of this.

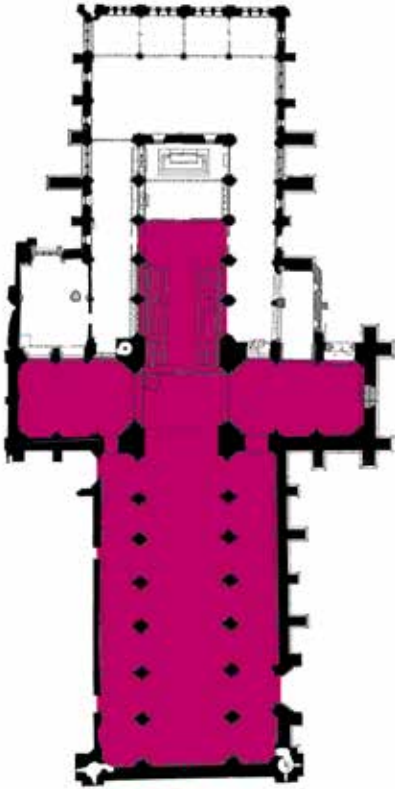
As part of an overall replacement of the lighting scheme, low level safety lighting to illuminate the way would be a great advantage, leading from the entrances at the west end, along the Nave and Quire aisles to the Retrochoir.



View from the Nave into the Retrochoir



Candlelit Retrochoir



Nave, Transepts, Tower Space and Quire

Services held in the Tower Space can have a three-sided congregation in Nave and Transepts, plus a choir or further congregation in the Quire. The position of the pulpit means that most people can see the preacher. Lecterns are positioned on the north and on the south of the Tower Space, on the steps to the west side.

When there is not a choir, or when the seating in the Nave and Transepts is sufficient, a variation of this arrangement is to surround the action on the Tower Space on only three sides.

Liturgical uses

All four sides of the Tower Space are used for the Sunday Choral Eucharist – thus creating a fully ‘gathered’ effect around the holy table for the Eucharistic feast, all seating (except in the Quire) facing inwards. When there are baptisms (usually incorporated in the Sunday Choral Eucharist) all in the Nave turn to face the font (west).

Use of Nave, Transepts and Quire is also the most popular arrangement for diocesan services and for large special services for external organisations and groups. For these the Nave Altar is regularly moved out of the Tower Space, although this operation requires four people, due to the weight of the wood.

It is advantageous to move the lecterns (which are usually located on one of the west steps up to the platform) right onto the top, so that those in the Transepts can see them (this requires the microphone lead to be taped down to avoid a tripping hazard).

The Font

As mentioned above, the font is located at the west end of the Nave. This gothic Victorian font was moved from the south west corner of the cathedral, where the Marchioness Memorial is now situated, in 1984. (The observant will spot that the shape of the Marchioness Memorial matches the exact footprint of the font.) It was moved to this central position in response to the liturgical reforms of the Alternative Service Book 1980, when baptisms began to be regularly held during the main Sunday services.

There are several disadvantages to the font as it is at present:

- People who are in the Transepts and Nave aisles cannot see the font; this regularly happens, especially at Easter and at Diocesan Confirmations.
- There is no drain from the font and water has to be brought from a tap in the Sacristy kitchen. This makes filling and emptying arduous, and is a serious deterrent to using abundant amounts of water as an indication of the overflowing mercy and grace of God offered in all that baptism signifies.
- Full immersion is not possible.

- The octagonal step that surrounds the font and on which the adult candidates have to stand is too narrow for comfort; children have to stand on a box.
- The metal work integral to the surround designs is bulky and unwelcoming; it makes the font appear as though it is contained within a cage. It also interferes with the sound system.

George Pace introduced a portable font, matching the new furnishings of the Harvard Chapel in 1974. This font is very occasionally used for baptisms at the 9.00 Sunday Eucharist in the Retrochoir, but is more normally used now as a water stoup. It stands opposite the south west door by the east pillar of the westernmost bay, on which is hung an icon of the Baptism of Christ. When the churchyard gates were opened daily, this was a main entrance to the cathedral – but this is no longer the case.

Liturgical needs

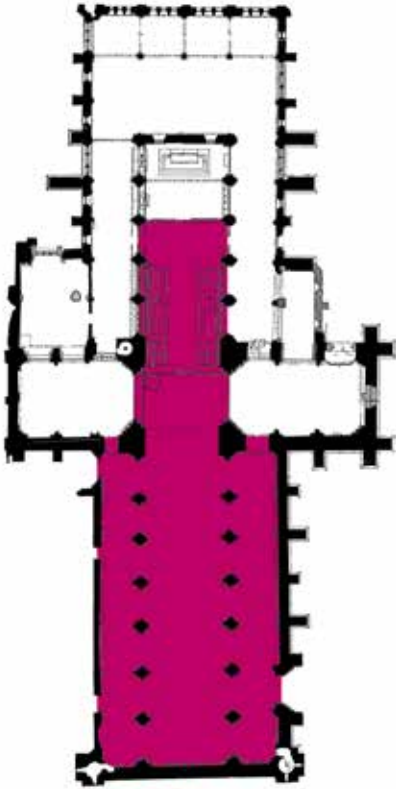
Re-ordering of the Tower Space to include:

- Accessibility for greater participation.
- A lighter (less weighty) Nave Altar.
- More sockets to make the use of the lecterns more flexible and to avoid running leads across the steps and platform.

Permanent CCTV facilities would be very useful, so that CCTV could be set up when seating is required in the Nave Aisles, where sight lines to the Tower Space are poor or non-existent.

A major re-ordering of the Font.

Nave, Tower Space and Quire



The open connection between the Nave and Quire, created by the Tower Space and absence of a Quire Screen means that is regularly used as a single space, particularly when the Quire is occupied mainly by the choir and the Nave by the congregation.

Liturgical uses

Choral Evensong – very few of the congregation sit in the Quire with the choir and clergy, preferring to sit in the Nave.

Weddings (and the registers are signed on the platform, under the pulpit)

Funerals

Smaller Choral Eucharists – when the congregation does not overflow from the Nave into the Transepts.

Compline/Eucharistic devotions: Compline and the Eucharistic Devotions are led by a priest from the Tower Space and choir from the Quire; the congregation is in the Nave.

Liturgical needs, in order of priority

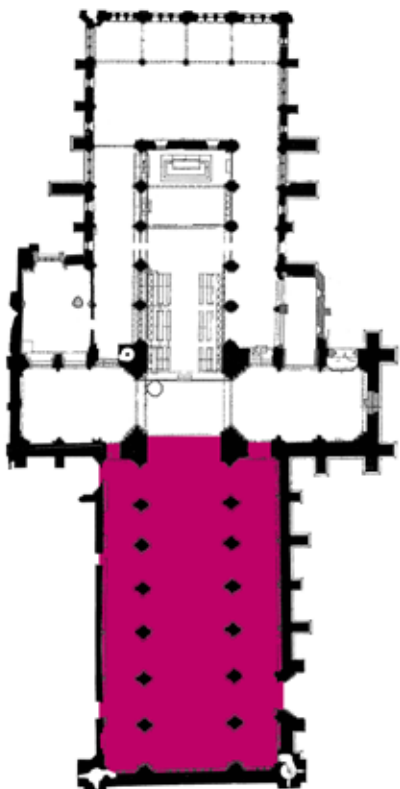
Whilst the connection between these three parts of the cathedral is open and sweeping, the distance between the front of the Nave and the Quire – the raised area in the Tower Space – is considerable, and this does create a 'divide' between these two areas when the Tower Space in between is not in use.

Furthermore, when the Nave Altar is left in the Tower Space (this is its usual position unless moved for a particular reason), the sight-lines from the Nave into the Quire are restricted, which enhances the impression of segregation.



Liturgical Use of the Cathedral

Nave only



The potential for a sense of remoteness and ‘separateness’, which can sometimes be a disadvantage when using Nave and Quire together, is an advantage when only the Nave or only the Quire are required, as they are naturally distinct parts of the cathedral.

The seating in the Nave consists mainly of Howe chairs and a stone bench on each aisle wall, north and south, running along the length of the Nave. This space, therefore, is exceedingly flexible in its use – which can encompass a gloriously spacious ‘empty’ Nave, the maximum amount of seating (including the central Nave, Nave Aisles and areas to north and south of the font) and anything in between. Chairs are usually placed in rows facing eastwards, for maximum capacity and view, but the possibilities are infinite eg now and again the chairs are arranged in concentric circles in the very centre of the Nave around a central focal point, for a special service, or all facing the central nave aisle, as they were for the rededication of the newly restored and re-cast bells in 2017, when the bells were lined up, from east to west down the centre of the nave.

Services in the Nave are generally led from the Tower Space, and then the chairs are in straight lines facing east. Sight-lines to this action from the centre of the Nave are generally good, apart from the inter-pillar seats (seating at the outer end of a row that extends behind a pillar).

Sight-lines from the Nave aisles and from the outer north and south sides of the Font, however, are poor or non-existent, due to the size and number of pillars.

When the whole cathedral is used, service planners are encouraged to consider how the action might be brought close (or at least, be visible) to everyone at some point in the service.

The cathedral’s grand piano lives in the Nave. When not in use, it rests in the north west corner. It is on wheels, and is usually moved to the front of the Nave, on the north side, to be played in a service.

Liturgical uses

Midweek/lunchtime Eucharists on special occasions when a larger than usual congregation is expected eg when the Bishop wishes to draw the Diocese together, or during a day conference held at the cathedral.

Special services for external groups and organisations.

Weddings, funerals and memorials.

Vigils eg an Epiphany Vigil in January, gathered around the font.

Diocesan ‘Messy Celebration’ (pictured on the right).

The west end of the Nave is used specifically for baptisms, and in August for the Act of Remembrance around the *Marchioness* Memorial. (The memorial is located in the south west corner of the Nave.)

Liturgical needs, in order of priority

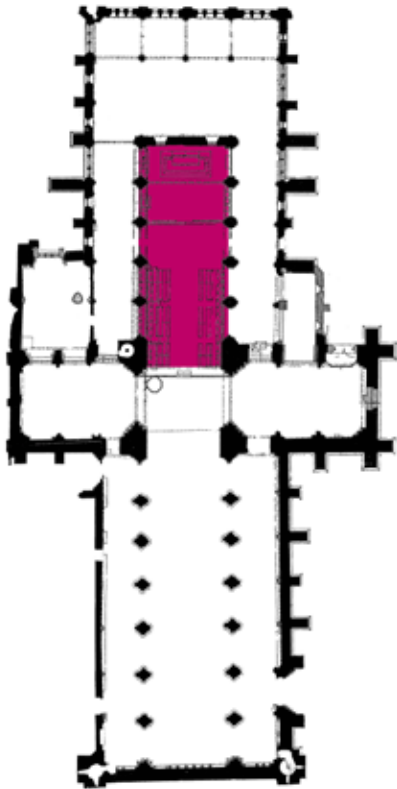
As mentioned in the section referring to the entire cathedral being in use for large services, permanent CCTV facilities would be very useful.

The woodblock floor in the nave is beyond repair and will need to be replaced. When doing so, we would want to consider:

- Whether woodblock is a fundamental part of the Bloomfield scheme.
- Whether we might replace it with a stone floor with under-floor heating.
- Whether a stone floor would change the acoustic, given the current distinct delicate acoustic balance.
- Whether the woodblock floor contributes towards the 'warmth of welcome' that is so often commented upon; or might stone improve the welcome?
- The order of the work on the floor/the work on the sound system.







Quire / High Altar Sanctuary Only

The Quire can seat around 80 people in the stalls, and provides a relatively compact space in collegiate seating for more intimate services.

The Chapter and archdeacons' stalls are at the west end of the Quire; the choir stalls – with oil-candles and music lighting – are adjacent to these to the east (although the choir often spills over further to the east into the remaining stalls, as it is too large for the choir stalls), and the remaining stalls are named after holy men and women with local significance. Until recently, each Honorary and Lay Canon was connected to one of these named stalls, but since the College of Canons has been expanded, this is no longer the case, as there are more canons than stalls. This is rarely a problem, as the College of Canons doesn't attend in its entirety; but the implications of this, and the fact that some of the choir will need to sit in this area, does mean that those who were allocated a specific stall in former years cannot be assured that it will be available for them.

In front of the stalls on both sides is a combination of benches and chairs. All this furniture, though heavy, is portable, and these are the chairs that are used for seating in the Tower Space, when required. This seating is used mostly either when the Great Choir (girls, boys and men) is singing, or when the College of Canons gathers for Evensongs or festivals.

To the east of the fixed stalls are approximately 50 wooden chairs (the old Gordon Russell chairs that were replaced by the Howe chairs), to which several others can be added when needed. These are usually arranged in collegiate style, and can be re-arranged eg brass bands are often situated in the area between the east end of the stalls and the Sanctuary rail, in a semi-circular pattern; the sound is good and the band is fairly close to the organ, which helps when the two are playing together.

The Eagle Lectern is usually positioned towards the east end of the Quire, facing westwards. It can be moved into alternative positions, or out of the Quire.

There is a step up into the Sanctuary onto which is fixed a brass rail. The cathedra is sited on the north side of the Sanctuary, flanked by two sedilia. Opposite are three distinctive, free-standing chairs for the Area Bishops (these, though heavy, are moved to the Tower Space for Nave services when required; the Bishop of Southwark has a matching chair for the Tower Space).

The High Altar stands against the east Sanctuary wall; it is approached by two steps and has four riddell posts with Comper hangings. Behind the altar lies the Great Screen, replete with statues of holy men and women in the niches, and the Comper gilding of the lower half.

Thresholds into the Quire space include the full-width opening from the Tower Space, and doors through parcloze screens at the east end, to north and south. There are also doors on the east wall of the Sanctuary on north and south, into the Retrochoir, which are useful on occasion for passage during a service, and also offer a tantalising view from the Nave and Quire through to the Retrochoir lying to the east, beyond.

The console of the T C Lewis organ (newly restored in 2017) is situated immediately behind the north choir stalls; the chamber organ is usually stored in the Quire, and is often used in this part of the cathedral at Choral Evensong.

Liturgical uses

- Daily office – morning and evening most days
- Compline – the choir sings Compline in the Quire on the fourth Sunday of each month (the congregation is in the nave) but the officiant and congregation are in the Quire for Compline on the fifth Sunday.
- Weddings – when there is a relatively small congregation.
- Eucharists – on Tuesday mornings and College of Canons.
- Funerals – when the congregation is small

The parclose screens at the east end of the Quire on south and north sides are useful for a congregational route in and out of the space; for a processional route (on occasion) and for servers and vergers during the service. They do not, however, allow easy wheelchair or scooter access.

The Tudor doors in the High Altar screen are particularly useful for servers at High Altar Eucharists.

The seating at the east end of the Quire is generally arranged in collegiate fashion, in rows parallel to the stalls. The flexibility of the chairs is useful, however, and the chairs are sometimes increased in number, removed, or turned to face the Sanctuary, for example on Good Friday at Evening Prayer, if an art installation in the Sanctuary, or the large wooden cross there, is to be a focus of the space.

In the Sanctuary:

The cathedra and other seating for bishops has already been mentioned above.

The tomb of Lancelot Andrewes is situated on the south side, between the Sanctuary and the south Quire Aisle. On the Festival of Lancelot Andrewes, a procession at Evensong draws to a conclusion around the tomb.

Additional seating is placed in the Sanctuary on very rare occasions, facing west – when the congregation is exceptionally large.

Liturgical needs, in order of priority

The following would be part of a completely new lighting scheme:

The lighting on the Choir stalls is somewhat out of keeping with the stalls themselves, but echoes the furniture of the Tower Space/Nave Altar. It is unsatisfactory, in that the light is patchy: bright in spots and dim otherwise. In an attempt to resolve this people, often try to adjust the positioning of the lights, resulting in i. broken fixtures and not infrequently ii. very bright lights shining directly westwards, dazzling the congregation in the nave. Lighting for stalls other than the Choir stalls also needs attention, as it is not bright, with a lot of shadows. The clergy stalls at the west end of the Quire need some better lighting so that the officiant can see clearly.

Access through the Parclose Screens into the Quire is not easy for wheelchair-users. We need to provide access to the Quire for those with a disability.

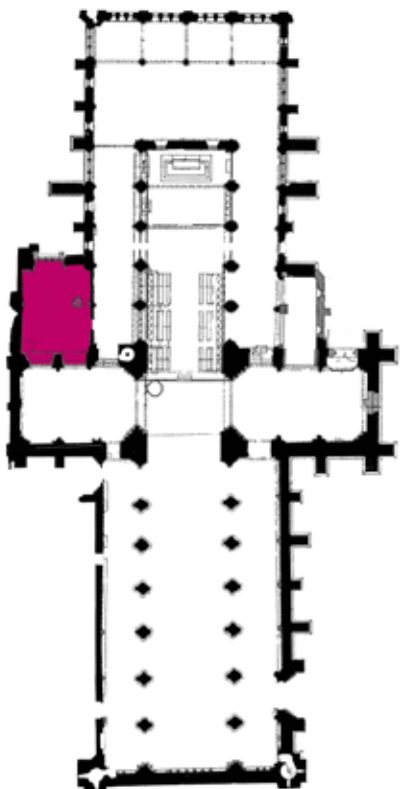
The following would be elements of a completely new sound system:

There are not enough microphone points in the archdeacons' stalls.

Officiants in some positions need to wear a radio lapel mic. The microphone on the Eagle lectern has not been functioning for some time, and as a temporary measure a radio lapel mic has been affixed instead.

The location of the cathedra distances the Bishop from the congregation in the nave, and from the clergy in the Quire; it is not easily visible and is positioned such that the Bishop can not preach, teach or bless from it. This might be borne in mind for future reordering.

The Harvard Chapel



The Harvard Chapel is the only one of Southwark Cathedral's chapels to be entirely glazed; it thus provides a distinct and relatively sound-proof liturgical space, ideal for a small congregation of up to 35 people, facing east.

The Lady Clarke table stands on the raised area at the east end (away from the wall so that the Eucharistic president can be westward-facing); a lectern stands to the north; an officiant's chair with *prie dieu* are to the south (for non-Eucharistic services).

The tabernacle on the north wall of the chapel houses the reserved sacrament. It is a significant Pugin piece and has been in the Harvard Chapel since 1974.

The Harvard Chapel is set aside for prayer and meditation except when services are taking place.

There is no musical instrument in this chapel.

Liturgical uses

Weekday Eucharists (Monday morning and weekday lunchtimes), daily offices (when they cannot be held in the Quire); occasional intimate services, such as Prayer and Dedication after Civil Marriage, and Renewal of Marriage Vows; Eucharists for small visiting groups.

Apart from services, the chapel is generally set aside for prayer and meditation; it can also be used for ministry of reconciliation.

At Nave Altar celebrations of the Eucharist, the altar in the Harvard Chapel is used for the ablutions.

Liturgical needs, in order of priority

Access to the Harvard Chapel is a high priority, as it is used for the daily lunchtime prayers and Eucharist and at other times for Morning and Evening Prayer.

Two options are being investigated:

1. To provide a ramp in the north Transept.
2. To lower the floor level of the Harvard Chapel to that of the Transept floor. (It is understood that the floor in its entirety was raised during the Victorian period.)

Either of these solutions would access the chapel via a new door in the western glass screen.

We would also recommend that the step on which the altar is sited should be removed, to allow greater access to the altar. This step is also Victorian.

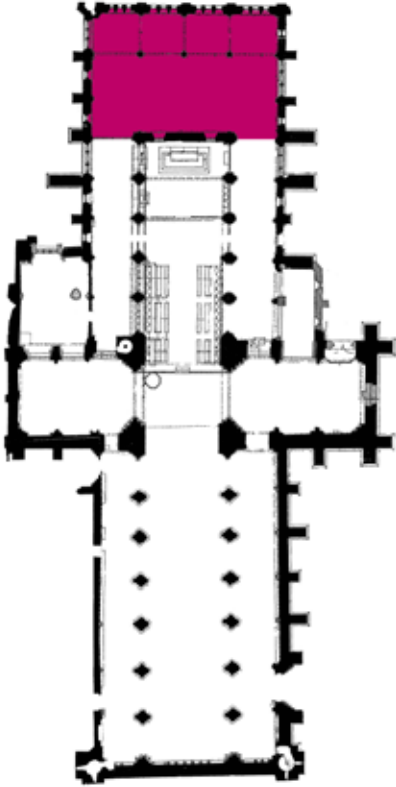


Other possibilities to consider at the same time as the work required above include:

- Preserving it as an intimate and soundproofed sanctuary for prayer.
- Retaining the chapel's eastward-facing focus.
- The installation of underfloor heating in the Harvard Chapel.
- Creating a unity of style. The chapel no longer reflects the Pace scheme of the 1970s: it contains a collection of disparate items, including the banner of the Church of England's Working Men's Society and Mrs Appleby's table. The built-in liturgical furniture of Pace's north-facing scheme is now out of place, 'clunky' and of no current use other than for flower arrangements. A re-ordering of the chapel could provide the opportunity for a completely new suite of furniture to be created.
- A re-design of the Pace glass and aluminium screens, which are visually 'heavy'; possibly adorned with etchings.
- Moving the Pugin Tabernacle (installed by Pace who brought it from Dover Priory in 1971) to the east end of the south wall: where the painting of the deposition is currently positioned.
- Incorporating a new lighting scheme, including the illumination of the LaFarge window from behind; and the illumination of both lectern and prie dieu for the sake of the officiant.



The Retrochoir and its chapels



Southwark Cathedral has four chapels and dedicated altars at the east end of the Retrochoir (St Andrew, St Christopher, St Mary – the Lady Chapel, Saints Francis and Elizabeth) all of which find their pattern in the weekly pattern of services. Seating (chairs) for each is placed to the west of the chapel, facing the altar, as required. Each chapel contains an eastward-facing altar, credence table and president's chair. A portable ambo is used for the Gathering and Liturgy of the Word.

In 1991 the Chapel of St Andrew was dedicated to those affected by and living with HIV/AIDS. As far as we are aware it is the only such chapel in an English cathedral.

A Consistory Court is located on the south wall of the Retrochoir, and this becomes the backdrop when chairs in the main section of the Retrochoir are laid out in rows, facing south. The position of the windows and artefacts on the north wall do not lend the space to being northward facing, as it was when the Retrochoir was used as the parish church, before the Comper re-ordering.

The blind tracery on the west wall of the Retrochoir is unique.

The chamber organ can be moved into the Retrochoir.

Liturgical uses

Weekly pattern of daily morning Eucharists:

St Christopher	Wednesday
Lady Chapel	Thursday
Saints Francis and Elizabeth	Friday
St Andrew	Saturday

(Our large AIDS candle is located in this chapel; we pray for people affected by HIV/AIDS every Saturday morning.)

The lunchtime prayers and Eucharist are held in the Lady Chapel on Mondays. It is used for 9.00am Eucharists on Sundays; the sanctuary rails of all four chapels – right across the long width of the Retrochoir – are used for the administration of communion. The congregation sits in the Retrochoir, facing the chapel.

The Lady Chapel is the backdrop to the service-leaders twice monthly at 6.00pm, the Service of Light and the Service of Wholeness and Healing. At the first of these, the congregation sits in two semi-circles, facing north and south. At the Service of Light the Lady Chapel is illuminated by a multitude of small candles, and a large candle is a focal point at the centre of the congregational seating.

During the Service of Wholeness and Healing, all are invited to receive anointing with oil of healing by a priest at the altar rail of the chapel of St Andrew, and/or laying on of hands with prayer, administered at the altar rail of the chapel of St Christopher.

The annual Advent Vigil is held in the Retrochoir.

The arrangement whereby the congregation faces the Consistory Court has been used on a variety of occasions, and works very well eg:

- A funeral with a small congregation.
- The Epiphany Sung Eucharist – when the Nave is unavailable.
- The 45-minute Vigil at the beginning of the Easter dawn liturgy.

On the first two of the above the T C Lewis organ was used, although we use the chamber organ more often, in the Retrochoir.

At the Taizé Service of Light during Eastertide, the Robinson Sculpture *Resurrection* (on the north wall) is the focal point – with seating facing north and west. Candles are arranged to imitate their use at Taizé.



Liturgical needs, in order of priority

The Comper scheme in the Retrochoir is of great beauty and significance, and would benefit from a 'Retrochoir Project' to:

- Clear and tidy the space – the Retrochoir regularly becomes a dumping ground for the storage of chairs, poseur tables and all sorts of bits and pieces.
- Rationalise the fittings – the north wall has a cluttered appearance, and this would benefit from a review.
- Restore areas that diminish the 'completeness' of the Comper scheme
 - i. Some of the altar frontals need replacing, as they are very worn. (Please refer to Southwark Cathedral's Hangings and Vestments Policy.)
 - ii. The candlesticks are variable in style and quality. Some are not Comper.
 - iii. The solid *reredos* in the Lady Chapel came (rather surprisingly, perhaps) from the Pizza Express that used to be located in the rooms currently accommodating the cathedral Education Centre.
 - iv. In the Chapel of Saints Francis and Elizabeth, there is simply a dorsal curtain.
- Review the lighting in the chapels. Only the altar is illuminated and yet the Gathering and Liturgy of the Word in Holy Communion services are led from
 - i. a legilium in the chapels on weekdays
 - ii. a legilium just outside the Lady Chapel on Sundays.

These areas are not illuminated, and it is difficult for the president to read the text.

Access to the Retrochoir is a significant problem. Please see the Liturgical needs in the following section: Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles for a more detailed consideration of this.

> Clutter in the South Quire Aisle narrowing the way to the Retrochoir.

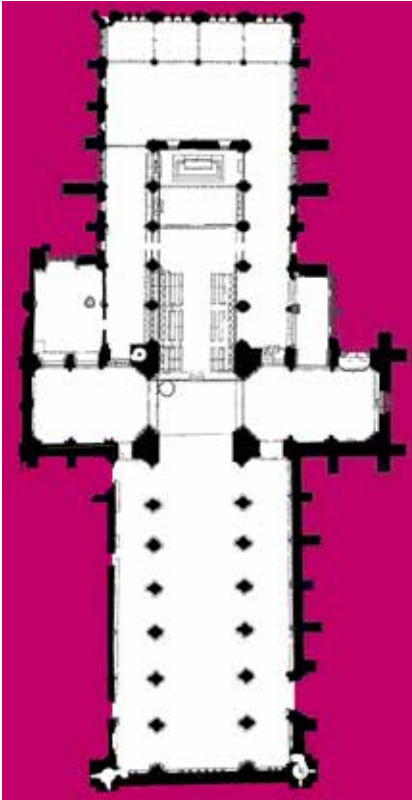
>> The Chapel of St Andrew in the Retrochoir.





Liturgical Use of the Cathedral

Worship beyond the walls



We consider it an important mission opportunity to take our worship beyond our walls as appropriate and as often as we can. With this in mind, we work in partnership with local organisations and churches to ensure this happens. Whilst out and about we aim to be visible, and we have several banners that are useful to this purpose. A few years ago a member of the congregation donated a pair of processional candlesticks with flame guards, so that the candles are not blown out by a breeze. When processing to and fro outside, these are preceded by a large processional cross. We also have a small portable PA system with single microphone.

Liturgical uses

Some of our *al fresco* ventures (most of which have been described in previous sections) include:

- The Blessing of the River Thames
- Palm Sunday procession
- Good Friday Procession of Witness
- Easter Dawn fire-lighting (churchyard) – much to the surprise and intrigue of early passers-by.
- 22 July (Mary Magdalene) – Crossbones Graveyard on Redcross Way
- Lammas (August) – blessing of the first milling of barley followed a few days later by lunchtime eucharist at which a Lammas loaf is presented and consecrated.
- Remembrance Sunday – the parish war memorial on Borough High Street
- Apple Day (a Borough Market Festival in October) – Harvest Service
- Early Advent – Lighting up Borough Market; dozens, of all ages, process there with newly-made Christingles alight.
- Reclaiming the space – ten days after the London Bridge Terror attack on 3 June 2017; a procession meandered prayerfully along the streets surrounding the cathedral and Borough Market, where the attack took place, gathering people along the way. Water was liberally sprinkled and, at each corner, the Bishop of Southwark prayed and censed the junction. The Borough Market reopened straight afterwards.

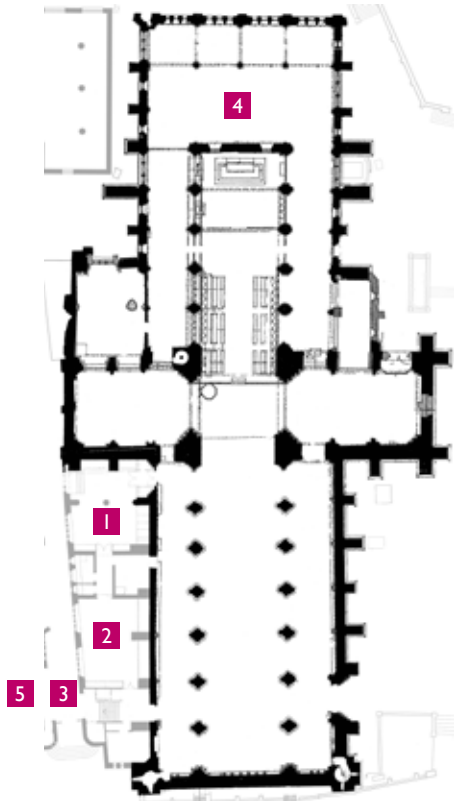
Liturgical needs, in order of priority

Waterproof banners would be an asset.

Full length waterproof ponchos to wear over vestments.



Gathering spaces for liturgical ministers



Sacristy 1

The Sacristy lies between the north Nave Aisle and Lancelot's Link, and is where most of the robing and preparations for services takes place. The room is lined with cupboards, safes and wardrobes; there is a large, three-sided chest of draws for vestments and other liturgical requisites, a vergers' desk and a large table (used for meetings and staff refreshments, as well as liturgical preparations). The cathedral 'treasures' are housed here.

The space, however, is cramped when preparing for services involving more than five or six people, and there is barely room for everyone involved in the weekly choral Eucharists. There is not enough room for a wheelchair-user.

The hanging space is also inadequate, and more space is needed for the storage of hanging vestments.

Song School / Choir Vestry 2

The Song School, or Choir Vestry, also known as the Courage Room lies between the north Nave Aisle and Lancelot's Link. Cupboards for robes line two of the walls; shelving and lockers line another; the room is set out to re-create the choir stalls, and there is a grand piano. As well as choir rehearsals, it is used for changing and the recreation/refreshment period for the children between pre-service rehearsals and a service. (The lay clerks take their break in a small stewards' lounge.)

This room is cramped even when only the boys or girls are singing with the men. Bags and belongings take up floor space, for there is nowhere else for them to go; and there is hardly room to move. When the Great Choir is singing (girls, boys and men all together) it is virtually impossible to move.

Before the regular choral services, the choir is joined by vergers, servers, licensed readers and clergy, for the vestry prayer. On Sundays this is an immense squash, and this practice cannot be managed for larger processions (see Lancelot's Link and Retrochoir, below)

Lancelot's Link 3

Lancelot's Link is a very useful space for lining up/dismissing processions. It is a long, covered pavement that runs between the north side of the cathedral and the Millennium Buildings. It is also slightly sloping, which enables everyone to see the person leading the prayers.

We have already described how a passageway from the east end of Lancelot's Link through to the Retrochoir would be extremely useful.

Retrochoir 4

The Retrochoir provides a large space for robing for installations, diocesan services, ordinations, consecrations and any service at which there is a large procession. Each of the four chapels provides space for one of the diocesan bishops, and there is room for belongings and chairs as well as space for lining up.

When the majority of the procession robes in the Retrochoir, the servers, vergers, cathedral clergy join them there from the Sacristy for the lining up. The choir comes from the Song School (via the Sacristy) to line up in the north Quire Aisle.

As previously mentioned, it would be advantageous if there were to be a passage from the Retrochoir to Lancelot's Link.

The Retrochoir, however, is not a secure space during services. People have to be warned not to leave any valuables unattended in the area.

Anyone processing from the Retrochoir has to negotiate a number of steps.

Education Centre and conference rooms 5

The robing areas mentioned above are supplemented on occasion by other rooms in the complex of Millennium Buildings, which are usually otherwise in use, especially during the week. They work well, for they all feed easily into Lancelot's Link for the lining up of the processions.

Liturgical Needs, in order of priority

Consideration needs to be given to the provision of adequate space required for vergers, clergy, choir and servers, as described above.

- In the Sacristy, more space is required for people (clergy, vergers and servers), storage and robes/vestments; in the Song School/Choir Vestry (also known as the Courage Room), more space is required for the choir and for their belongings.
- Alternative space needs to be found. If the Education Centre were to be re-located in the basement of Montague Chambers, the rooms in which the Education Centre is currently situated would provide a much better base for the choir. Toilets are integral to the complex of rooms; refreshments could be prepared in the kitchen; the office could be turned into the music store; one of the large hexagon rooms could be for the rehearsals; the other for robes (in new cupboards), lockers and choir belongings.

- If this were to happen, then the Courage Room could become the clergy vestry. Vestments and robes could be stored in the cupboards and the clergy could robe in here, relieving the squash in the Sacristy.
- There could be a central table which could be used for meetings during the week.

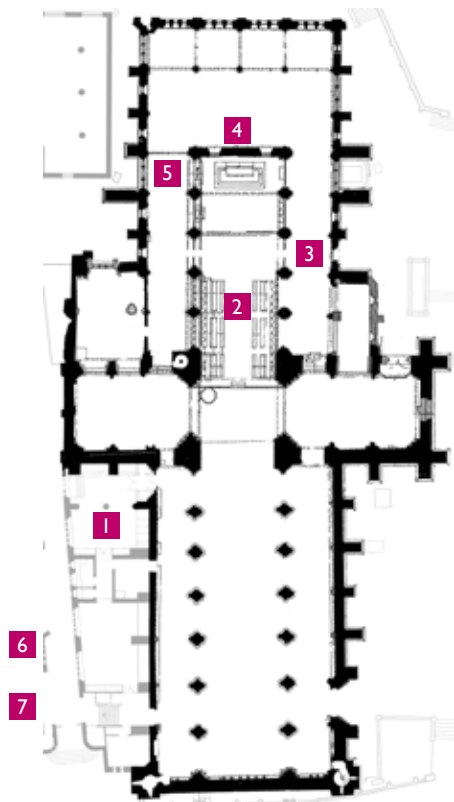
The creation of a processional route from the Retrochoir to Lancelot's Link, also providing an accessible entrance to the Retrochoir.

- We have previously described how a passageway from Lancelot's Link through to the Retrochoir would be extremely useful. It would enable those who are robing in the Retrochoir to join the rest of the procession in Lancelot's Link, rather than having to join up sub-processions coming from different places; and it would provide an accessible way into the Retrochoir for all people.
- Please see the Liturgical needs in the following section:
Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles for a more detailed consideration of this.

Improvement of the provision from the west end of Lancelot's Link to the Nave floor level.

- The main problem with the regular route from Lancelot's Link into the west crossing of the cathedral – for processions, congregations and visitors alike – is that there are steps down between Lancelot's Link and the level of the cathedral floor. There is a very slow lift here, but people in procession with mobility impairments are at a distinct disadvantage.

The creation of a step-free route from the Retrochoir to Quire Aisles/Transepts/Nave.



Storage space

It is inevitable that a cathedral should need ample storage for the liturgical furniture and artefacts that are not in use at any particular time. Mediaeval churches simply weren't built with this in mind, and keeping the cathedral spacious and uncluttered is a constant task for vergers.

When the capacity seating is not required in the cathedral, it is our principle to put spare chairs away, rather than laid out, thus opening out the aisles, transepts and Retrochoir. The Howe chairs stack efficiently, but they still need to be stored in the Nave, as there is nowhere else for them to go (they are placed in the north west corner, with the grand piano).

Vergers are adept at slipping credence tables, benches and large chairs into corners and chapels, as though they were always meant to be there. We have to be careful, however, not to load the building with further articles that need to be hidden in plain sight, for the accumulation does present an 'overcrowded' effect.

Sacristy 1

We have already mentioned (in the section on Gathering spaces, see page 54) that the Sacristy is used for much storage. It has reached its capacity for this purpose.

Crypt 2

The crypt beneath the Quire is a useful space, that is also full to capacity. It is accessed from the south Quire Aisle via a fairly steep slope.

South Quire Aisle 3

The area at the entrance to the Crypt is home to the various plastic chairs, ladders and high-level reaching equipment. This area probably has the most cluttered appearance of all storage areas, but it is hard to see where else these could be permanently stored. Also in this aisle is the Frontal Chest, for altar frontals and hangings.

Retrochoir 4

There is a large chest on the west wall of the Retrochoir in which are kept banners, poles and out of season liturgical vestments, when not being used.

Nonsuch Chest (North Quire Aisle) 5

This magnificent inlaid chest was made by German immigrants in Southwark and presented to the church in 1588 by Alderman Hugh Offley. In this are stored the Lenten array, funeral pall, Christmas/Epiphany crib hangings for the font and some old Comper material.

Lancelot's Link 6

There is a storeroom adjacent to the Bookshop where staging used for special services and concerts is kept. Vergers have to transport them in the lift down to the next nave floor level.

Liturgical needs, in order of priority

We clearly need to rationalise/create storage space in the cathedral.

If we were to put an upper floor in the second hexagon of the Education Centre 7, reinstate the staircase and put in a lift, a lot more space would be created.

There are some proposals to move the storage of the staging into the space occupied by the gentlemen's toilets (opposite the outer door of the Song School) and to relocate the toilets off Lancelot's Link. This would be of assistance to the vergers, who would no longer need to transport them up and down in the lift.

A storage area above the Education Centre and adjoining toilets might be used more efficiently.

Processional and stational liturgy

In the Middle Ages, the Sarum Use (the way that Salisbury Cathedral ordered its highly elaborate pattern of worship) included processions around different parts of the building as a daily feature. The new (13th Century) Salisbury Cathedral was designed specifically with the Sarum Use in mind, and the Use became widely influential in England, reaching its peak at the beginning of the 16th Century. The Reformation and *The Book of Common Prayer* brought an end to this particular tradition of worship, but interest revived in the 19th Century. We would acknowledge that we are inspired by the Sarum Use in its creative use of space, place, movement and drama, and follow the encouragement of *Common Worship* to use our liturgical imaginations in these areas.

Here are some of the processional and stational services that we have mentioned:

- Advent Procession
- Stations of the Cross
- Easter Dawn Service
- Baptisms
- Confirmations
- Lancelot Andrewes Festival
- Thomas Cure Commemoration Service
- Processions that take our worship beyond the boundaries of our building.
- Occasional one-off stational liturgies at Sunday 6.00 pm services

There may be further processions that might be re-established, such as singing the Litany in Procession in Advent and Lent, according the Southwark Customary of 1960; or new processions on special days that have special relevance for us in Southwark eg Augustine, Isabella Gilmore, Swithun and Olav.





Liturgical Ordering of the Liturgy

The Cathedrals' Measure invests the Dean with the ultimate oversight of the worship of the cathedral. In practice, much of this is devolved to the Precentor. Worship is reviewed seasonally by a meeting at which the Head Verger, Organist, Development Officer and Dean's PA meet the cathedral clergy.

Special cathedral services (such as those listed above under The Cathedral Year) are normally ordered by a set of detailed liturgical notes, which cover the roles of clergy, lay ministers, servers, stewards and other liturgical participants. Details of liturgical arrangements are also issued for services that are hosted by the cathedral for outside organisations.

A collection of liturgical material (collects, readings for offices and Eucharist, post-communion prayers) is gradually being compiled for the celebration of local holy men and women, and some with a particular link to the diocese, such as Lancelot Andrewes and Bernard Mizeki).

Worship is administered by the Canon Precentor, assisted by a part-time Minor Canon Succentor, a part-time administrative assistant and a graphic designer. This Precentorial department works closely with the Music and Verging departments. It also keeps in close touch with the Honorary Minor Canons, servers, service stewards, communion assistants, readers, intercessors, volunteer musicians, lay healing assistants and other lay liturgical ministers.



Music in Worship

Cathedral choirs

Southwark Cathedral Choir includes two top lines of boys and girls, six lay clerks and up to six choral scholars. The choir is led by the Cathedral Organist/Director of Music, assisted by the Assistant Organist/Director of the Girls' Choir, the Harry Coles Organ Scholar and a part-time Music Administrator.

We have two voluntary choirs: The Merbecke Choir – for young people, many of whom have been former choristers; and the Thursday Singers – for people from the local community, such as residents and workers in shops and businesses. A small group of singers and instrumentalists for the monthly Taizé and Iona services has recently been developed.

At special services on weekdays The Southwark Cathedral Singers are comprised of Southwark Cathedral lay clerks with a top line of professional sopranos.

On Wednesdays and Saturdays in term time, when the cathedral choirs do not sing, and in the choir holidays, we are fortunate to have visiting choirs from near and far.

The choir repertoire ranges from Plainsong to the present day; our main hymn book is the *New English Hymnal*, supplemented by *Common Praise*, *Sing Praise* and other sources.

Liturgical needs, in order of priority

The boys and men are desperately in need of new cassocks and surplices. These would be black, as the clergy no longer wear grey cassocks, and the girls wear black.

The choir needs much more space. Please see the Liturgical needs in the following section: Gathering spaces for liturgical ministers.

Much of the choir music needs to be replaced, as it is very worn.

We do not have any folders for the choir music.

Instruments

The music is supported by the main organ, built by T C Lewis in 1897 (and restored by Willis and Son in 1952 and Harrison and Harrison in 1991). The pipes are mainly housed in the south Quire Aisle, adjacent to the south Transept (where part of the old chapel of St Mary Magdalene was located), and the console, which was restored in 2017 by Harrison and Harrison, is located between the Quire and the north Quire Aisle.

The Chamber Organ (Justin Sillman) was acquired in 1991 and is used in the Quire and Retrochoir. Some necessary remedial work has recently been done to the motor, although more work may be required in the future.

There is a Yamaha grand piano in the nave, and other instruments occasionally add different colour and tone to the music, such as a trumpet at Easter, or a baroque ensemble for a Bach Cantata Evensong.

When accompaniment is required in the Harvard Chapel, an electronic keyboard is used, or a small ensemble of instruments.

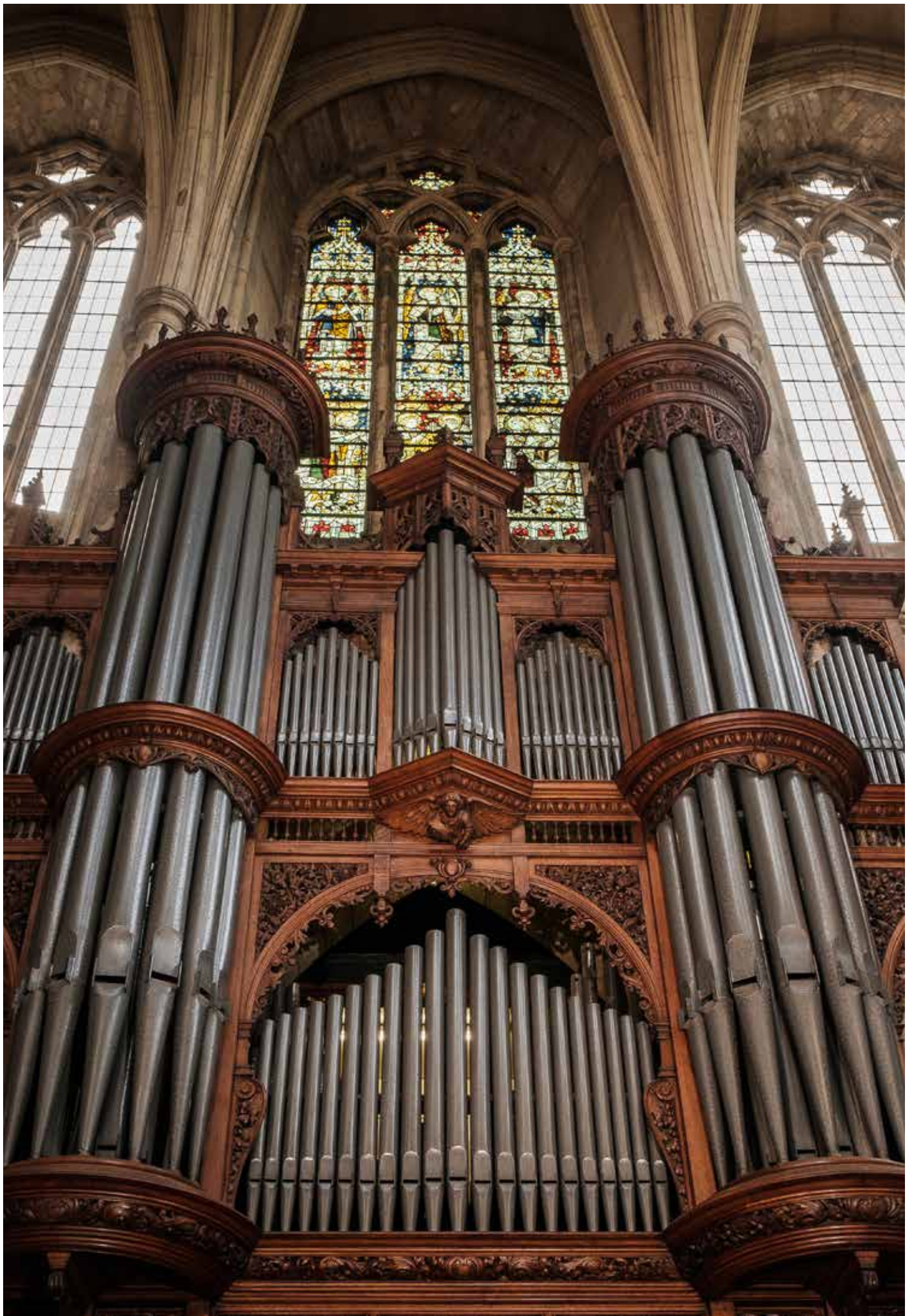
Liturgical needs, in order of priority

The T C Lewis organ is in need of more substantial cleaning and restoration than the regular programme is able to provide.

The Steinway grand piano in the Song School doesn't stay in tune due to fluctuating temperature. We are advised that this would be greatly improved by restoration.

Music Groups

Occasionally the singing in worship is led by a contemporary music group. These are generally able to run through the cathedral's sound system, although a review of the whole system could improve the flexibility of this area, in terms of the number of channels and the location and number of sockets.





Art in Worship

Throughout history, women and men, who are made in the divine image of God the creator, have worshipped in creative ways. Art is one expression of this creative expression, and we find much inspiration and beauty in the windows, carvings, paintings and other installations around the cathedral, as well as expressing that artistic beauty in the liturgical furniture, vestments, hangings and other artefacts, such as processional crosses.

Occasionally we will focus on a particular expression of art in a specific reflective act of worship, such as the Bernard Mizeki or Baptism of Christ icons, the Robinson Sculpture or the annual Lenten Installations.

Further detail can be found in Southwark Cathedral's Art Policy and Hangings and Vestments Policy.



General limitations, needs and considerations

Access

Entrances

As with most mediaeval buildings, Southwark Cathedral was not built with accessibility in mind.

Almost all our entrances for worshippers involve steps, and only a couple have alternative provision:

- The approach from London Bridge (kept locked at present) has a long flight of steps.
- The approach from Cathedral Street into the Churchyard (usually open only on Sundays and for major services), has both steps and a slope. The slope ends with a rain gulley which traps scooter and buggy wheels.
- The entrance through the west doors of Lancelot's Link (probably our most busy entrance), has only steps.
- Entrance from the Millennium Courtyard via the Mandela Porch and Lancelot's Link has a flat/gently sloping route until the steps/lift at the west end of Lancelot's Link.

For those arriving at the Lancelot's Link entrance who are directed to the Millennium Courtyard, the pavement becomes narrow and is very busy. The lift is small and very slow.

We need to have 'touch pad' openings for all entrance doors, including the Parish Door.

We would very much like to develop the entrance approach to the west doors of Lancelot's Link to improve the access and, possibly at the same time, to re-design the doors, that they may present the impression of being a main entrance to the cathedral, which indeed they have become in practice. The ability to fulfil this access plan lies in the willingness of Southwark Council to permit this new entrance to extend onto their land (ie the pavement) beyond the door.

The stone rain gulley at the bottom of the access slope into the churchyard needs urgent adaptation.

If we were, at some point in the future, able to re-create the Great West Doors (a feature not incorporated in the Arthur Bloomfield design of 1895) then, perhaps, a rather grander, accessible entrance might be possible.

The Churchyard entrance through the south west doors (which have been fitted with inner glass doors so that the wooden doors can be open during the day, giving the appearance of accessibility at first glance), are of such a design that a bride or a coffin can barely get inside. The glass is arranged within the width of the door frame like three sides of a hexagon, protruding into the south Nave aisle. The panels that open are the two either side, and these are at an angle to the south wall. Not only is each door hardly wide enough for a coffin to be carried through, but the pall-bearers also have to keep turning and changing direction to make the manoeuvre. Independent access for wheelchairs and scooters is impossible. The whole entrance needs to be redesigned.

Movement inside the cathedral

Access to the Harvard Chapel is a high priority as it is used for the daily lunchtime prayers and Eucharist and at other times for Morning and Evening Prayer. It is impossible for a wheelchair/mobility scooter-user to access the Harvard Chapel as, whichever way one approaches the chapel, one has to negotiate two deep steps to enter. See the detailed needs described on page 46.

Wheelchair access to the Retrochoir is possible only by taking an external route through the Churchyard, around the outside of the south transept, and in through the parish door. One then has to negotiate a fairly narrow slope down from the south Quire aisle into the Retrochoir.

At most Nave services, the Tower Space is also used and often also the Quire, both of which are up several steps. There is a slope on the south side from the Nave into the south transept (by the Shakespeare Memorial) which is not fit for purpose and we have temporary ramps for the second set of steps from the Transept into the Quire aisle – but these are not fit for purpose either. The implication of this is that lay people with particular mobility disabilities are excluded from some ministries (eg serving) and have to go to some lengths to participate in others eg reading lessons/ leading prayers. Ordained or licensed ministers with mobility difficulties are similarly impeded by the lack of access.

The problems described above also restrict or impede access to the Quire.

Ramped access needs to be installed from the Nave to both north and south Transepts, to enable independent access and allow for the existing ramp by the Shakespeare Memorial to be removed.

An integrated ramp that extends to the Tower Space should be included in the options for a permanent platform, allowing clergy and all assisting in the liturgy to have full access to this space.

A solution also needs to be found to the rise of four steps between the Transepts and Quire Aisles. One possibility would be a stair lift.

The openings in the parclose screens on the north and south side of the Quire needs to be reviewed, as they do not allow easy wheelchair or scooter access.

New ramps with lips on both sides and handrails are needed for both north and south entrances to the Retrochoir. The existing ramp on the south side should be removed, as it is not fit for purpose.

Southwark Cathedral currently has an Access Group working on possibilities and recommendations. For the Hearing Loop, please see below.

Sound

Mention has been made above in various 'Liturgical Needs' sections. The Chapter is aware that the entire sound system is in need of an overhaul, and that some areas of need are more pressing than others. There are parts that don't work, or are patchy in operation eg some speakers / Hearing Loop, there are features that we would like to introduce eg 'zoning' of the speakers, more speakers, more sockets, more channels, and so on.

A committee is currently working on the most urgent of these needs, with a view to implementing the work in 2018.

Lighting

The lighting has also been mentioned in some of the 'Liturgical Needs' sections. We would like to have a complete review of our lighting needs in the cathedral.

Audio visuals

The organists would benefit from a new system in order to see what is happening in various places around the cathedral. The cameras that feed into the monitor in the organ loft can see only the Tower Space and the Nave. The organists need to see what is happening all around the cathedral, especially during processional liturgies, and other services that are out of view, such as in the Harvard Chapel (final voluntary) or the Retrochoir.

As mentioned previously, the infrastructure to use audio visuals more easily around the building would be of great benefit, sometimes to reduce the problems of poor sightlines and at other times to use contemporary audio visual technology as part of a service.

Furnishings and Vestments

Please refer to the Hangings and Vestments policy.

Plate

Please refer to the Inventory.

Broderers

Southwark Cathedral is blessed to have an able team of Broderers which undertakes the ongoing creation and restoration of liturgical vestments. The Broderers have links with both the Worshipful Company of Needleworkers, The Worshipful Company of Broderers and the Royal School of Needlework, all of whom are generous in their contributions towards the vestments.

We also have a team of volunteers who are willing to undertake the mending of liturgical robes of both clergy and choir.

Flowers

The Southwark Cathedral Flower Guild spectacularly adorns the cathedral throughout the year (except in Advent and Lent, when we don't have flowers) with pedestals and other arrangements.

Bells

The tower of the Priory Church of St Mary, Overie was completed in the 14th century and, in due course, bells were hung. The first ring is associated with the marriage in the Priory Church on 12 February 1424 between King James I of Scots and Joan Beaufort, niece of the then Bishop of Winchester.

The ring of 12 was consolidated in 1734/35, at the same time as the construction of the oak bell frame (which had been adapted from the earlier frame with new timbers).

In 2016/17 work was undertaken on the bells and frame, and all the bells were brought down from the tower for this. The Tenor and seventh bells were re-cast, all others were restored, and the bell frame was strengthened and tightened. The bells were dedicated/rededicated in January 2017 before being returned up the tower.

The bells ring out across the River Thames and south London twice on Sundays, at festivals, weddings, funerals, memorials and other special services.

A single static bell is chimed before the weekday services, and is operated electronically by a vergier.

Regimental Chapel and War Memorials

Southwark Cathedral does not have a designated regimental chapel, although there are historic connections with The Princess of Wales's Royal Regiment.

The regiment made a request in 2016 to lay up standards, and for the cathedral to consider designating one of our chapels to the regiment. Both of these are on hold at present.

There is a World War I memorial (linked to the Parish War Memorial on Borough High Street) on the west wall of the Retrochoir, and a No 37 (London) Fire Force World War II memorial (a forerunner of the London Fire Brigade) on the south wall of the south Transept.

Conclusion

Southwark Cathedral devotes extensive financial and human resources to the care and maintenance of worship, in all its varied aspects. We are in the process of a complete review of our liturgical provision. We have recently completed work on the bells and a new set of liturgical vestments; are currently undertaking work on the organ and the sound system; and are looking into ways of improving accessibility as a matter of urgency, not least in the Harvard Chapel and at the West doors of Lancelot's Link.

Work on the lighting, audio visuals, choir robes, Tower Space and Song School facilities remain aspirational at present, but not out of mind.

Inspired by the Holy Spirit, we are committed to worship the Living God we know in Jesus Christ. This will always be the heart of our calling, as we serve God in the vibrant, diverse and ever-changing Parish and Diocese, where God has placed us.

Summary of Liturgical Needs

ds

Spatial Considerations

The Tower Space

The raised wooden platform was installed as a temporary experiment in 2008. Since then, it has proved to be a valuable liturgical asset, and we look forward to having the funds to make it worthwhile to re-consider its use in preparation for making a formal proposal for a permanent replacement. In the re-design of this, the incorporation of slopes on north and south sides would enable access by wheelchair/scooter users, who are participating in leading the service.

The sound system was not designed to project sound into the Tower Space. As a consequence, the sound comes from several speakers from a distance, and is so distorted as to be virtually incomprehensible. There need to be speakers specifically placed in this area.

Repairs to the tower steps have been scheduled, and we look forward to going to the roof on Ascension Day next year.

The furniture that is regularly moved on and off the Tower Space is exceedingly heavy (the Nave Sims altar and chairs). Lighter furniture would make the vergers' life much easier; the chairs are particularly difficult to move swiftly when required during a service.

Whole Church

It would be of great benefit to have a more flexible lighting scheme that would offer more options for lighting levels, in a number of different zones.

It would be useful to have the wiring and infrastructure for CCTV to make its installation faster, less expensive and with less visible cabling.

There is also a pair of needs, access and processional route, which would be met by one solution:

- We need to have an accessible route to the Retrochoir and the four chapels. At present it is accessible to wheelchairs only through the Parish Door (which is usually locked) from the Churchyard. Wheelchair users have to come into the cathedral and then out again, and go right round the outside of the South Transept.
- We would very much like to have an all-weather processional route from the Retrochoir (often used at large services for robing) via Lancelot's Link to the west end of the nave, so that the processional impact is not reduced by half of the procession having first to walk down a nave aisle.
- This would also be of benefit at the end of these services, when usually all in the procession go to Lancelot's Link for the dismissal of the procession. Those who have robed in the Retrochoir have to make their way back there against the flow of a departing congregation.
- Similarly at confirmations, when those who have been confirmed process out to Lancelot's Link and have to make their way through a bustling Sacristy (that is not suited as a thoroughfare) to reach the tower space for photographs.

- It is true that in fine weather the procession could go to the West End by going out of the Prior's Door (south Quire Aisle) into the Churchyard, and back through the southwest doors into the west crossing. This route, however, would be impeded by the configuration of the southwest doors and there is no wet weather route.
- If Humphrey's Yard were to be covered and a way through to it created from the north Quire Aisle (is there an ancient, blocked up doorway that could be re-opened?), then congregation and processions alike could have a step-free access into the Retrochoir from Lancelot's Link and *vice versa*.
- A more direct route between the Retrochoir and Lancelot's Link would add a huge amount of flexibility to processional entrances and departures. Processions that have had to robe and line up in the Retrochoir could then move unseen to Lancelot's Link, and first appear from the west end of the Nave. This would give the opening of the service a far greater impact.
- At the Advent procession the chair and clergy would be able to depart to the east – from whence it came (and return to the Song School out of view). The procession at the Epiphany Choral Eucharist could appear from the east – as did the Magi (departing 'by another road' ie to the west).

Nave and Retrochoir

None of the ramps that we have from the Nave to the South Transept, South Transept to South Quire Aisle and from the South Quire Aisle to the Retrochoir are fit for purpose; and there is no accessible route from the Nave to the Retrochoir at all via the north side. Please see the Liturgical needs in the following section: Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles for a more detailed consideration of this.

As part of an overall replacement of the lighting scheme, low level safety lighting to illuminate the way would be a great advantage, leading from the entrances at the west end, along the Nave and Quire aisles to the Retrochoir.

Nave, Transepts, Tower Space and Quire

Re-ordering of the Tower Space to include:

- Accessibility for greater participation.
- A lighter (less weighty) Nave Altar.
- More sockets to make the use of the lecterns more flexible and to avoid running leads across the steps and platform.

Permanent CCTV facilities would be very useful, so that CCTV could be set up when seating is required in the Nave Aisles, where sight lines to the Tower Space are poor or non-existent.

A major re-ordering of the Font.

Nave, Tower Space and Quire

Whilst the connection between these three parts of the cathedral is open and sweeping, the distance between the front of the Nave and the Quire – the raised area in the Tower Space – is considerable, and this does create a ‘divide’ between these two areas when the Tower Space in between is not in use.

Furthermore, when the Nave Altar is left in the Tower Space (this is its usual position unless moved for a particular reason), the sight-lines from the Nave into the Quire are restricted, which enhances the impression of segregation.

Nave only

As mentioned in the section referring to the entire cathedral being in use for large services, permanent CCTV facilities would be very useful.

The woodblock floor in the nave is beyond repair and will need to be replaced. When doing so, we would want to consider:

- Whether woodblock is a fundamental part of the Bloomfield scheme.
- Whether we might replace it with a stone floor with under-floor heating.
- Whether a stone floor would change the acoustic, given the current distinct delicate acoustic balance.
- Whether the woodblock floor contributes towards the ‘warmth of welcome’ that is so often commented upon; or might stone improve the welcome?
- The order of the work on the floor/the work on the sound system.

Quire / High Altar Sanctuary Only

The following would be part of a completely new lighting scheme: The lighting on the Choir stalls is somewhat out of keeping with the stalls themselves, but echoes the furniture of the Tower Space/Nave Altar. It is unsatisfactory, in that the light is patchy: bright in spots and dim otherwise. In an attempt to resolve this people, often try to adjust the positioning of the lights, resulting in i. broken fixtures and not infrequently ii. very bright lights shining directly westwards, dazzling the congregation in the nave. Lighting for stalls other than the Choir stalls also needs attention, as it is not bright, with a lot of shadows. The clergy stalls at the west end of the Quire need some better lighting so that the officiant can see clearly.

Access through the Parclose Screens into the Quire is not easy for wheelchair-users. We need to provide access to the Quire for those with a disability.

The following would be elements of a completely new sound system: There are not enough microphone points in the archdeacons’ stalls. Officiants in some positions need to wear a radio lapel mic. The microphone on the Eagle lectern has not been functioning for some time, and as a temporary measure a radio lapel mic has been affixed instead.

The location of the cathedra distances the Bishop from the congregation in the nave, and from the clergy in the Quire; it is not easily visible and is positioned such that the Bishop can not preach, teach or bless from it. This might be borne in mind for future reordering.

The Harvard Chapel

Access to the Harvard Chapel is a high priority, as it is used for the daily lunchtime prayers and Eucharist and at other times for Morning and Evening Prayer.

Two options are being investigated:

1. To provide a ramp in the north Transept.
2. To lower the floor level of the Harvard Chapel to that of the Transept floor. (It is understood that the floor in its entirety was raised during the Victorian period.)

Either of these solutions would access the chapel via a new door in the western glass screen.

We would also recommend that the step on which the altar is sited should be removed, to allow greater access to the altar. This step is also Victorian.

Other possibilities to consider at the same time as the work required above include:

- Preserving it as an intimate and soundproofed sanctuary for prayer.
- Retaining the chapel's eastward-facing focus.
- The installation of underfloor heating in the Harvard Chapel.
- Creating a unity of style. The chapel no longer reflects the Pace scheme of the 1970s: it contains a collection of disparate items, including the banner of the Church of England's Working Men's Society and Mrs Appleby's table. The built-in liturgical furniture of Pace's north-facing scheme is now out of place, 'clunky' and of no current use other than for flower arrangements. A re-ordering of the chapel could provide the opportunity for a completely new suite of furniture to be created.
- A re-design of the Pace glass and aluminium screens, which are visually 'heavy'; possibly adorned with etchings.
- Moving the Pugin Tabernacle (installed by Pace who brought it from Dover Priory in 1971) to the east end of the south wall: where the painting of the deposition is currently positioned.
- Incorporating a new lighting scheme, including the illumination of the LaFarge window from behind; and the illumination of both lectern and prie dieu for the sake of the officiant.

The Retrochoir and its chapels

The Comper scheme in the Retrochoir is of great beauty and significance, and would benefit from a 'Retrochoir Project' to:

- Clear and tidy the space – the Retrochoir regularly becomes a dumping ground for the storage of chairs, poseur tables and all sorts of bits and pieces.
- Rationalise the fittings – the north wall has a cluttered appearance, and this would benefit from a review.
- Restore areas that diminish the 'completeness' of the Comper scheme
 - i. Some of the altar frontals need replacing, as they are very worn. (Please refer to Southwark Cathedral's Hangings and Vestments Policy.)

- ii. The candlesticks are variable in style and quality. Some are not Comper.
- iii. The solid *reredos* in the Lady Chapel came (rather surprisingly, perhaps) from the Pizza Express that used to be located in the rooms currently accommodating the cathedral Education Centre.
- iv. In the Chapel of Saints Francis and Elizabeth, there is simply a dorsal curtain.
- Review the lighting in the chapels. Only the altar is illuminated and yet the Gathering and Liturgy of the Word in Holy Communion services are led from
 - i. a legilium in the chapels on weekdays
 - ii. a legilium just outside the Lady Chapel on Sundays.

These areas are not illuminated, and it is difficult for the president to read the text.

Access to the Retrochoir is a significant problem. Please see the Liturgical needs in the following section: Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles for a more detailed consideration of this.

Worship beyond the walls

Waterproof banners would be an asset.

Full length waterproof ponchos to wear over vestments.

Gathering spaces for liturgical ministers

Consideration needs to be given to the provision of adequate space required for vergers, clergy, choir and servers, as described above.

- In the Sacristy, more space is required for people (clergy, vergers and servers), storage and robes/vestments; in the Song School/Choir Vestry (also known as the Courage Room), more space is required for the choir and for their belongings.
- Alternative space needs to be found. If the Education Centre were to be re-located in the basement of Montague Chambers, the rooms in which the Education Centre is currently situated would provide a much better base for the choir. Toilets are integral to the complex of rooms; refreshments could be prepared in the kitchen; the office could be turned into the music store; one of the large hexagon rooms could be for the rehearsals; the other for robes (in new cupboards), lockers and choir belongings.
- If this were to happen, then the Courage Room could become the clergy vestry. Vestments and robes could be stored in the cupboards and the clergy could robe in here, relieving the squash in the Sacristy.

There could be a central table which could be used for meetings during the week.

The creation of a processional route from the Retrochoir to Lancelot's Link, also providing an accessible entrance to the Retrochoir.

- We have previously described how a passageway from Lancelot's Link through to the Retrochoir would be extremely useful. It would enable those who are robing in the Retrochoir to join the rest of the procession in Lancelot's Link, rather than having to join up sub-processions coming from different places; and it would provide an accessible way into the Retrochoir for all people.
- Please see the Liturgical needs in the following section:
Whole Church – Nave, Transepts, Tower Space, Quire, Retrochoir and Aisles for a more detailed consideration of this.

Improvement of the provision from the west end of Lancelot's Link to the Nave floor level.

- The main problem with the regular route from Lancelot's Link into the west crossing of the cathedral – for processions, congregations and visitors alike – is that there are steps down between Lancelot's Link and the level of the cathedral floor. There is a very slow lift here, but people in procession with mobility impairments are at a distinct disadvantage.

The creation of a step-free route from the Retrochoir to Quire Aisles/Transepts/Nave.

Storage space

We clearly need to rationalise/create storage space in the cathedral.

If we were to put an upper floor in the second hexagon of the Education Centre, reinstate the staircase and put in a lift, a lot more space would be created.

There are some proposals to move the storage of the staging into the space occupied by the gentlemen's toilets (opposite the outer door of the Song School) and to relocate the toilets off Lancelot's Link. This would be of assistance to the vergers, who would no longer need to transport them up and down in the lift.

A storage area above the Education Centre and adjoining toilets might be used more efficiently.

Music in Worship

Cathedral Choirs

The boys and men are desperately in need of new cassocks and surplices. These would be black, as the clergy no longer wear grey cassocks, and the girls wear black.

The choir needs much more space. Please see the Liturgical needs in the following section: Gathering spaces for liturgical ministers.

Much of the choir music needs to be replaced, as it is very worn.

We do not have any folders for the choir music..

Instruments

The T C Lewis organ is in need of more substantial cleaning and restoration than the regular programme is able to provide.

The Steinway grand piano in the Song School doesn't stay in tune due to fluctuating temperature. We are advised that this would be greatly improved by restoration.

Access

Entrances

As with most mediaeval buildings, Southwark Cathedral was not built with accessibility in mind.

Almost all our entrances for worshippers involve steps, and only a couple have alternative provision:

- The approach from London Bridge (kept locked at present) has a long flight of steps.
- The approach from Cathedral Street into the Churchyard (usually open only on Sundays and for major services), has both steps and a slope. The slope ends with a rain gulley which traps scooter and buggy wheels.
- The entrance through the west doors of Lancelot's Link (probably our most busy entrance), has only steps.
- Entrance from the Millennium Courtyard via the Mandela Porch and Lancelot's Link has a flat/gently sloping route until the steps/lift at the west end of Lancelot's Link.

For those arriving at the Lancelot's Link entrance who are directed to the Millennium Courtyard, the pavement becomes narrow and is very busy. The lift is small and very slow.

We need to have 'touch pad' openings for all entrance doors, including the Parish Door.

We would very much like to develop the entrance approach to the west doors of Lancelot's Link to improve the access and, possibly at the same time, to re-design the doors, that they may present the impression of being a main entrance to the cathedral, which indeed they have become in practice. The ability to fulfil this access plan lies in the willingness of Southwark Council to permit this new entrance to extend onto their land (ie the pavement) beyond the door.

The stone rain gulley at the bottom of the access slope into the churchyard needs urgent adaptation.

If we were, at some point in the future, able to re-create the Great West Doors (a feature not incorporated in the Arthur Bloomfield design of 1895) then, perhaps, a rather grander, accessible entrance might be possible.

The Churchyard entrance through the south west doors (which have been fitted with inner glass doors so that the wooden doors can be open during the day, giving the appearance of accessibility at first glance), are of such a design that a bride or a coffin can barely get inside. The glass is arranged within the width of the door frame like three sides of a hexagon, protruding into the south Nave aisle. The panels that open are the two either side, and these are at an angle to the south wall. Not only is each door hardly wide enough for a coffin to be carried through, but the pall-bearers also have to keep turning and changing direction to make the manoeuvre. Independent access for wheelchairs and scooters is impossible. The whole entrance needs to be redesigned.

Movement inside the cathedral

Access to the Harvard Chapel is a high priority as it is used for the daily lunchtime prayers and Eucharist and at other times for Morning and Evening Prayer.

It is impossible for a wheelchair/mobility scooter-user to access the Harvard Chapel as, whichever way one approaches the chapel, one has to negotiate two deep steps to enter. See the detailed needs described on page 46.

Wheelchair access to the Retrochoir is possible only by taking an external route through the Churchyard, around the outside of the south transept, and in through the parish door. One then has to negotiate a fairly narrow slope down from the south Quire aisle into the Retrochoir.

At most Nave services, the Tower Space is also used and often also the Quire, both of which are up several steps. There is a slope on the south side from the Nave into the south transept (by the Shakespeare Memorial) which is not fit for purpose and we have temporary ramps for the second set of steps from the Transept into the Quire aisle – but these are not fit for purpose either. The implication of this is that lay people with particular mobility disabilities are excluded from some ministries (eg serving) and have to go to some lengths to participate in others eg reading lessons/ leading prayers. Ordained or licensed ministers with mobility difficulties are similarly impeded by the lack of access.

The problems described above also restrict or impede access to the Quire.

Ramped access needs to be installed from the Nave to both north and south Transepts, to enable independent access and allow for the existing ramp by the Shakespeare Memorial to be removed.

An integrated ramp that extends to the Tower Space should be included in the options for a permanent platform, allowing clergy and all assisting in the liturgy to have full access to this space.

A solution also needs to be found to the rise of four steps between the Transepts and Quire Aisles. One possibility would be a stair lift.

The openings in the parclose screens on the north and south side of the Quire needs to be reviewed, as they do not allow easy wheelchair or scooter access.

New ramps with lips on both sides and handrails are needed for both north and south entrances to the Retrochoir. The existing ramp on the south side should be removed, as it is not fit for purpose.

Southwark Cathedral currently has an Access Group working on possibilities and recommendations. For the Hearing Loop, please see below.

Sound

Mention has been made above in various 'Liturgical Needs' sections. The Chapter is aware that the entire sound system is in need of an overhaul, and that some areas of need are more pressing than others. There are parts that don't work, or are patchy in operation eg some speakers / Hearing Loop, there are features that we would like to introduce eg 'zoning' of the speakers, more speakers, more sockets, more channels, and so on.

A committee is currently working on the most urgent of these needs, with a view to implementing the work in 2018.

Lighting

The lighting has also been mentioned in some of the 'Liturgical Needs' sections. We would like to have a complete review of our lighting needs in the cathedral.

Audio visuals

The organists would benefit from a new system in order to see what is happening in various places around the cathedral. The cameras that feed into the monitor in the organ loft can see only the Tower Space and the Nave. The organists need to see what is happening all around the cathedral, especially during processional liturgies, and other services that are out of view, such as in the Harvard Chapel (final voluntary) or the Retrochoir.

As mentioned previously, the infrastructure to use audiovisuals more easily around the building would be of great benefit, sometimes to reduce the problems of poor sightlines and at other times to use contemporary audio visual technology as part of a service.

Background Pa

One eye on time, one eye on etern

aper nity

A detailed account of the liturgical
history of the Southwark Cathedral
by Guy Rowston.

This account of liturgical changes in the building now known as Southwark Cathedral was requested by the Precentor, Canon Gilly Myers, as a background document (with appendices) to the cathedral's Liturgical Statement. It is by nature a draft document, composed from materials immediately to hand and the subject deserves more detailed research which will hopefully be pursued.

GR. February 2018.

A Saxon Minster?

A 'minster' is mentioned in Domesday Book (1085) but there is no other evidence of the building. Additional archaeology in the crypt and Harvard Chapel areas may yet provide evidence of the Saxon church.

The Priory Of St Mary, Southwark

There is more evidence for the founding of the Augustinian priory in 1106. It was traditionally founded by two Norman knights and the Bishop of Winchester who was, however, in exile and not consecrated until a year after the time of the foundation. There are few documents on the customaries of Augustinians in England. The major source is that of Barnwell Priory in Northamptonshire¹. It's reasonable to assume that the observances of the canons of Southwark would have been similar.

There were four night hours, namely Vespers, Compline, Matins and Lauds, and the four day hours, which were Prime, Terce, Sext and None, all very short offices. After Prime there were various masses. The morning mass was distinct from high mass; there were also the chapter mass and the mass of Our Lady. There would also have been low masses, celebrated at side altars in the church with a server.

It's likely that the retro-choir (1220, built after the fire of 1212) was constructed to accommodate processions (an ambulatory), provide additional altars (at least two are known to exist) and enable the high altar to be censed on all sides.

The conventual choir extended two bays west from the present choir, occupying the crossing and first bay of the present nave. The flattened surfaces of the north piers of the crossing are ambiguous – they could have accommodated choir stalls (then why not the south side?) or a screen to a chapel (possibly dedicated to St Peter) in the north transept (there is a stone ambry in the north wall) or more prosaically to accommodate galleries in either 1615 or 1703.

The population of Southwark grew sufficiently for the church of St Mary Magdalen to be built by Bishop Peter des Roches in the angle of the south transept as part of the re-building in the late 1220s.

Built as a church for the laity, it was double-aisled. It ceased to be used as a parish church in 1540 and was finally demolished in 1822.

Closure Of The Priory

Situated as it was in the capital city, St Mary Overie/St Saviour's was more likely to feel the effects wrought by the religious changes between 1525 and 1575 than churches in remoter parts of the kingdom. For example, the rood screen was less likely to survive here than in, say, the remote areas of Devon and Cornwall.

The Priory surrendered to the King's Commissioners in 1535 and the building became a parish church rented to the parishioners by the Crown.

Creation Of The Parish Church

An Act of Parliament created a new parish of St Saviour's though the old name would linger on in popular usage for the best part of a century.

*'1540 This year also after Christmas the Priory of St Mary Overie's in Southwark was made a parish church and the little church of St Mary Magdalen, joining the same priory was made in one church and St Margaret's in Southwark was admitted to the same parish. And on Candlemas Even, to join the same parishes together, the sacrament of the Altar was solemnly brought in rich copes with torches burning from St Margaret's church to the said church of St Mary Overie's.'*²

Turn And Turn About

The reign of Edward VI brought liturgical change – the one full length Churchwardens' Accounts for this period refers to '*removing down of the communion table*'. This meant moving it into the body of the choir/nave and arranging it lengthwise i.e. the long sides running west to east.

In 1543 St Saviour's was said to be full of gilded images and vestments and ornaments were sold in 1549–50; three Communion books '*of the last translatyon*' were purchased in 1552–3.

During the reign of Queen Mary (1553–1558), Latin was restored as the language of services and churches were required to re-equip themselves with the necessary silver to replace that sold in 1552. The retro-choir was the scene of heresy trials when six Protestant clergy were condemned to be burned.

On Elizabeth's accession, the 1559 Prayer Book combined with parts of the 1549 book became the established usage.

Queen Elizabeth also ordered that there should be rails around the Communion table which was to stand at the east end of the chancel and that mass chalices should be replaced by 'decent communion cups'. Owing to a theft in 1615, the earliest communion cup of Settlement pattern in the cathedral's possession dates from 1630 and comes from the neighbouring church of St Olave.

The Vestry minutes during Elizabeth's reign show that the church still possessed traditional vestments which they finally decided to sell in 1561 except for the items '*now used*'.

'1561 Ordered that the rood screen be taken down and made decent and godly as in other churches in the city.'

Then in the same year it was ordered that *'all church books in Latin should be cut and defaced according to the injunctions of the bishop'* in the presence of the vestrymen. The bishop in question being the strongly Puritan bishop Robert Horne of Winchester: *'he could never abide any ancient monument, acts or deeds that gave a light of or to Godly Religion'*³. He demolished the cloisters at Winchester and sold the lead roofs.

The retro-choir ceased to be used for ecclesiastical purposes for the next 60 years and was let out to a baker. In 1624 the vestry was disgusted to find that pigs were being kept in the building. They terminated the contract and the retro-choir was restored to the building in time for the burial of Bishop Lancelot Andrewes for whom a vault was constructed beneath the Little Lady Chapel (a medieval extension of the third bay.)

In 1564 a record of a disagreement which probably took place in many parish churches at the time:

'First we did agree that Mr Kelle shall minister according unto the Queen's book, and here proceeding, that is for to say, at the communion and ministration of the same for to wear a surplice accordingly unto the same book, and for that he doth refuse so to do, we have given him warning of his service.'

Mr Kelle was eventually pensioned off.

In line with the requirements of the Prayer Book and the bishop's visitation, the wardens kept a record of those attending communion by visiting houses in the parish in the weeks running up to Easter and giving them communion tokens. They also collected parish dues.⁴ The token books of St Saviour's are unique in their quantity containing some 130,000 names of the inhabitants of Boroughside and Bankside, covering a period from 1579–1643. Significantly, the number accepting the tokens decreases towards the end of the period.

In accordance with canon law, the wardens made presentments to the Archdeacon twice a year of those who broke canon law. These mainly consisted of parishioners caught drinking during the time of divine service. One man was presented for interrupting the psalms during the service. Another for baptising a Brownist child, providing evidence of the increase in nonconformity in the parish.

The church was purchased from the Crown in 1611 and with it came the right to appoint two chaplains/ministers. This is an early example of lay control over the clergy. The vestry stated that their appointments were only *'during the pleasure and good liking of the parish'*. The chaplains were appointed by election by the vestry. One minister served the mornings and the other the afternoons. The situation could lead to friction with different doctrinal positions in the morning and afternoon. There is evidence in the early 1880s that potential incumbents had to preach as part of the selection process. Perhaps this dates from the Commonwealth period when Presbyterian forms of worship were in use. A trial sermon is still part of the selection process in Scotland. The process of lay appointment was abolished in 1885 and transferred to the bishop.

In 1615 galleries were erected across the north and south transepts. In 1618 a gallery and a screen was erected to replace the rood screen.

‘Also at this Vestry it is agreed and ordered that the Lady Clarke may provide a new communion table and bestow hangings⁵ about the rails, and it is ordered that the churchwardens shall cause a new frame of rails more convenient to be made about the communion table where the people are to kneel at the parish charge.’

Vestry minutes 1623 March 25 Tuesday



- ^ The communion table provided by Lady Clarke
- < A remaining part of the rails which would originally have accommodated 60 people. A carpet was also gifted.

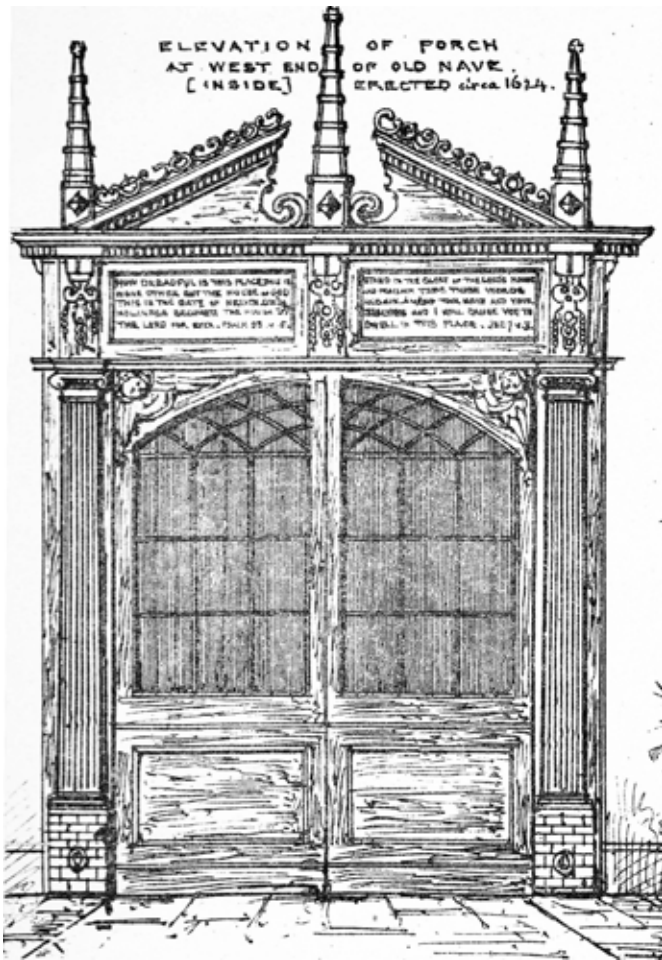
The following year a new porch was erected inside the west door.

The accuracy of the two engravings opposite right is hard to judge. Whether the font shown in the first image is the actual font is not known. It looks like a Romanesque font but a font wouldn't have been required until the construction of the parish aisle of St Mary Magdalen in the late 1220s. Possibly it had come from St Margaret's. Dr Sutton, a man of Puritan persuasion who had been lecturer since 1614, wears a preaching gown whilst the men in the congregation keep their hats on but not the clerk (?) holding a book. If this is the original font it was the one in which John Harvard was baptised. Dr Sutton died from drowning in 1624.

The second engraving may show an actual communion service at 'St Mary Overs' but certainly by July 1623 communion rails had been provided, three months before Sutton's tragic death. Alternatively, this may be an idealised version of a communion service.

It is ordered this day, that the timber set before the wall at the east end of the communion table shall be taken down and the wall decently whited, and the Lord's Prayer, Creed, and ten Commandments, with a table of King's arms shall be set up.

Vestry minutes 1628 August 23 Saturday



< Elevation of the porch inside the west end of the old nave erected in 1624.

✓ Detail from a copper engraving 'taken out of St Mary Oueris Church in the Lectureship of the late deceased Doctor Sutton 1624' entitled, 'The Christians jewell [fit] to adorn the hearte and decke the house of every Protestant.'

✓ Communion service taken from the same engraving (1624) as the baptism. Dr Sutton is on the left and the table is lengthways.



Civil War and the Commonwealth

In 1641, it was ordered that all images, altars and crucifixes should be removed and the communion table moved out of the chancel. At St Saviour's, worshippers were still kneeling round the rails provided in 1624. Seven or eight men 'pressed' into the church and made a violent attack on the communion rails, breaking and destroying them 'in an insolent and tumultuous manner'. The men were taken into custody and were examined before a committee of the House of Lords who ordered the wardens to set up new rails and the culprits to pay for them.

During the Commonwealth, St Saviour's, in common with the rest of London, adopted the Presbyterian forms of worship with the concomitant structures of elders and classes. St Saviour's was in the tenth classis with the Southwark churches and the parishes of Rotherhithe, Bermondsey and Newington and sending representatives to the provincial assembly.

In 1645 the Westminster Assembly inspired by the Scottish Presbyterian Church compiled the *Directory of Public Worship*. Unlike the *Prayer Book*, which had detailed rubrics regulating the conduct of services, the *Directory* was a loose agenda for worship, with the minister filling in the details. The focus of the service was on preaching. The service opened with a Bible reading, followed by an opening prayer (selected/composed or offered *extempore* by the minister); followed by a sermon; and ending with a closing prayer. The *Directory* provided guidelines as to content of the prayers and sermon but had no set forms. The public singing of psalms was encouraged, but choice and position of psalms was left to the minister in direct contrast to the *Prayer Book*. The sections for baptism, communion, marriage, funerals, days of public fasting and thanksgiving are similarly arranged.

The Restoration

With the restoration of the monarchy came the *Book of Common Prayer* of 1662. Once again, services were formalised. The minister of St Saviour's since 1651, John Crodacott, was ejected from the living.

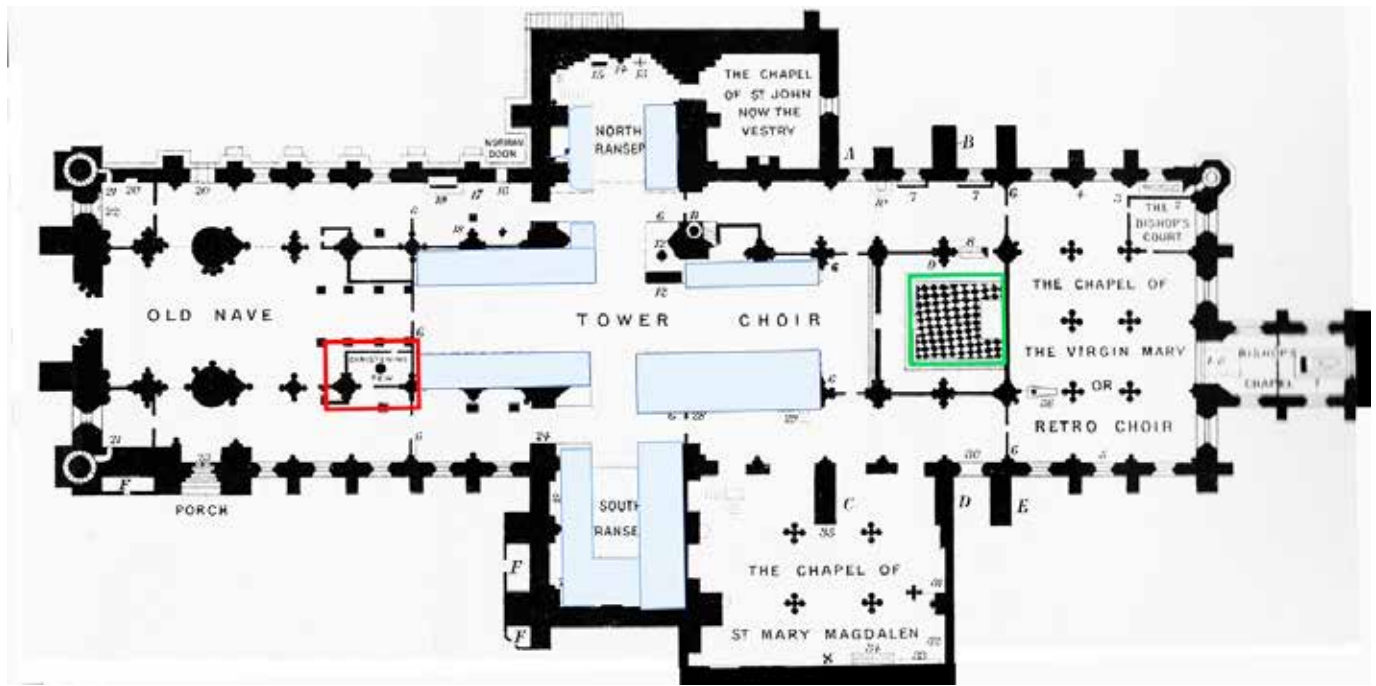
The Eighteenth Century

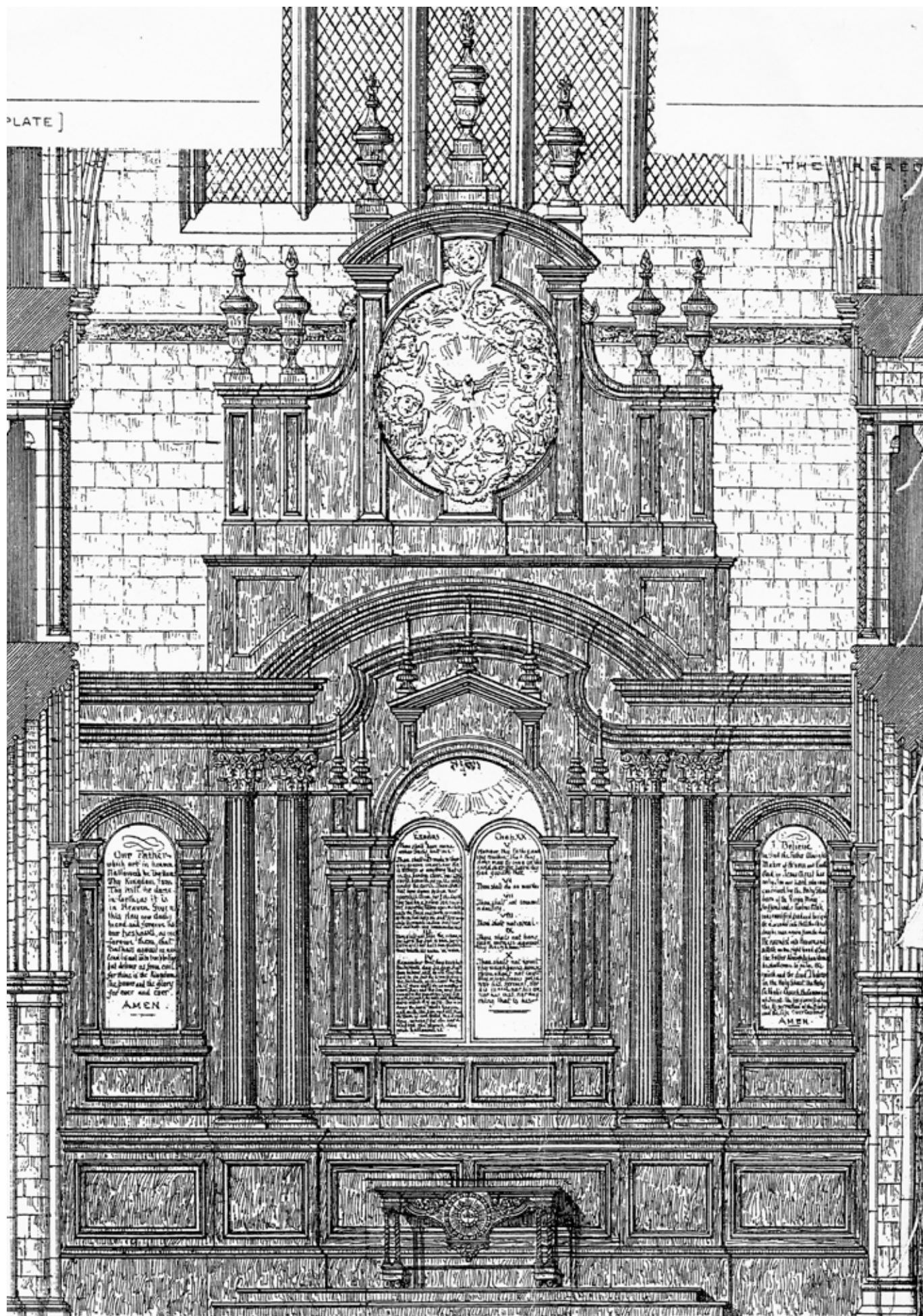
In 1703 a general refurbishment took place with a new reredos covering the old stone screen, the area within the rails paved with black and white marble, pewing and galleries added, pulpit and a new font and cover. The Lady Clarke table was used in the sanctuary.

The pewing extended two bays west of the crossing. A third bay contained the organ screen and the christening pew and staircases to the galleries.

Plan of the layout of the pews during the 18th century. >>

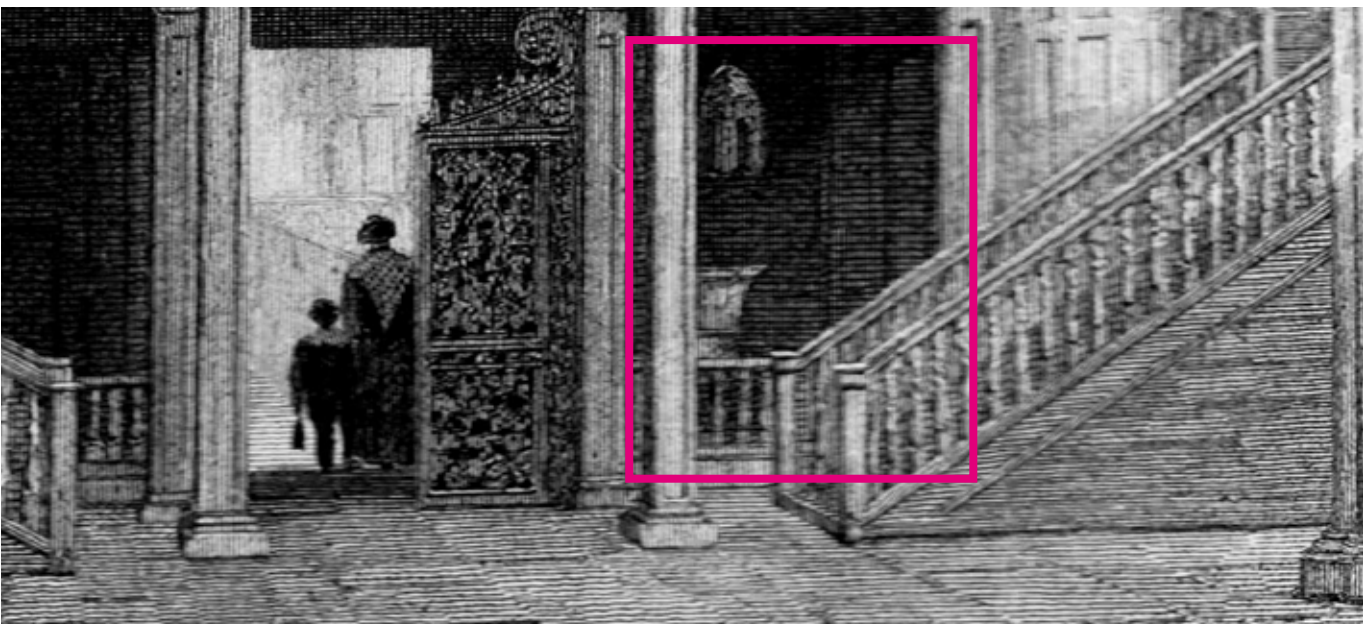
View from the crossing through the choir to the sanctuary with the screen at the end. >





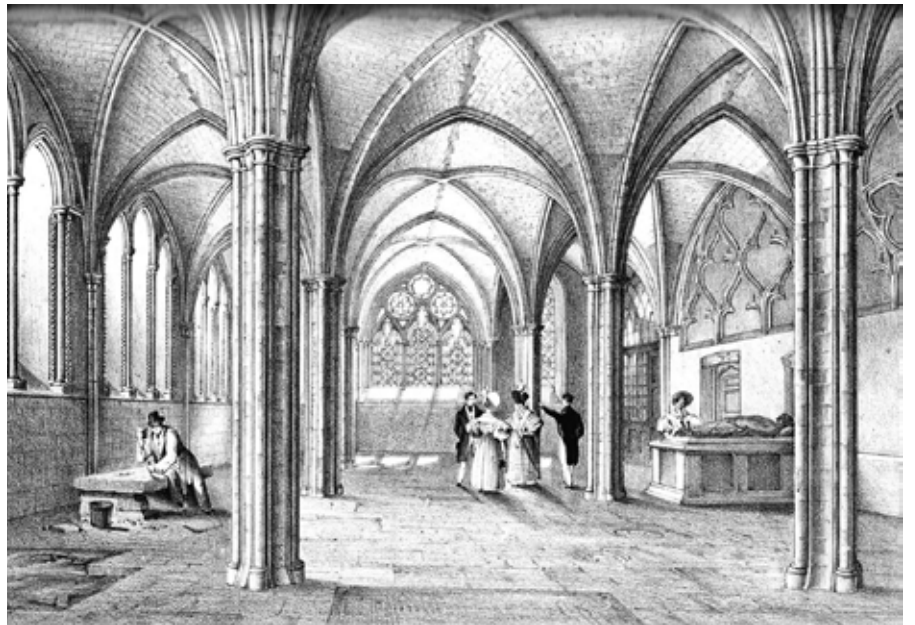
< Elevation of the new screen erected in 1793 and taken down in 1833 with the Lady Clarke table in the foreground.

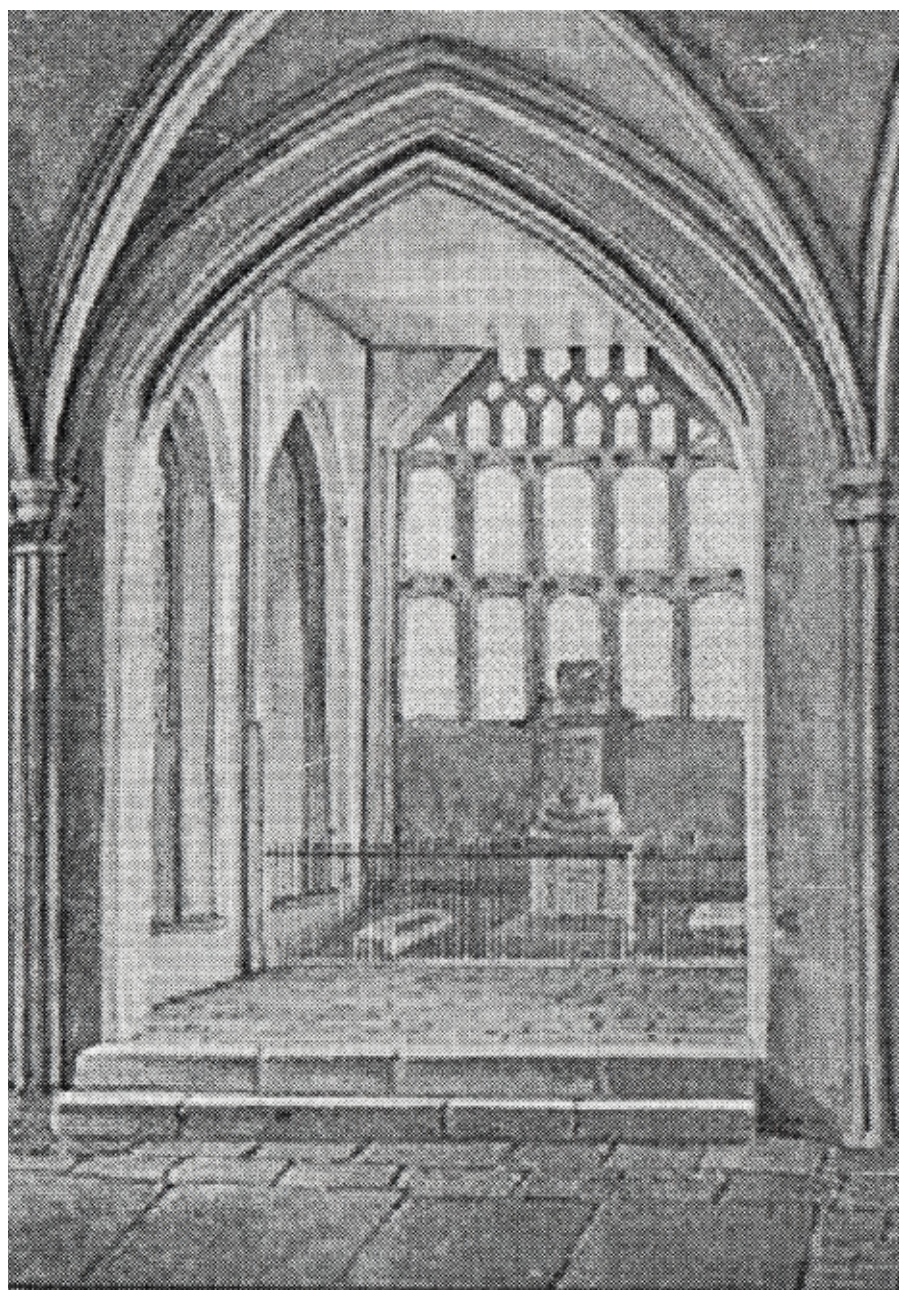
V The christening pew (left) with the new font and cover (right).



Demolition, Repair And Ruin

The period between 1818 and 1838 was a turbulent one, with a battle raging between demolishers and restorers. Repairs and demolition in equal measure followed an urgent strengthening of the tower in 1818. On the one hand, the choir was restored in 1821, on the other St Mary Magdalen's chapel was demolished in 1822. On the one hand, controversially the transepts were restored in 1828 to the horror of the parish at the expense of restoring 'a damp old monastery'. On the other, the 'Bishop's Chapel' was demolished in 1830 to improve the view of the east end from the new London Bridge. The new bridge open, the Bridge Commissioners wished to widen the approaches by sixty feet nearer the east end. They suggested the whole church should be demolished and smaller '*more commodious*' structure be built! The new approach threatened the retro-choir and the vestry voted twice for its demolition, the second time by only a majority of three. A poll was called and a resounding majority in favour of restoration resulted. George Gwilt started restoring the retro-choir in 1833 whilst Robert Wallace set to work on the screen.





< The retro-choir restored by Gwilt
1833–38

≪ St Mary Magdalen parish church
demolished 1822

≪ The little Lady or Bishop's chapel
demolished 1830

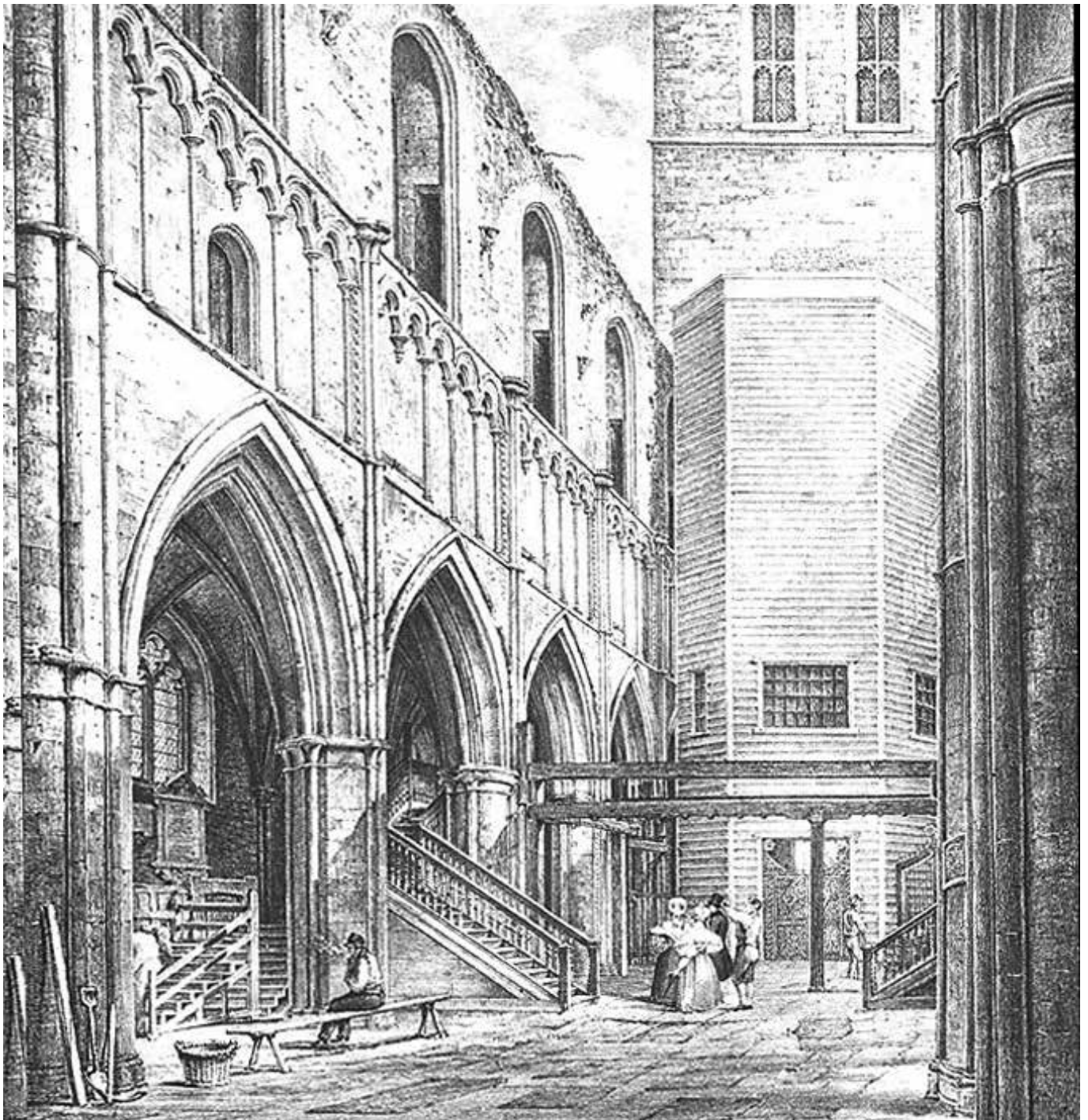
Worse was to come, however. At the Vestry meeting of 3rd of May 1831 the following Motions were put:

'That the choir, north and south transepts, be enclosed, to the eastern part of the church, for divine service; and that the pews situated in the nave, be removed into such part, for the accommodation of the inhabitants.

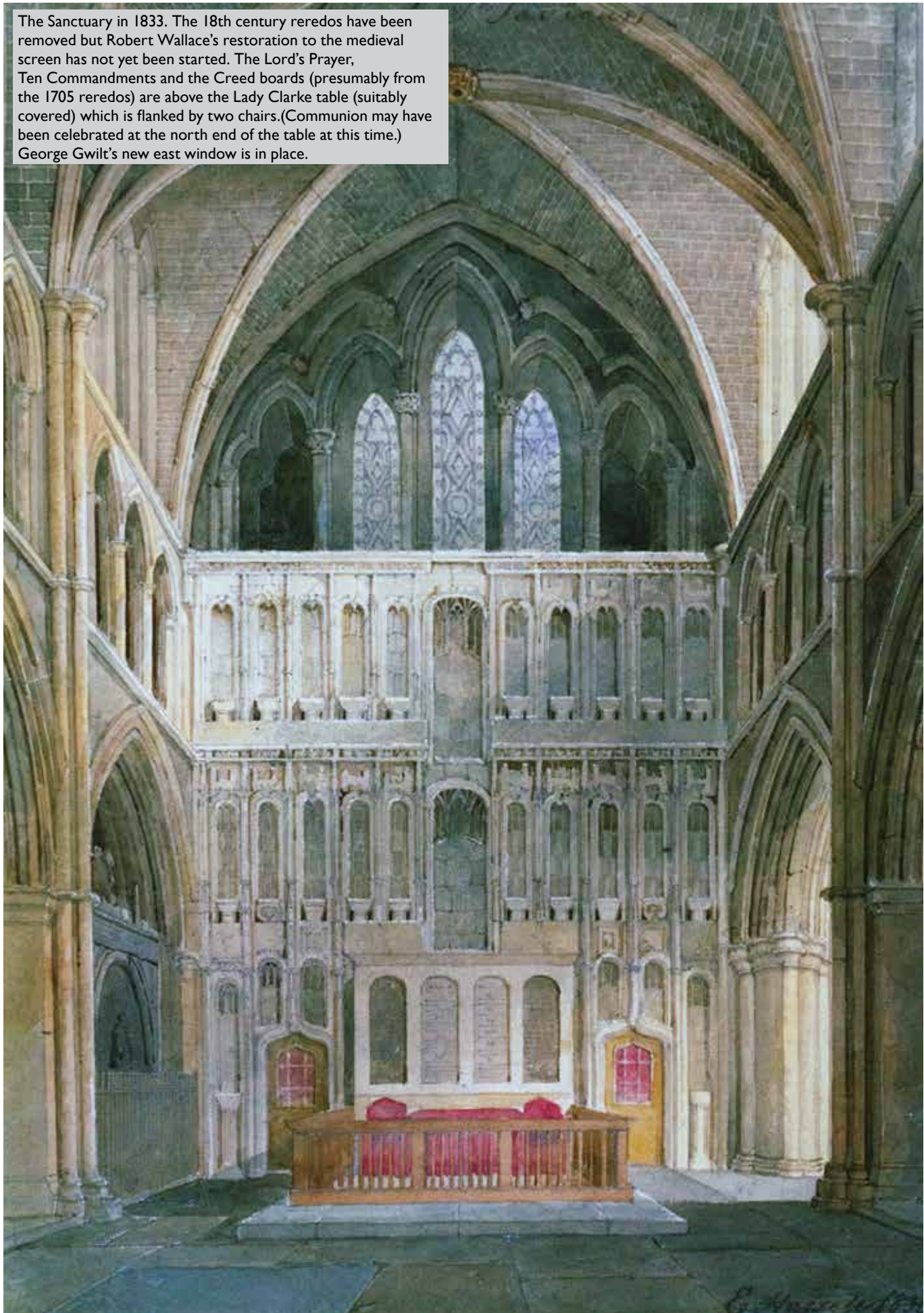
That the organ be removed over the communion, or any other part of the east end that the wardens may think proper.

That the whole of the roof from the western door to the west end of the tower, called the nave, consisting of roof, walls, and pillars, as far as dangerous, be sold and cleared away; the remainder of the walls, pillars and family vaults, to be left open to the weather.'

The roofless nave during the reconstruction period. The entrance gates to the worship area are still here but the organ loft is now boxed in. The christening pew has disappeared and the font is now in the south transept.

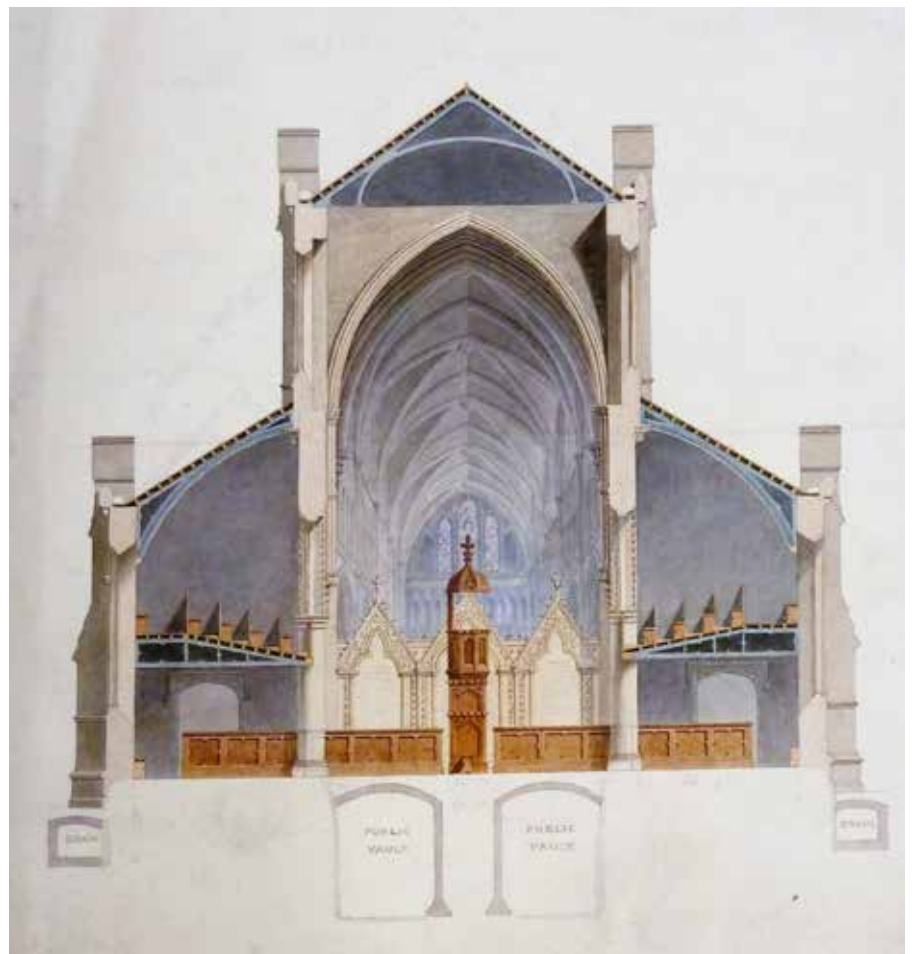


The Sanctuary in 1833. The 18th century reredos have been removed but Robert Wallace's restoration to the medieval screen has not yet been started. The Lord's Prayer, Ten Commandments and the Creed boards (presumably from the 1705 reredos) are above the Lady Clarke table (suitably covered) which is flanked by two chairs. (Communion may have been celebrated at the north end of the table at this time.) George Gwilt's new east window is in place.



Gwilt's Proposed Nave

Gwilt had also proposed a new nave with galleries with a central pulpit in front of a holy table set against a panelled screen which screened off the choir. This design was rejected on the grounds of cost and the nave by Henry Rose substituted.



The New Nave 1839

The 1839 nave by Henry Rose was an object of ridicule by A W Pugin:

*'As vile a preaching place as ever disgraced the 19th century.'*⁸

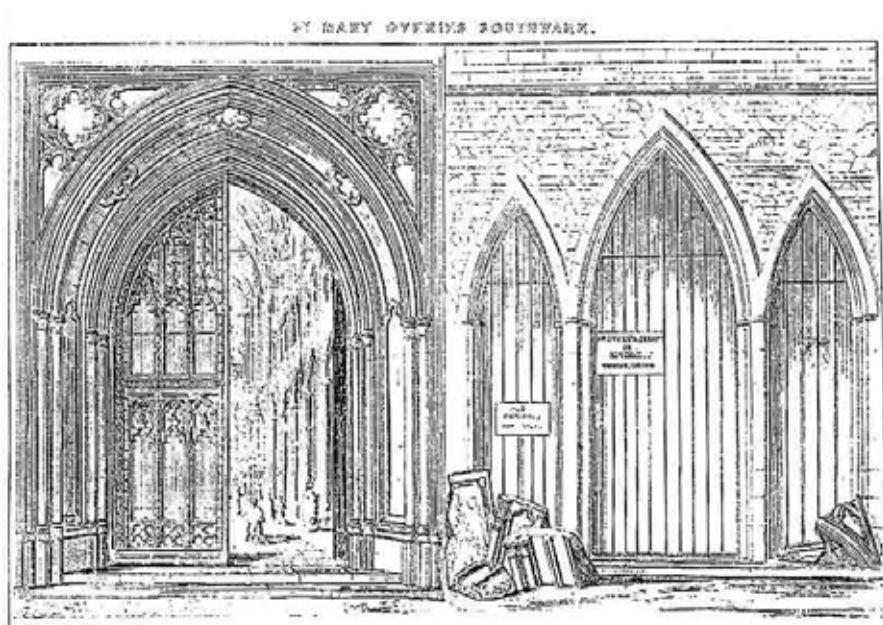
and *The Builder* magazine was equally critical:

'Without any reference to the architectural character of the work, its condemnation is carried in the fact that it is so constructed as to render its use in connection with the transepts and choir impossible – the floor being raised 7ft 6ins above the old level.'

The Builder May 10 1890.

A print of 1890 showing the nave designed by Henry Rose and below a model of the building.



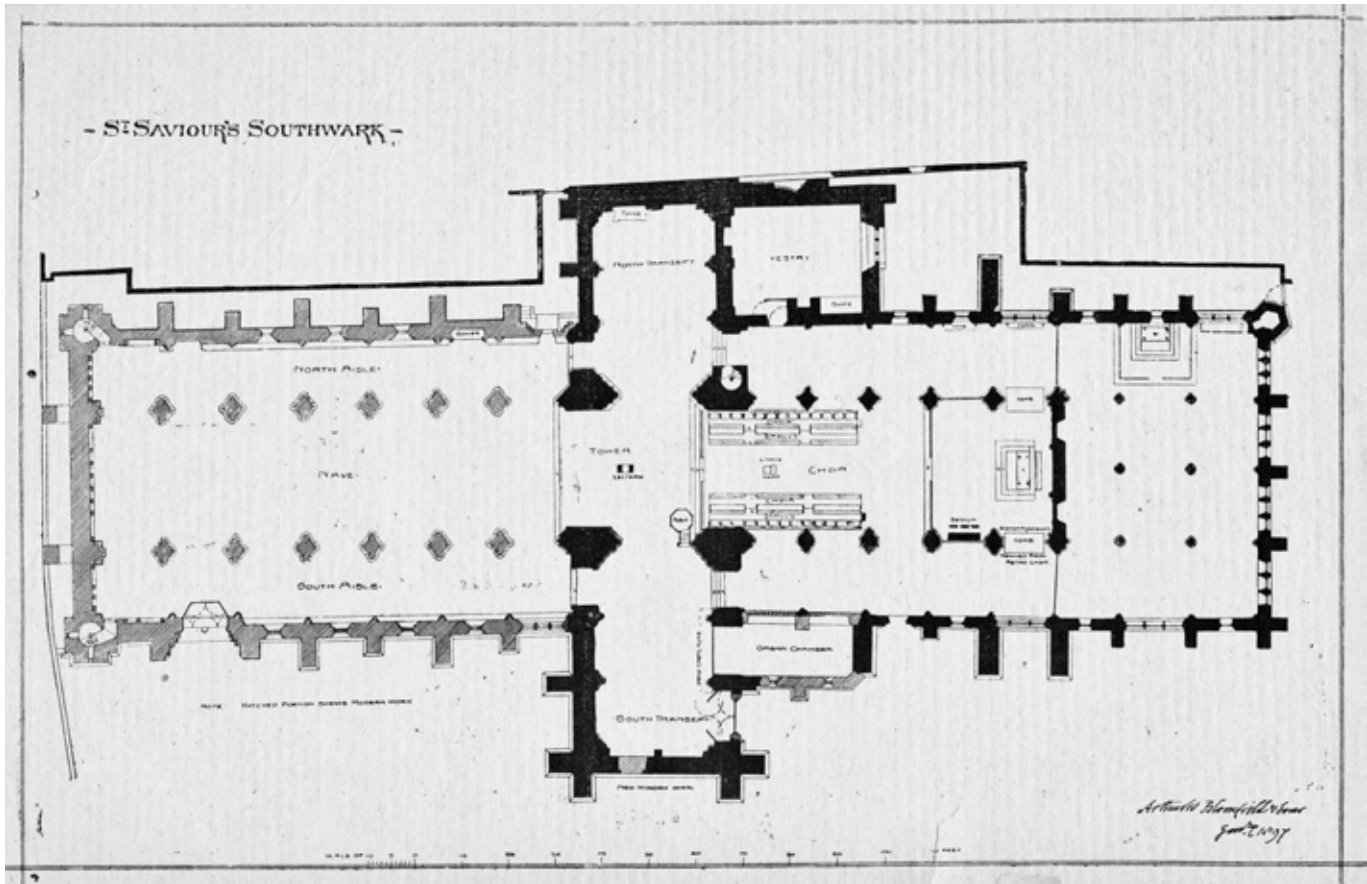


Pugin's *Contrasts* showing the original West Door and that of the Rose building.



View from south transept with a staircase leading to the organ gallery (or Rose's nave?) c 1890 before the Blomfield restoration.

Canon Thompson, last Chaplain and first Rector of St Saviour's (and author of the cathedral guidebook), noted that he was the cause of complaints when, in 1879, he preached his first sermon wearing a surplice.



The Collegiate Church 1895–1905

Sir Arthur Blomfield's plan for the new nave includes the pulpit on the south side with the lectern centrally placed under the crossing. The sanctuary has a sedilia. The parish altar was to have steps and to be railed round. Blomfield's perspectives of the nave show a different sequence of steps from the nave to the choir. He also designed the organ case in the South Transept.

Bishop Talbot [as Dean] ruled that:

'Two great lights to be lighted at all celebrations and no other save two Gospel lights to be lighted on Festivals. No other candles to be used at the Altar at any time.

That the mixed chalice be used and that the mingling be performed before service at the credence. That wafer bread be not used, but good bread pressed so as not to crumble.

That lay servers be not employed. That the service begin at the north side and that the Celebrant move to the centre at the Creed. That reverence to the Altar be not observed.

*Celebrant should wear a cassock and long surplice and coloured stole. The bishop may wear a cope.'*⁹ (1897 Chapter Minutes of the Collegiate Church)

Sunday services:

8am Holy Communion parish church [retro-choir]

10.30am Mattins parish church

11.30am Sermon nave

12.00 Celebration choir

2.00pm Litany parish church

7.00pm Evensong and sermon choir and nave

There was to be a daily eucharist.

A low wrought iron screen with gates designed by Blomfield was erected across the eastern side of the crossing in 1897. Blomfield also designed a wooden pulpit (intended originally to be on a marble base) with a large canopy and an entrance door in the back reached by steps from the north transept.

Whilst cathedral communion services continued to be celebrated at the high altar, the crossing remained largely unused with the lectern and litany desk standing in splendid isolation or with additional chairs for large services.

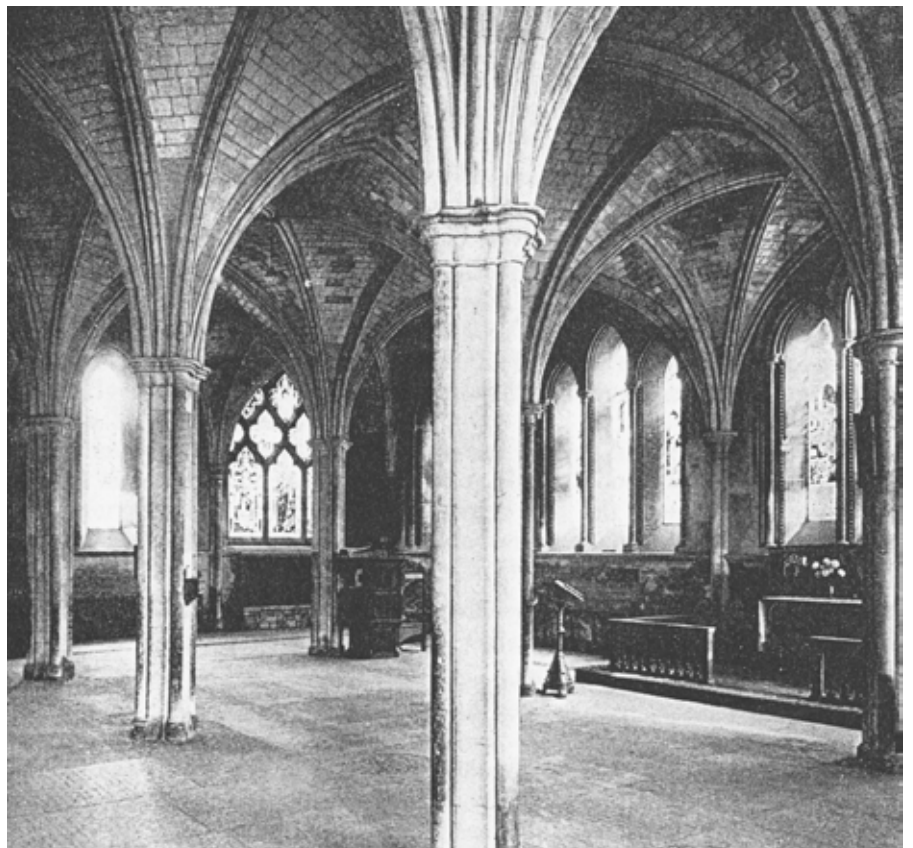
When clergy stalls were constructed in 1894 it was agreed that there should be no return stalls and the choir be kept as open as possible as it was also a parish church and 'may be expected to have crowded congregations.'

Creation Of A Separate 'Parish Church'

*'Sir Frederick Wigan, Warden of the Great Account submitted an application for the Vestry's consent to a faculty, being applied for to fit up the Ladye Chapel of St Saviour's Church as a Parochial Chapel and the Choir, Nave and Transepts for Cathedral purposes.'*¹⁰

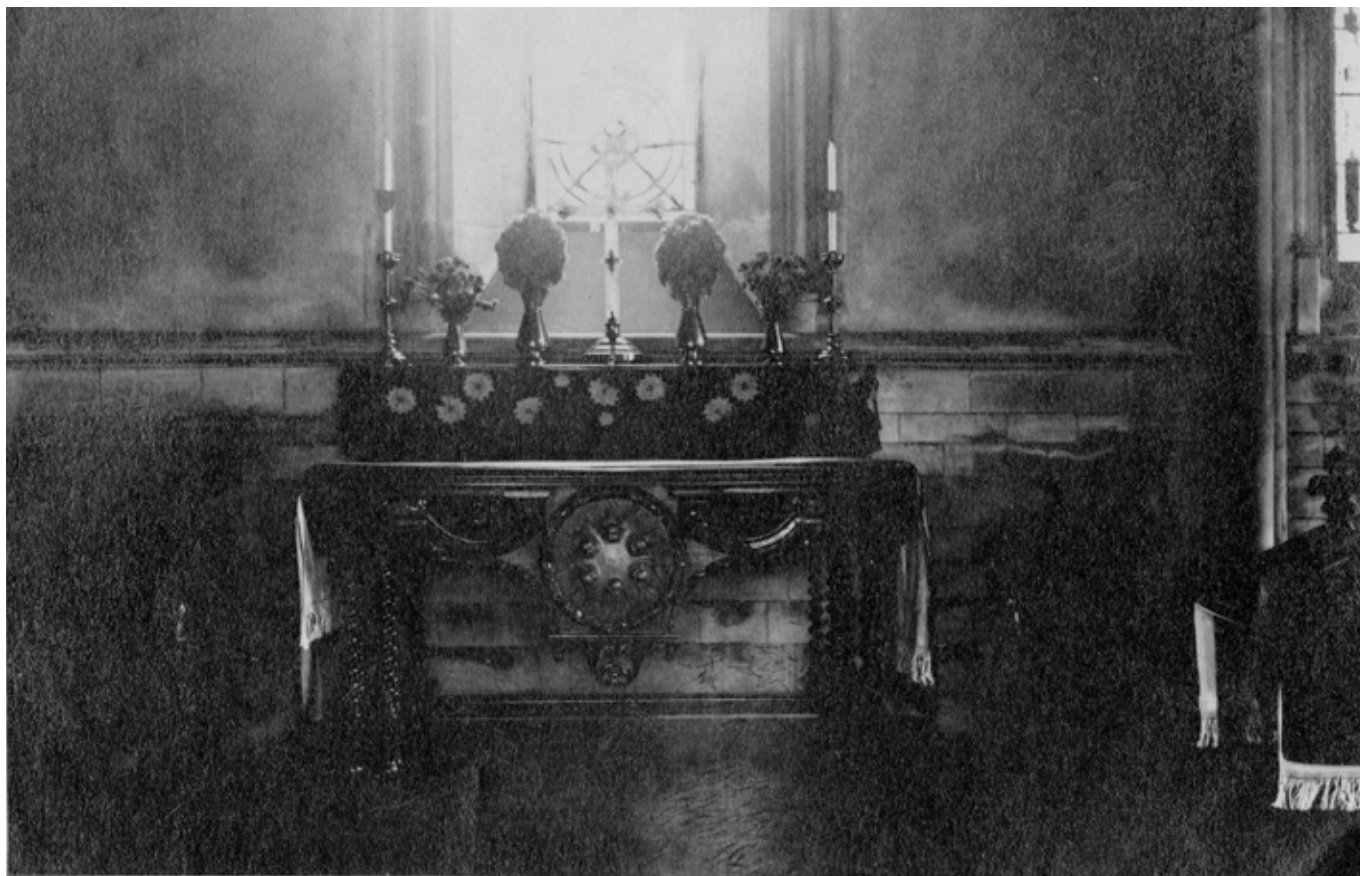
St Saviour's Vestry minutes, Dec 1896

The retro-choir was used as the parish church until approximately 1929. The Lady Clarke Table stood against the north wall.¹¹ The rows of seats ran E-W. There was also a small organ. The Victorian gothic font (1860) from the south transept was placed in the south west corner. Access was commonly from the door in the south choir aisle still referred to as the 'parish door'.



The retrochoir when it was used as the parish church, left empty (1896) and with chairs (1926).

Close-up on the Lady Clarke Table against the north wall.



In 1896 a new high altar (? Bodley) of wood with a stone *mensa* was placed in front of the screen replacing the Lady Clarke table that was now in use in the retro-choir.

In 1899 controversial discussions took place about filling the niches of the screen with statues. One member of the vestry protested against converting a Protestant place of worship into 'a Chinese joss-house or a Hindoo temple'.¹²

However, the niches were eventually filled including one of the Protestant martyr John Rogers, probably as a sop to the Vestrymen.

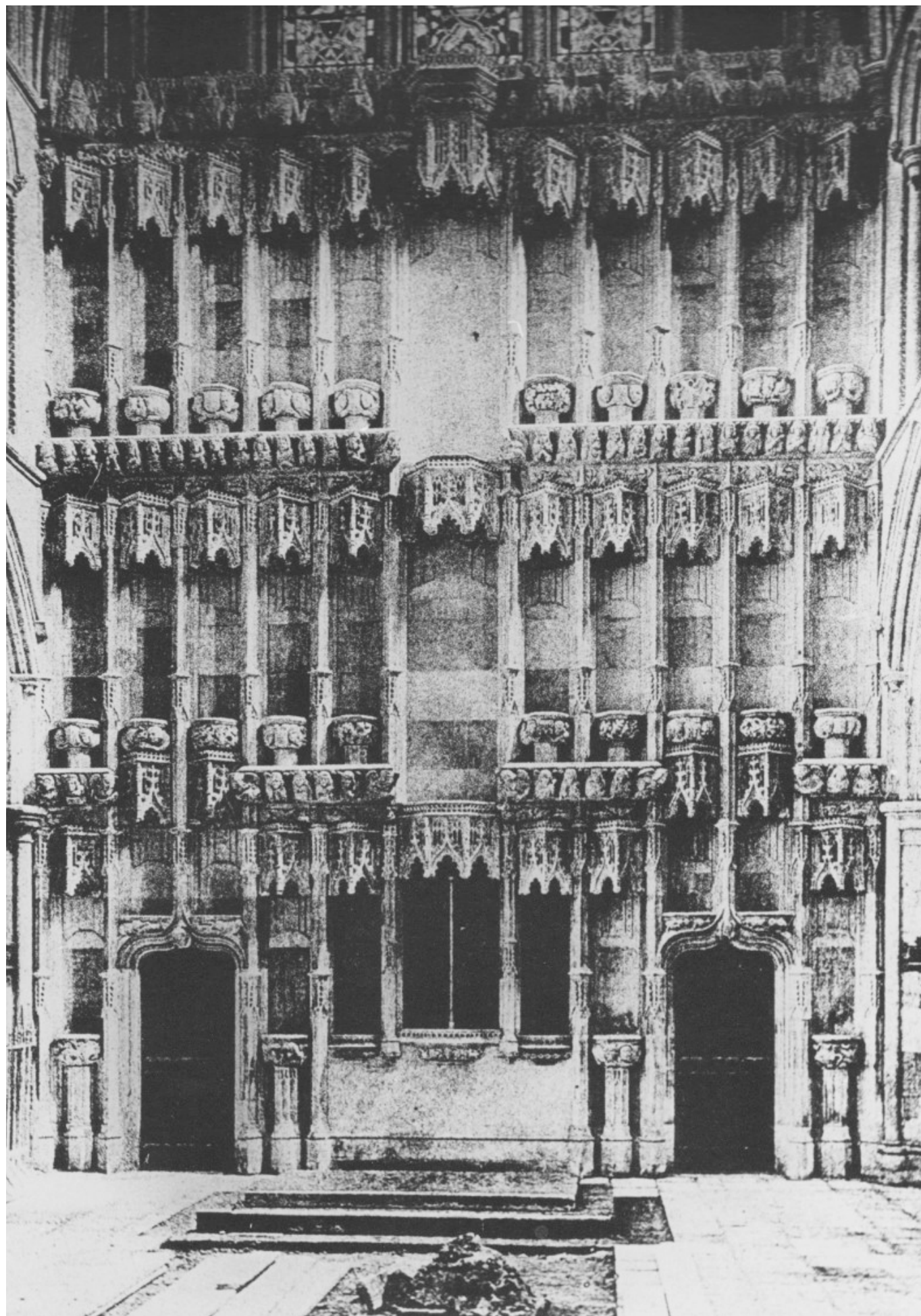
'Canon Thompson received a letter from the Ecclesiastical Discipline Commission on July 7th containing a complaint about the conduct of an early service of Holy Communion. The letter was read to the Chapter and it was resolved it should lie on the table.' (Collegiate Chapter Minutes 19 October 1904)

The complaint in essence was about there being only two people present and unnecessary kneeling. (See Appendix 3)

> The screen with the empty stone niches.

V The new high altar.





Creation of the Harvard Chapel in 1907

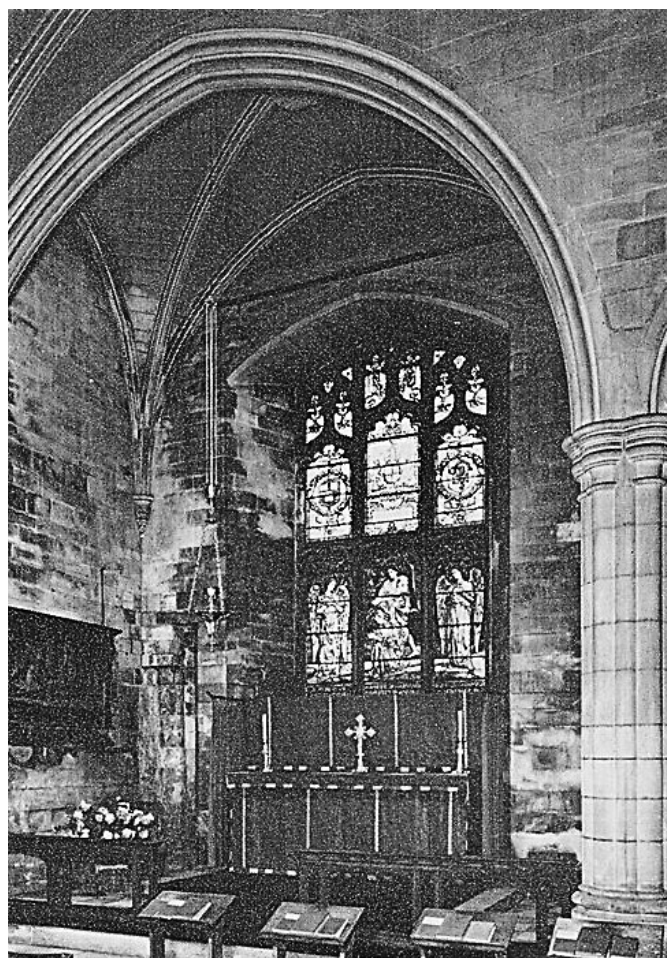
The space having served as a magistrate's court¹³ and a vestry, became a chapel dedicated to St John the Baptist, also called the Harvard Chapel commemorating the baptism of the benefactor of the university bearing his name. Opened in 1907, the chapel created a space for daily offices, celebration of daily communion and private prayer and eventually the reservation of the sacrament.¹⁴ It acquired a window by Antoine La Farge and a traditional 'English' altar with curtains and riddel posts.

It would be subsequently be re-orientated by George Pace in 1974 with a lozenge-shaped altar and incorporating the Pugin tabernacle from St Augustine's, Ramsgate¹⁵ and then re-arranged back less than 25 years later to the original layout using the Lady Clarke altar table. The Pace altar was then used as a credence (serving the nave altar) in the north transept.

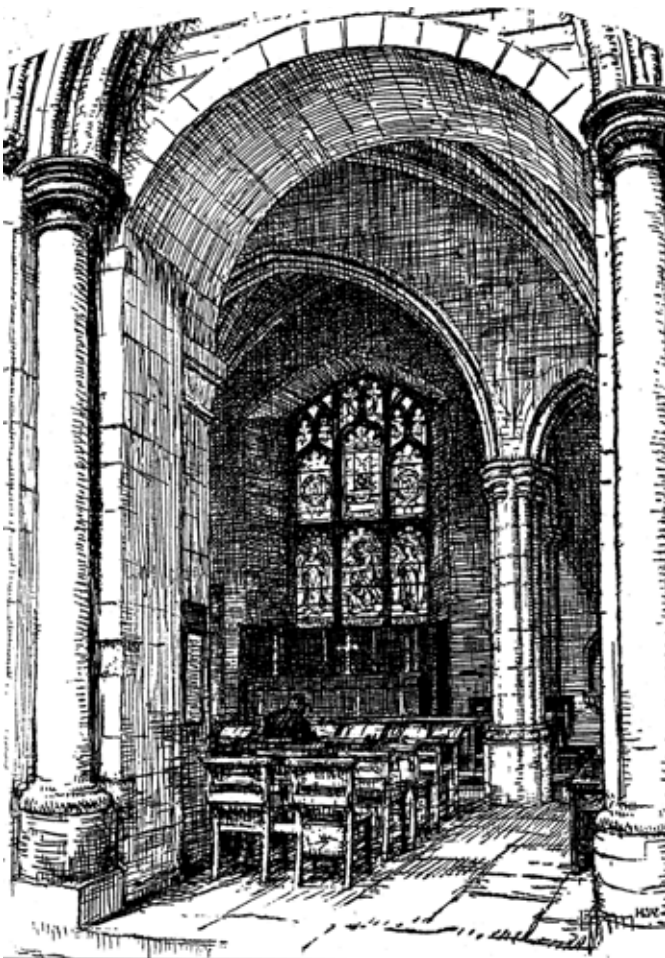
In 1907, with inadequate finances, the newly created choir was at risk¹⁶, an event which would occur regularly over the next eighty years.

On Ascension Day 1911 celebrations of Holy Communion took place at 5, 6, 7 and 8am. 5am for lads who had to be at work at 6; 7.30 Mattins; 9am, attended by St Saviour's Schools; 11am Consecration of Bishop Burge; 5pm Choral Evensong; 8pm Choral Evensong in Lady Chapel, probably for the parish.

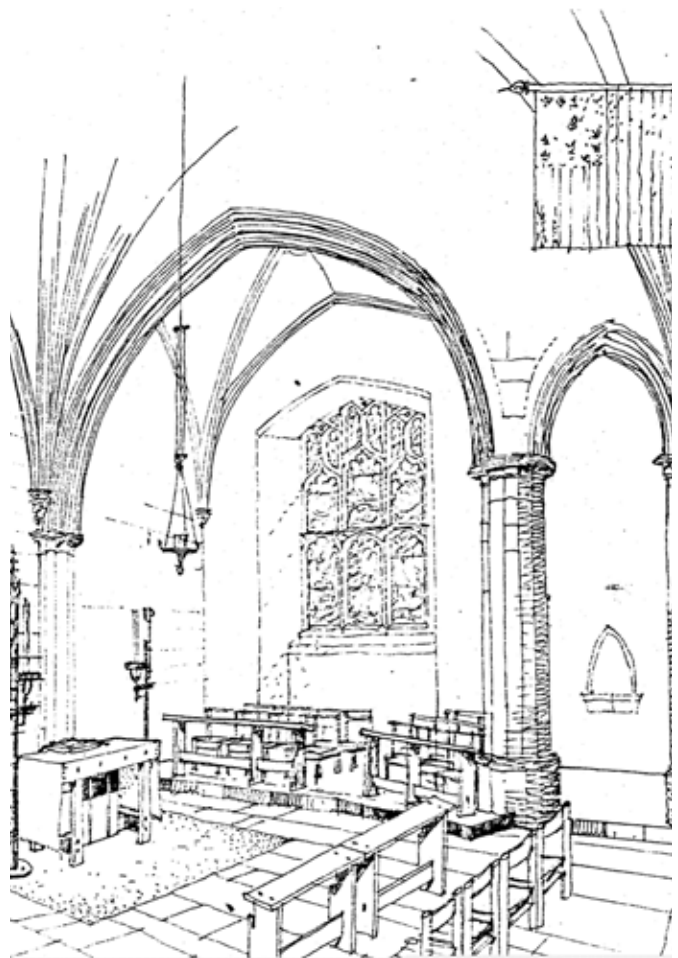
The Harvard Chapel 1926



1950



1974



1930 Creation of additional altars and decoration of the Sanctuary

1930 saw the 25th anniversary of the cathedral. To celebrate the event the retro-choir was furnished with four chapels divided by carved screens designed by Sir Ninian Comper. This established the celebration of daily communion at different altars.

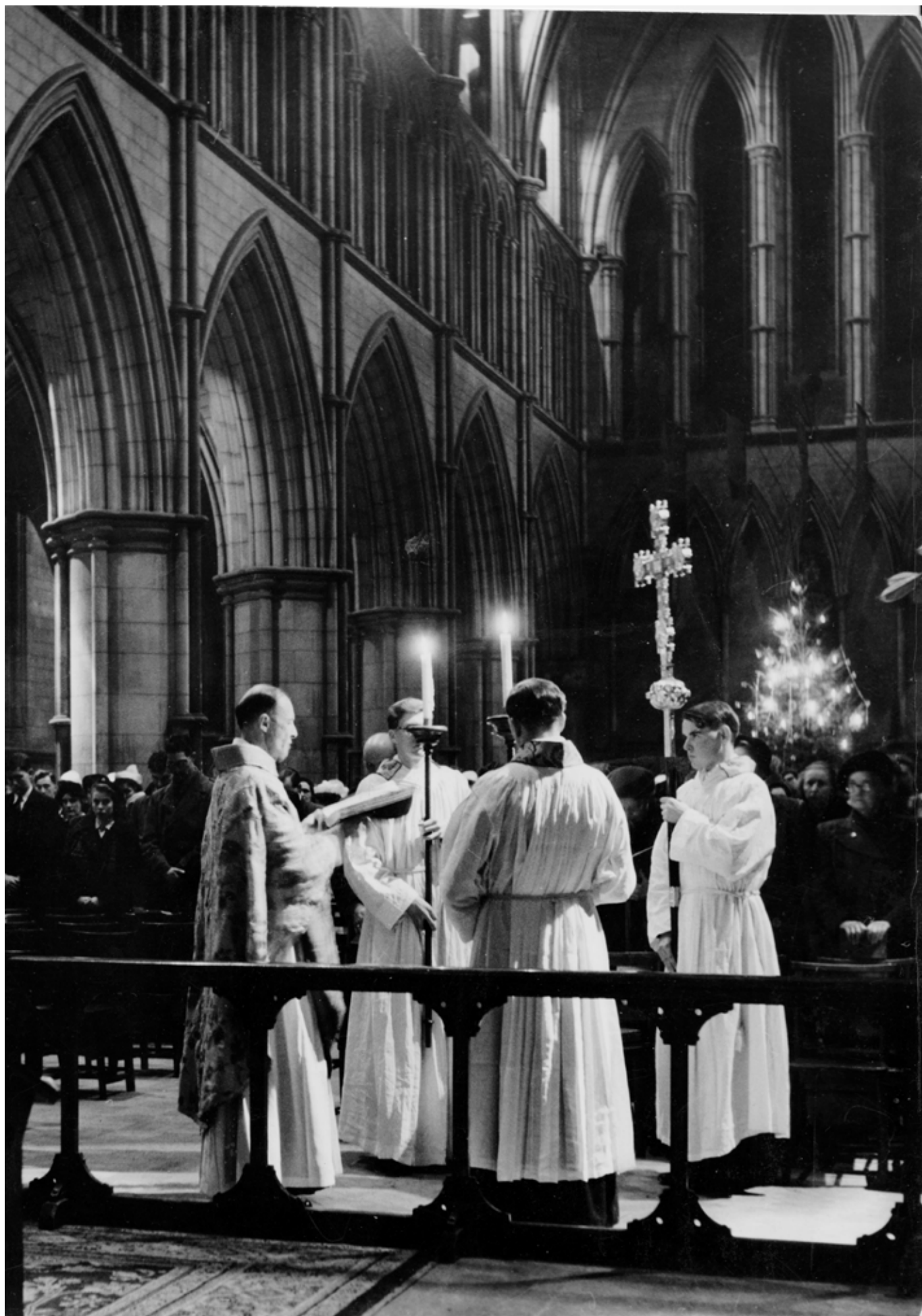
Sir Ninian Comper also gilded the lower half of the Great Screen, replaced the Bodley retable with a gilded panel showing the Doctors of the Church. He also provided 'Comper pink' hangings for the sanctuary pillars and the bishop's throne.¹⁷

In 1945 Comper proposed the formation of a new sanctuary in the crossing which would have an altar standing beneath a ciborium of burnished gold. This would have given the cathedral a liturgical focus consistent with advanced liturgical thinking, but it was too radical for the Provost and Chapter who were content with the earlier arrangements.

- > Comper's re-decoration of the Great Screen and the Sanctuary.
- ✓ The chapels in the retrochoir furnished by Sir Ninian Comper.







< Christmas Eve midnight mass some time between 1949 and 1957. Gospel read at the front of the nave. Celebration was at the crossing using the Clarke table.

Amongst the cathedral archives is a black ring binder with a typescript 'Southwark Customary'. Dating from 1960, it includes a description of all services throughout the year and how they are to be conducted. Mattins was still being sung at 10:15. The Litany was sung in procession in Advent and Lent. The communion was celebrated at the High Altar, usually with one minister but with three on great festivals. Daily communions were celebrated at various altars throughout the week. There are references to a 'nave altar' used for the evening 'Nave Service' and other non-eucharistic services. The Clarke table, however, was used there for Christmas Midnight Mass, Ascension Day, confirmations and ordinations. Both the 1662 and 1928 rites were used.

(1928 Collects, Epistles and Gospels were used throughout Lent.)

The title page is initialled 'JHL' (the Rev JH Lang, Priest Vicar.)¹⁸

‘The Miracle of 6th October’*

On 6th October 1963, Provost Ernest Southcott¹⁹ introduced a regular nave altar²⁰, using a westward facing position²¹ with the Clarke table, and five concelebrants²² with a woman worker and a woman reader from the diocese doing the readings. The offertory procession consisted of representatives from the congregation, diocese and the Anglican Communion.²³ The Peace was given immediately before the communion.

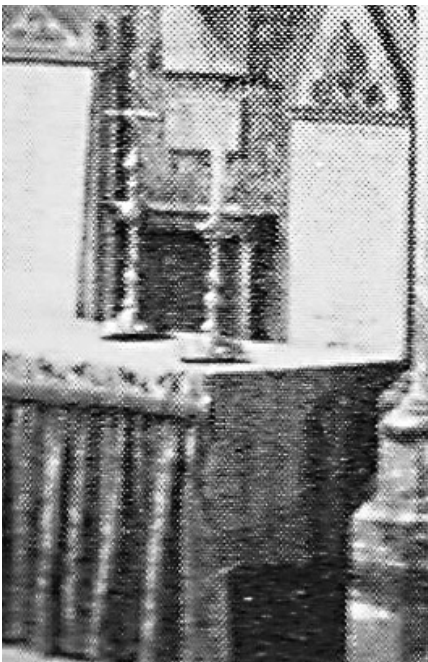
The altar then acquired (under a new Provost?) trimmed down Comper frontals and was used first on the crossing step on an oriental carpet (sold in 2002), then raised on temporary rostra.

In 1969, the Chapter commissioned a report, *Cathedral and Mission*, from the Institute of the Study of Worship and Religious Architecture at Birmingham University seeking advice on re-ordering and future use of the building. It appears that the recommendations were not followed up.²⁴

The portable nave altar was used (though with variations to ceremonial and liturgy with the arrival of Series 2 (1968)²⁵ and Series 3 (1973) forms of worship until the re-ordering of the crossing by Ronald Sims in 1976.

*Southcott's description.

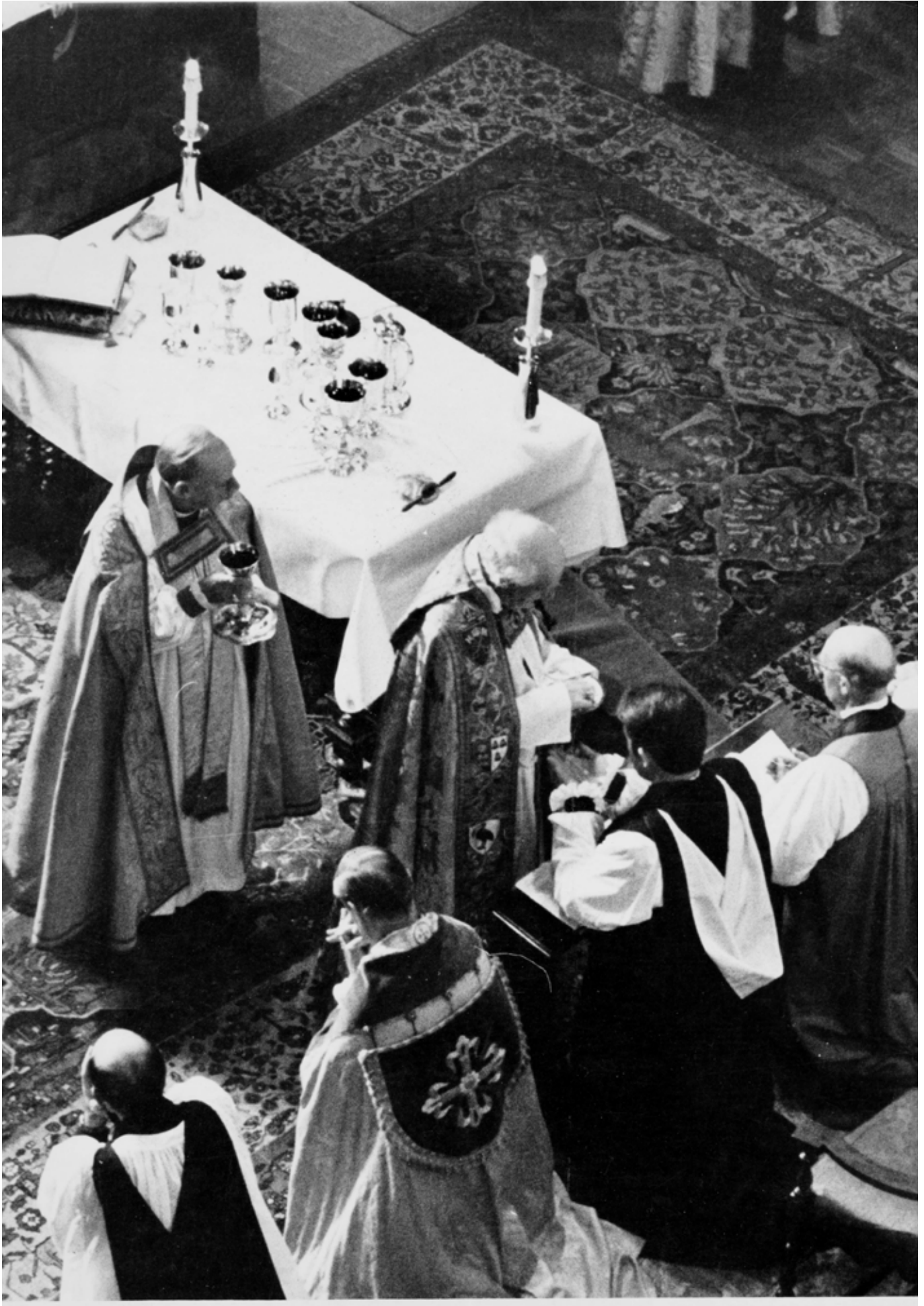
Lady Clarke Table, with pleated frontal in South transept in crossing.



> Consecration of David Sheppard as Bishop of Woolwich, 1969. Clarke table in use in crossing.

V Nave altar with Comper frontal.





The Sims Re-ordering

The ensemble consisted of a generously proportioned nave altar of limed oak with free-standing black wrought iron candlesticks and a wrought iron vexillum fixed to the back of the presidential chair, a set of chairs and stools and two ambos. As a result of the latter, the Gospel was now read from the northern ambo instead of in the midst of the congregation.

The Blomfield pulpit was shorn of its base, back and canopy, lime washed and re-set on a lower stone base.

A crucifix by Fenwick Lawson was set above the pulpit. A portable font with cover was also provided.

A panel from the Blomfield screen displaced by the new steps was incorporated into a gate leading down to the crypt in the south choir aisle.

A carpeted hydraulic platform was also inserted in the crossing. It failed to work satisfactorily either liturgically or mechanically.

The *vexillum* at the back of the presidential chair proved unwieldy and dangerous. It was removed and provided with a freestanding support to stand on the north side (as above) and has since been moved to various places (currently in the Harvard Chapel).

For a brief period during Mervyn Stockwood's long episcopate, concelebration²⁶ was introduced, involving all sanctuary clergy in consecrating the elements. A set of matching chasubles in cream silk with red hoods and various sets of stoles was provided. The platform only comfortably accommodated a single celebrant in its raised position.

In 1980 The Liturgical Commission asked the cathedral try out the new ASB communion service and report back. The use of the new liturgy formed an item in the London Weekend Television's religious magazine programme *Credo*.

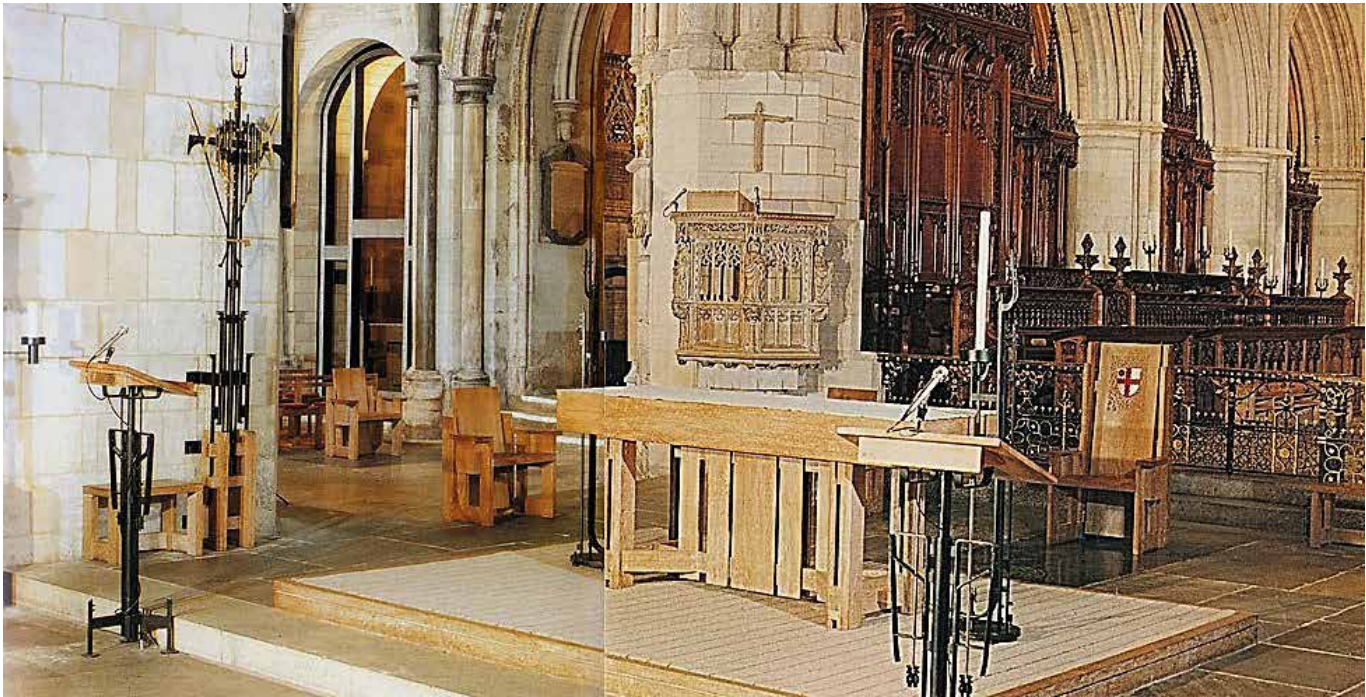
In 1989 the font was moved from the south west corner of the nave to the centre of the westernmost bay of the nave.

The mid 1990s brought a change of liturgical order with three sacred ministers, the weekly use of incense, lay administrators and the return of the Gospel procession to the nave.

As with previous new forms of worship the cathedral enthusiastically took up *Common Worship* on its appearance in 2000.

The Gordon Russell chairs (a design first used in Coventry Cathedral) were replaced by Howe stacking chairs in 2009. Two dozen Russell chairs remain currently in the Choir whilst the remainder can be seen in Norwich Cathedral.

The hydraulic platform continued to be impracticable. In 2008 a raised platform covering the whole crossing was introduced on the grounds of visibility and to reduce the amount of platforming to be erected for concerts. This was in anticipation of a more permanent stone structure. The conversion to a stone dais and steps has yet (2018) to be carried out.



The crossing with the new furnishings introduced by Sims.

Footnotes

¹ Clerk, JW, *The Observances of Barnwell Priory* (Cambridge, ed. 1897). 'Let the Precentor then – who also be conveniently styled the chief of the singers, or the leading singer, or the foremost singer, or the singer who sings remarkably or surpassingly, or better than the rest – comport himself in his office, which is a source of delight and pleasure to God, the angels and mankind, with such regularity, reverence and modesty.'

² Wriothesley, Charles, ed. Hamilton, William Douglas, *A chronicle of England during the reigns of the Tudors, from AD. 1485 to 1559, Vol II.* (Camden Society, 1877).

³ Gale, Samuel, *History of Winchester Cathedral*, p104 (1715). Horne had been a very unpopular Dean of Durham. He died at Winchester Palace in 1580, his bowels being buried at St Saviour's, whilst his body was buried at Winchester.

⁴ Nelson and Ingram who are currently transcribing the token books described this as 'selling' them. Certainly, a standard sum was requested, starting at 2d increasing to 4d by the end of the books. Commentators on similar systems in use in Presbyterian Scotland say the money is 'parish dues'.

⁵ Presumably houselling cloths.

⁶ It has been suggested Wren designed this but it's more likely a copy of a Wren work in a City church, perhaps St Magnus Martyr.

⁷ Dollman, FT, *The Priory Church of St Mary, Southwark* (1881). 'The old font was situated in the south transept near the pillar on which the arms of Cardinal Beaufort are sculptured. It was moved very nearly to its present position [?] and has been replaced by a design by Mr E Habershon at the expense of Charles Harris Esq [a short-lived MP for Southwark - monument in south transept] and was given in 1860.' (Benson, Samuel. *Cathedral Guidebook* 1862.) Habershon's font was moved to the retro-choir for parish use and presumably disposed of when the new font was put in the south west corner of the nave in 1902. Habershon built churches mainly in Sussex but had been involved in the removal of corpses from the nearby Cure's College graveyard.

⁸ *Dublin Review*, vol x, May 1841, pp 301–34

⁹ Talbot was often concerned about the conduct of services. (see Appendix I). He also supported the 'abridged version' of the English Hymnal in 1906 when five of the more controversial hymns were omitted.

¹⁰ Using a faculty for this purpose was illegal and was being used by an illegal body (the 'quasi-capitular' body of the collegiate church). An interesting anticipation of the use of 'cathedral'.

¹¹ A photo exists showing the Clarke table set up against the east wall in the first (i.e. northernmost) bay of the retro-choir. A guidebook of 1926 shows an altar (the Clarke table?) where the present Lady altar (Comper, 1922) stands with a set of rails. In T P Stevens' guidebook (1949) the Lady chapel is described as the 'parish chapel' and the Clarke table is in St Christopher's Chapel. The retro-choir is captioned as the 'chapel of the four altars'!

¹² *Church Times* 24.02.1899.

¹³ The Bell Cathedral guide (1905) mentions the presence of the Royal arms (those of Queen Anne?) and a large pew still there in what was then a vestry.

¹⁴ The sacrament was reserved in the cupboard in which the oils are now kept prior to the arrival of the Pugin tabernacle.

¹⁵ Though the tabernacle appears freestanding at the 1851 Great Exhibition, it was designed to stand on an altar, hence Pace's stone 'shelf'. See: Alexandra Wedgewood: 'Pugin's Tabernacle in Southwark Cathedral'; *True Principles* Vol 2 no3 Summer 2002, Pugin Society. Pugin intended the tabernacle to be part of a shrine to St Barbara at Ramsgate. After his death, Edward Pugin placed it on the high altar thus obscuring the east window at Ramsgate. (Conversation, Ramsgate May 2017).

¹⁶ *'The Cathedral service is musically a very beautiful thing...which has been built up by Dr Madeley-Richardson with great devotion at an extraordinarily low cost. The diocese has to decide within the next few months whether this shall be broken up. Would it ever be restored?'* Bishop Talbot: letter May 10th 1907. Madeley Richardson left in 1908 for America.

¹⁷ The *Church Times* reported in typical fashion on the 25th anniversary service as a 'High Mass' – 'the bishop of Southwark the celebrant in cope and mitre. The deacon was the Rector Canon Haldane, both deacon and sub-deacon wore appropriate vestments'. The two suffragans wore copes and mitres, three canons were in copes and the servers apparelled albs.

¹⁸ John Lang went on to be Head of Religious Broadcasting at the BBC and then Dean of Lichfield. The 'Customary' includes helpful instructions for organising services for diocesan organisations and schools, the ordination, other outside bodies including the Gregorian Association, and a Shakespeare commemoration. Noted under the Elizabeth Newcomen school service: 'The music is directed by the Music Mistress of the School. Attempts to have a solo should be strongly resisted.' For Christmas it was noted 'the Sacrist should see that the bishop's throne is not immediately under the main chandelier.'(!)

¹⁹ Ernest Southcott (Provost of Southwark 1961-70) pioneered house churches in Leeds and was a leading member of the Parish and People movement – see: Southcott, Ernest, *The Parish Comes Alive/ Receive This Child* (Mowbray, 1956/1951).

²⁰ Southcott, Ernest, *A Cathedral Eucharist*, Prism Pamphlet 13 (Prism Publications, 1964).

²¹ Probably the first westward facing celebration in an English cathedral.

²² What form did this take?

²³ 'The offertory procession consisted of two people from the cathedral congregation, two people from the parish of the diocese being prayed for and two from the Anglican diocese of the Anglican Communion being remembered that day. One of my jobs was to arrange this well in advance; it wasn't always easy to ensure that we found someone from a diocese like Wangaratta, but we usually managed. On many occasions we had staff from an Embassy, who were usually entertained to lunch by the Provost afterwards.' Alan Griggs, Succentor (1963–66). Parish representatives continued to take part into the early 1970s.

²⁴ The Institute was established by John G Davies in 1962. 'One of the implications which must be faced sooner or later, is whether the present cathedral building, with all its traditions and associations, really has a future at all.' Report p117.

²⁵ Series 2 was introduced on March 10th 1968. See Southcott's introductory sermon (Appendix 3)

²⁶ Stockwood, Mervyn, *Guidelines for Concelebration* (revised) (undated). See Appendix 2. (Concelebration was re-introduced in the RC church by Vatican Council II in 1967).

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Appendices

Appendix I

'The high measure of dignity and beauty reached by the services of S. Saviour's were a constant joy to the Bishop, but he was ever watchful lest the needs of the ordinary worshipper – always his especial concern – should be overlooked by the musical experts.

So, he wrote to the Precentor (October 30th, 1905):

I dislike criticizing where work is so excellent and its spirit so devoted, as is the case with our music. But the principle that 'to him that hath shall be more given' surely holds good in the sense that criticism is more worthwhile and should be more acceptable because what is criticised is so good. Our Consecration Service was noble: that goes without saying of what you arrange and Richardson [the organist] adorns and executes. But there were one or two things.

1) It was badly too long. It was as long as Westminster Abbey on the 18th, when there were four bishops, a longer sermon and a mass of communicants. This means musical length. It took nearly three hours!

2) An instance was the Anthem. I make my bow to the person who chose Handel. But the last chorus would have sufficed.

3) It is a pity which has recurred several times that a well-known hymn with an unknown tune should be given to a deeply stirred congregation which has had no other opportunity of telling out with voice what was in its heart. This is a real fault.

4) I was very grateful for the softness of the music during the Administration, but wasn't it too elaborate? A solo there is surely out of place. I am certain we are too long. We ought not to handicap ourselves by this fault.'

Gwendolen Stephenson, Edward Stuart Talbot (1936)

Appendix 2

*St. Saviour's - Southwark.
Date of Visit - 9th May, 1914.*

When I arrived at St. Saviour's, at about two minutes past 7.30 a.m., I found two clergymen reading Matins to an empty church, and by the time they had finished two persons besides myself were present in the nave. I saw the clergyman who took the principal part in the service deliberately cross himself at the conclusion of the Apostles' Creed. The Communion service was performed in a large chapel at the back of the high altar. Two candles were lighted, and the back of the altar was further adorned with a cross and two vases of white flowers. On the credence table stood two cruets, one containing wine and the other water. The celebrant entered accompanied by the clergyman who had crossed himself. The celebrant wore a black cassock, a surplice of extraordinary cut—in fact the shape of the shawl pattern chasuble, but on a large scale—and a black stole. While the celebrant stood facing the altar at the bottom of the steps and going through something which resembled the Confiteor, his assistant mixed the chalice at the credence table. (This of course would not constitute ceremonial mixing.) The words of the Prayer Book Service were used throughout without undue pauses. In the Nicene Creed the celebrant dropped his head and his voice at the Incarnatus, and at its close the second clergyman as before crossed himself. Some more wine appeared to be added to the chalice at the Offertory. Before the Prayer for the Church Militant special intercession was asked for various objects. The words of consecration were audible, and there was neither genuflection nor visible elevation on the part of the celebrant, but the eastward position maintained by the celebrant entirely hid the manual acts. Directly the bread was consecrated the assistant clergyman, who was kneeling, placed his forehead on the floor and remained in that position until he was communicated. At the close of the Prayer of Consecration the celebrant knelt down in front of the consecrated elements. He also knelt down twice during his own Communion. I noticed, too, that he carefully kept his thumbs and first fingers joined after the Consecration. When both clergymen had communicated the service was concluded in the usual way. Then came the ceremonial rinsing, in peculiar form. I was the only person present at the service. The interior of the church is not particularly noticeable. The High Altar has two candles, a cross and two vases of flowers, and in connection with it two gorgeous banners. Contrary to the usual custom in Cathedrals, a very elaborate processional cross (practically, a crucifix, as where the figure of Christ usually is there appeared to be a lamb) was carried in the procession at choral evensong on Saturday, May 7th.

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and July 18.02

THE ROYAL COMMISSION ON
ECCLESIASTICAL DISCIPLINE,
CHURCH HOUSE,
DEAN'S YARD,
WESTMINSTER, S.W.
July 7th., 1904.

Dear Sir,

I am directed by the Commissioners to forward you then enclosed copy of evidence that has been given before them of a service held in your church on May 9th 1904, and to invite any observation you may desire to offer with regard to the accuracy or otherwise of the facts stated in that evidence.

The Commissioners would be prepared to consider whether they could receive oral evidence if for any reason given, you preferred to make a statement in that form.

I am to add, that the Commissioners are in no way responsible for the form in which the enclosed evidence was given, or the particular expressions used by the Witnesses.

I remain,

Yours faithfully,

P. P. Cunliffe

Secretary.

The Rev. W. Thompson,
Collegiate Church,
Cathedral Street,
Southwark.

Appendix 3

Text of a sermon preached by Provost Ernest Southcott on Sunday, January 21st, 1968. That was the Third Sunday after the Epiphany and the sermon was all about the introduction of 'Series 2'.

The Centurion in the Gospel says, "for I am a man under authority, I say go.. do this". He recognised Jesus' authority as much greater than his own. A former Bishop of Bradford came to a Youth Conference I was leading. He stayed for five minutes. He was asked to say the usual few words. "There are two words that Jesus uses a great deal, one is COME and the other is GO. It is no use COMING unless you GO, and it is no use GOING unless you COME." and then he blew!

Coming and going – this is the rhythm of the Christian life. COME in worship – COME in prayer – COME in silence – COME in Bible-reading – COME in retreat!

GO in work – GO in service – GO in leisure – GO in politics – GO – GO; and in the GOING be driven out into this glorious world and in mission and obedience.

For eighteen years in Halton, Leeds we struggled to discover what a Parish is for. For six years in Southwark we have struggled to discover what a cathedral is for. In Halton one of the things we discovered was the need for a rallying point for worship and mission. This rallying point, both in the Parish Church and in the House Church was the bit of bread, which is Holy Communion. In Southwark one of the things we are discovering is the need for a rallying point for worship and mission. This rallying point in the cathedral and the Diocese is the bit of bread, which is Holy Communion.

Series II Holy Communion Service will be introduced at 11 a.m. on Sunday, March 10th, with rehearsals at twenty to eleven on the previous two Sundays. Series II Communion Service is an attempt by the Church of England to strengthen this rallying point for worship and mission. To help to give it meaning and reality.

The Bishop last week quite rightly encouraged us to support the "Back Britain" Campaign. This does not mean 'my country right or wrong', nevertheless "Thou shalt love thy country as thyself". We cannot contract out of it. The Provost this week encourages you to support the Church of God, and the fragmentation of this Church that you belong to, the Church of England. This does not mean 'my Church right or wrong'. It certainly does not mean this in the week of Prayer for Christian Unity, when we acknowledge "God help England, and God help the world" if the only expression of Christianity was Anglican! And there is no one in Christ we haven't something to learn from. Nevertheless, "Thou shalt love thy Church as thyself". We cannot contract out of it. Series II is not a perfect liturgy any more than the C of E is a perfect Church – any more than this congregation is made up of perfect people.

Series II is an attempt to proclaim the Gospel of worship. It is an attempt to hold up Christ before the congregation in Word, in sacrament, in mission, and to do this together – corporately. Series II seeks to stress our need to COME and GO; to stress our need to learn to worship here; and to stress our need to learn to obey out there. So all of Series II is a sharing. It says we are only really significant as we share our lives with others.

In Liturgy God conducts a rehearsal with us. This service is the rehearsal. The real thing is out there. The real thing is eventually up there, but here and now it is out there. The rehearsal in Series II is divided into 38 sections. Only

three or five of these are by Priest or priests alone. 18 sections can be said by Priest and Congregation together. 7 sections can be said individually by Priest or Layman. The balance of 8 are either optional extras or directive rubrics.

The older liturgies tended to be Priest-dominated. Series II is a serious exploration into corporate worship. We may not like it, but Series II is seeking to get us involved with each other. It shouts for a central altar. It shouts for a gathering round the table. We are to learn to face up to each other: to learn to close our eyes because we cannot stand facing up to each other a moment longer on our own. Thank God he is with us. The Bible helps us to look up – "Look up for your redemption draweth nigh" and "the heavenly Jerusalem coming down out of heaven". This facing up to each other, and looking up to God would really be easier without chairs or pews. We could stand shoulder to shoulder like our Orthodox brethren. This is why, if this central altar-table is more and more to become the focal point in our cathedral, we must make it more obvious, raising it with a free-standing altar, lights, etc.

This worship together would be easier if we had more silence like the Quakers; more free prayer like the Free Churches. Canon Couratin, one of the Bishop's examining chaplains is one of the architects of Series II. He wanted the confession (if included at all), the intercession and thanksgiving to be left with just dots for silence or spontaneous utterance from the congregation. What we have in Series II is a compromise. It is hoped that we will deal mainly with Confession before we get there. It is hoped that the intercession will bring together real silence and relevant intercession. It is hoped that the whole service will be dominated with thanksgiving. It is Eucharist and the THANKS time in the Eucharist is called THE THANKSGIVING, and includes "Let's give thanks! Let's Eucharist!" It includes the Sanctus – 'Heaven and earth are full of thy glory'. It includes taking bread and taking the cup and giving thanks to God.

Giving thanks for the Creator and the created universe.

Giving thanks for the Redeemer and the redeemed community.

Giving thanks for the Sanctifier and the wing beat of the Spirit.

We mainly stand rather than kneel in Series II, for normally the Church gives thanks standing shoulder to shoulder. Please note that there is not one directive to kneel in the whole of this service! So when we come to discuss the question of new chairs, we shall have to decide whether we are to kneel and sit and stand, or only sit and stand. For instance, we can seat 250 more people if we do not kneel! On March 10th we are compromising on this. There will be more standing, but there will still be kneeling, or a choice. We cannot escape the fact that this is primarily an Alleluia service, a thanksgiving for the mighty acts of God.

The reading and the preaching of the Word is primarily Good News; when we come to say "I can't go on believing that this is God's world on my own". "I can't go on believing in my neighbour on my own". "I can't go on believing in myself on my own".

In this service, Christ says, "This is my body". "You are my body". Through the broken bread and the shared cup Christ says, "You are not on your own", and therefore we go out from this breaking and from this sharing in hope.

Yesterday we did Series II at the Readers' Service. This was certainly one of the ways the Liturgical Commission wished it to be used. Yet there was nothing particular for the Choir to do. Series II could eliminate the special place of the choir. On March 10th we shall compromise. The Kyries will be sung as now. The Benedictus will be sung as now. After the great Thanksgiving we shall kneel

and the Choir will sing the Benedictus, and we shall be silent together. Then the Breaking of Bread with Versicle and Response followed by the Lord's Prayer with our grammar right, "Our Father WHO art in heaven". At the beginning of the Administration the Choir will sing the Agnus Dei as now. The Administration will involve the administrator and the communicant together in a Versicle and Response – 'The Body of Christ' : 'Amen'. 'The Blood of Christ' : 'Amen', each communicant saying 'Amen' twice. Amen alleluia!

The receiving of communion gives its own absolution: we have touched the coal from off the altar and our iniquity is done away. The communion is its own blessing. It is superfluous to add the blessing to blessing. On March 10th we shall compromise. The absolution will be given; the blessing will not.

After receiving the communion we ought to get up from our knees and go straight out; go out in a rush. On March 10th we shall compromise – a short prayer of "Going-out" said together and then

V. The Lord be with you. R. And with thy spirit.

V. Go forth in peace. R. Thanks be to God.

Go out for what? Go out for mission: mission begins inside each one of us. Mission begins inside this Service. Mission is how we look at people.

We have learned – if we have learned anything from Sunday Nights in Southwark – we have learned something to do with helping people to see that the Church must be open-ended. That it is not contradictory to break bread in the cathedral in the morning, and to drink coffee in the cathedral in the evening; to share in the breaking of the Word in the morning and to struggle with its meaning in the evening. On March 10th we shall introduce Series II. We shall wait and see whether we ought to have the coffee hour brought over from the Chapter House to the cathedral. I shall be writing about March 10th and Series in my Provost's Letter. In the meantime, let us pray that we may co-operate with what the C of E is asking us to explore. We are seeking to stir something of the world into worship; something of worship into the world.

Last week we learned to listen to our Moslem and Jewish brother. Tonight we shall learn to listen to our Marxist brother. This Thursday at St George's Cathedral we shall be listening to our Roman Catholic brother. What a lot we have to learn about recognising the authority of Christ wherever God speaks; to learn what it means to hear Christ in today's world say COME – GO – DO this.

Appendix 4

Guidelines for Con-Celebration (Revised)

Historical Note

The President of the Eucharist is the Bishop, who also appoints deputies (Priests) to preside when he cannot be present. It was the custom of the Early Church, when they met together to break Bread, for the Bishop to preside and to be joined in con-celebration by those whom he had ordained for this function. Also when the Bishop was not present, but more than one priest was available, the priests would con-celebrate so that they could be seen to fulfill (sic) the function to which God and the Church had called them.

Present Practice

At the Eucharist, every Christian concelebrates with the President, but not every Christian is able to be a co-President because only an ordained priest is able to do that. When the Bishop is present as Chief Pastor, it is often fitting for his priests to be seen to join with him in fulfilling their Eucharistic function within the congregation. The following are points which should be noted in a Concelebration:

1. The concelebrants should be similarly vested, though the president may wear something additional to the other concelebrants. e.g. in a church which it is customary to wear Eucharistic vestments, there may be insufficient chasubles for all the concelebrants. If so, the president alone will wear a chasuble and the others copes, or albs, or surplices with stole, or with scarf and hood.
2. The concelebrating priests may read the Epistle, Gospel or Intercessions, but the President always says the Collect, Absolution, Peace and Blessing.
3. The concelebrants participate in the four-fold Eucharistic action.
 - (i) They should join the President at the Offertory and stand on either side ready for the Thanksgiving.
 - (ii) The President is saying the Prayer of Thanksgiving on behalf of the Concelebrants, so they do not respond to 'The Lord is here', 'Lift up your hearts', etc. After the Sanctus the Concelebrants each extend their right hand, and say the prayer with the President. They withdraw their hands after the words of Institution but continue to say the prayer to the end.
 - (iii) The President breaks the Bread on their behalf and they should communicate themselves, unless the Bishop is present, in which case he may communicate them.
 - (iv) Concelebrants should always administer Communion if possible, in order to join fully in the four-fold action of the Eucharist.
4. Concelebrants should not act as servers, unless it is unavoidable, though they may help with the ablutions. If there are genuflections, the President alone should genuflect, and the Concelebrants bow.
5. In some churches, it is customary for the representatives of the laity to stand in the sanctuary, alongside the priests, from the Offertory to the end of the Thanksgiving. It is a practice not to be encouraged.

+ MERVYN STOCKWOOD

