

A GUIDE TO

Corpus Christi Church

BRIXTON HILL



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CONTENTS

6 **A Guide to Corpus Christi Church Brixton Hill**

10 **Plan of the Proposed Church 1886**

11 **The Place of Corpus Christi in the History of English Architecture by Alun Jones**

14 **Tour of the Church Map**

15 **A Clockwise Tour Around the Church Interior**

22 **Parish Priests of Corpus Christi**
Acknowledgements
Bibliography

A GUIDE TO CORPUS CHRISTI CHURCH BRIXTON HILL

CONCEPTION

On the fourteenth of July 1886, at four o' clock in the afternoon, Dr Butt, Bishop of Southwark, laid the foundation stone of Corpus Christi church. For Father Hendrik Van Doorne, the Belgian priest in charge of the Brixton Mission, it was the end of the beginning.

His campaign to get a church in the Gothic style built on what in those days was called Brixton Rise had begun a year after his appointment in October 1880 as priest to the seventy-five Roman Catholics in the neighbourhood. Up until then, to hear Mass, Brixton's Catholics had either to go to the church of the Sacred Heart in Camberwell, or to Our Lady of Victories in Clapham.

Fr Van Doorne had spent the early months of 1881 scouting for a home for the Mission – it wouldn't be called a parish until 1924. In March a suitable site was found: No 4 Gwydyr Houses on the west side of Brixton Road between Lambert and Hayter Roads. Fr Van Doorne bought it at auction with his own money: £2,610. The property was renamed Corpus Christi House and one of the rooms became a chapel. Mass was said there for the first time on Friday June 3rd, but it was only ever a temporary solution. Fr Van Doorne's flock was growing rapidly and numbered five hundred by November 1881 when fund-raising to build a church began.



St Joseph's Chapel

A committee of men was given the task of asking for money once a month. When they got nowhere, Fr Van Doorne handed the job over to the women in his congregation. The building fund also received the profits from entertainments and concerts; the women again being responsible, Fr Van Doorne acknowledged, for nine-tenths of the work.

In 1883 the fund was boosted by a donation of £50 from Bishop Coffin, the new bishop of Southwark, though he warned Fr Van Doorne that when the time came to discuss the design, "you will insist on building a Gothic church, and I will prevent you." Two years later Bishop Coffin died, and Fr Van Doorne escaped having to fight him.

Fr Van Doorne had imagined that the new church would be built on the land behind Corpus Christi house until John Francis Bentley, an architect living in Clapham, recommended the purchase of Bethel House, which stood facing Brixton Rise between Trent Road and Horsford Road. Its gardens front and back, Bentley argued, would offer a less restricted site for the church Fr Van Doorne had in mind.

Bethel House had been owned by Thomas Bailey, the founder of the Trinity Homes almshouses in Acre Lane. It was the railings of Bethel House, still standing at the front of the church, which the parish restored in 2010.

The owner of Bethel House sold it for £3,550 or just under £344,000 in today's money. Bishop Coffin's successor, Bishop Butt, gave the go ahead to the purchase with the proviso that the diocese should own the property. The project now began to pick up speed. Dr Butt had no objection to the Gothic style and by April 1886 Bentley had drawings ready.



The High Altar

His ground plan was for a large church in the Early Decorated style consisting of nave, chancel, north and south aisles, transepts, three side chapels and a tower – how an English parish church might have looked in the early fourteenth century.

At the south-east corner there were to be two sacristies with an organ loft above, and at the south-west corner a presbytery, which Bentley's daughter in the biography she wrote of her father described as `a delightful four storied dwelling with gabled roofs and stone window tracery.' The main feature of the north-west corner of the church was to have been a square tower, 127 ft high, capped with a spire, making the full height, inclusive of the cross at the top, 190 ft.
The entrance to the church was to be on the north side, off Horsford Road, through an archway in the tower beneath a sculpture of a Jesse Tree – a depiction of Christ's ancestors in the form of a tree growing from the side of Jesse of Bethlehem, father of King David.

Bentley planned all this out, but the money raised only allowed for the chancel, the north and south chapels, the two sacristies and the organ loft to be built in the first instance.

The High Altar windows



Looking north



Rose window in the north transept



None of Bentley's original drawings that remain provide us with a true picture of its projected majesty. What we do know is that the church would have been one and a half times longer than the existing building. If the church had been completed to Bentley's plan, it would have extended as far as the gate on the north side of the Infants playground of Corpus Christi school. The scale of his ambition is almost certainly the source of the persistent myth that Corpus Christi was intended to be a cathedral.

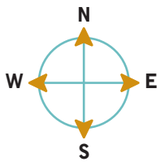
In April 1886 a contract was signed with the building firm E Lawrence and Sons of City Road. After the builders had been at work for several months, Fr Van Doorne wrote to the Bishop requesting the builders be allowed to go on to construct one of the transepts on the not unreasonable grounds that as they had all their equipment on site it would be cheaper in the long run. His plea was rejected. The Diocese wasn't prepared to incur a debt. Instead it set a date for the solemn opening of phase one of the church: June 12 1887, in the midst of the celebrations for Queen Victoria's Golden Jubilee.



The south aspect of Corpus Christi Church

PLAN OF THE PROPOSED CHURCH 1886





THE PLACE OF CORPUS CHRISTI IN THE HISTORY OF ENGLISH ARCHITECTURE

by Alun Jones

The history of architecture in post reformation England is an intriguing world of stylistic reinvention, and Corpus Christi forms an important part of this story.

Inigo Jones, architect to the Stuart Court, was the first to confront the issue of what an 'Anglican' architecture could look like. He misjudged the mood of the nation, and his classical style portico, at St Paul's Cathedral, was torn down by the Puritans for being too 'Catholic'; and his patron, Charles I, lost his head.

Jones' successors, Wren, and more importantly Hawksmoor, combined elements of architectural style from different ages and places, Egyptian, Persian, Greek, and ancient Roman, in their search for a style that had its roots in a time before the Catholic Church. The success of this 'Anglican' style was that it did not look like Italian architecture, and could therefore not be confused with Catholicism.

The next turn in the story follows Catholic Emancipation in 1829, when a new wave of Catholic church building began, and the question of what style Catholic churches should adopt came to the forefront of artistic debate. Following Pugin, one of the architects for the Houses of Parliament, and the philosophical ideas put forward by Cardinal Newman and the Oxford Movement, Gothic was appropriated.

Bentley's genius was to take the form and proportion of Gothic architecture and to fuse with it the ornamental character of Byzantium – the first Christian empire. This made a clear statement that his churches were not Anglican, nor were they pre-reformation Gothic churches now in the hands of the Anglicans, but they pointed back to the genesis of the Christian Church. However, this stylistic fusion was slow to evolve and Bentley's early church architecture is more straight-forwardly Gothic. Corpus Christi is an important building as it represents the shift in Bentley's work towards the Byzantine style, which then flourishes at Westminster Cathedral, his masterpiece, and one of this country's finest buildings.



Turret

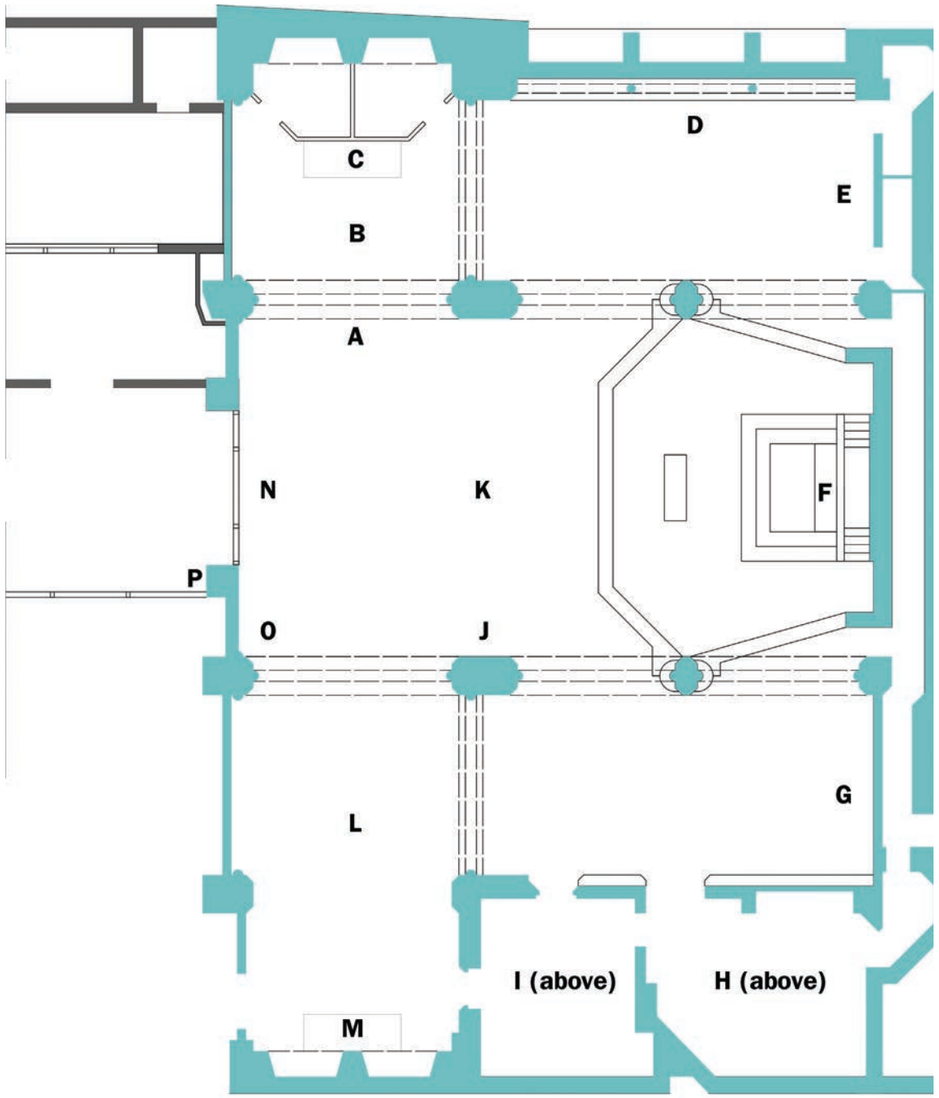
The exterior of Corpus Christi cleverly melds the Gothic and the Byzantine. The verticality of the Gothic proportions, married to the red brick and white stone striped façades, is suggestive of Constantinople or Venice, and creates a deeply powerful impression. It is a building that does not immediately speak of England, but resonates with a familiarity that we recognise.

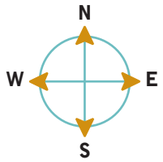
Despite appearing symmetrical, the building is not; shifts in the plan are made to accommodate the complexities of the site and the ancillary uses that the building needed to contain. These are complimented by subtle adjustments to the section that allow Bentley to maintain the overall harmony of the composition whilst accommodating the contingent.

We lament the incompletion of what would have been a truly spectacular building, but we can be grateful for what we have, and in Corpus Christi we have a magnificent building that stands at a pivotal place in the career of one of Britain's best architects.

Left Exterior South Transept

TOUR OF THE CHURCH MAP





A CLOCKWISE TOUR AROUND THE CHURCH INTERIOR



A The baptismal font



B The north transept



C St Joseph's Altar

A. THE BAPTISMAL FONT

John Conway and his family gave this to the parish in December 1888. John Conway was one of the original members of the Brixton Mission. It is an exact replica in dark marble of an early Gothic font that Fr Van Doorne had admired in a church in Belgium. It is not where Bentley intended it to be. On the plan he placed it more or less opposite the main door to the church, or about where today children enter the Infants playground from Trent Road.

B. THE NORTH TRANSEPT

As soon as Corpus Christi had been officially opened, fund-raising began to add transepts north and south. Fr Van Doorne retired from the parish on the grounds of ill health in 1900, and Bentley died two years later, but in 1904 the transepts were in place. They were built to Bentley's original designs, though the rose windows are rather smaller than in his drawings.

Bentley disliked the way, in churches that follow the shape of a cross, the transepts can draw attention away from the altar; which is why at Corpus Christi the arches of the chancel continue across the openings to the transepts. The stained glass in the windows is by Osmond Bentley, John Francis Bentley's son. The children of John Peter and Annie Conway donated it in memory of their parents. The left-hand side shows St Peter receiving from our Lord the keys to the Kingdom of Heaven beneath a panel depicting St Peter holding the keys. The right-hand side depicts Mary at the knee of her mother St Anne, who has a book open on her lap. St Anne appears again, above this scene.

C. ST JOSEPH'S ALTAR

This came from Fr Van Doorne's native Belgium but, like the baptismal font, it is not in its original position. When the building was opened in June 1887 the altar stood in the Chapel of St Joseph or, in today's terms, beneath the plain window to the right of the high altar.
St Joseph's altar is of carved wood, richly painted, and consists of five canopied niches. In the middle is a statue of St Joseph with the Holy Child. The figures in the flanking niches are St Peter, St Clare of Assisi, St Lucy, the patron saint of eye complaints, who is often shown holding a pair of eyes in a dish, and St Edward the Confessor.

The confessional behind the altar was added long after the transept was completed.

D. THE STAINED GLASS IN THE NORTH WALL

The next three windows and the large window in the east wall once formed part of a Lady Chapel. All the glass was designed by J F Bentley and is held to be amongst his best work. The three windows in the north wall have three divisions, or lights, each and are traceried: they end in intricately patterned stonework. The first two show in their upper halves incidents in the life of the Blessed Virgin, while in the lower halves are women from the Old Testament who prefigure Mary: Eve, Sarah, Rachel, Miriam, Deborah, and Ruth. The Conways, and Catherine Reddin, who are commemorated in the inscription underneath, donated the glass in 1892 and 1893.

Until the Second World War the sequence continued across the third window with the figures of Esther, Judith and Abishag beneath further scenes from the life of Mary – the gift of a Miss King; but the glass was destroyed by the blast from an enemy bomb in the Second World War, leaving only fragmentary blue circles of glass in the tracery.

E. THE WINDOW TO THE LEFT OF THE ALTAR

The east window is divided into five vertical sections, ending in richly patterned tracery. The bomb that destroyed the side windows of the Lady Chapel also destroyed the stained glass in this window.

In the centre of the middle light our Lady once sat, crowned and holding the Holy Child, who stood on her knee facing the spectator. Two angels supported an embroidered canopy behind her head. Above in a smaller panel our Lord was shown crowning His Mother and attended by choirs of angels. In the lower portion of this light, standing beneath a triple-arched canopy, used to be Aaron with his miraculous rod. Similar figures from the Old Testament, carrying symbols of the Blessed Virgin, also under canopies, occupied the lower parts of the side lights: Jacob with his ladder, Moses with the burning bush at his feet, Joshua with sword and fleece, and David with his harp.

The upper halves of these windows contained small scenes of our Lord found in the Temple by His parents, the Marriage Feast at Cana, the Burial of Christ, and the Day of Pentecost. Only the tracery glass survives: M for Mary in blue and the monogram IHS in red.

F. THE HIGH ALTAR AND WINDOWS ABOVE
by Alun Jones

The interior of the building is stylistically quiet after the exuberance of the exterior, the exception being the east wall and High Altar.

The High Altar is the only example in Corpus Christi of Bentley's skill as a designer of church furnishings. He used grey Hopton Wood limestone from Derbyshire, rich in fossils, for the altar steps. The altar is a fine composition of mostly Italian marble. The front is composed of a large piece of pale yellow Siena marble with an inlaid lozenge of grey cipollino marble from Italy. The altar top is a particularly fine slab of blood-red porphyry. Above the altar is the Reredos, with a beautiful triptych made in opus sectile – a technique not unlike mosaic but using irregularly shaped materials – and executed in a style after the Renaissance master Piero della Francesca, depicting Christ's baptism, passion and resurrection.

The circular tabernacle is bronze gilt, and, until it was stolen some years ago, was topped off by a Pelican in Her Piety. The four corners of the door are embellished with cameos and the centre panel shows a figure of Our Lord displaying His five wounds.

The altar rails were designed after Bentley's death in 1902, either by his son Osmond or by John Marshall who designed much of the metalwork for Westminster Cathedral.

Behind the reredos is the east wall, which contains the stained-glass windows. This wall forms the east end of the church, and being so tall is required to be very thick. Bentley uses this fact to his advantage by incising deep niches into it to frame the windows, and in the triforium he further excavates into this depth to make a colonnaded gallery. The overall effect is one of great plasticity and sculptural complexity, which elevates the iconography of the windows and provides a focus for contemplation.

At the back of the colonnaded gallery are seven windows which still contain Bentley's original glass. These depict the figures of St Evaristus (the fifth Pope), St Stephen, St Peter, St John the Baptist, St Paul, St Charles Borromeo (who did much for the religious education of children in the seventeenth century), and St Henry Emperor (the only German king to have been canonised).

Above the gallery rise three magnificent traceried high windows. The glass dates from the 1950s and is a simplified version of the scheme Bentley designed but which was destroyed in the Second World War. The centre window of three divisions, or lights, is slightly taller than the side ones.

Bentley's daughter, Winefride de L'Hôpital, described the window in the biography she wrote of her father, published in 1919:



D The Stained Glass in the north wall



E The windows to the left of the altar



F The windows behind the altar



G Window to the right of the altar



H The choir gallery



I The organ

`In the centre part of this middle light was shown the means whereby Christ through suffering and death attained to His crown of glory. He hung upon the Cross, looking down in pity on His mother and St John standing on either side. St Mary Magdalene, in abandonment of grief, knelt at its foot, one hand upraised to grasp the sacred wood. Angels, surrounded by clouds, kneel beneath its arms. In the upper halves of the sidelights are grouped the glorious company of apostles, rejoicing and sharing in the glory of their King: above them hovers an angel with a scroll. In the centre parts of these lights are shown groups of saints, St Edmund, King and Martyr, St Augustine, first Archbishop of Canterbury, St Alban [the first English martyr], on the left, St Thomas of Canterbury, St Dominic, bearing a lily; St Veronica, and St Francis of Assisi on the right. Angels carrying shields with the emblems of the Passion occupy the lower portions of all three lights. The two-light windows on either side are subdivided to contain twelve incidents of our Lord's Passion, Death and resurrection, from the day of dread of the Agony in the Garden to the glorious moment when He charged St Peter to feed his Lambs and feed His sheep, and the saint, kneeling, receives from His Master's hands the two symbolic keys of silver and gold.'

In the post-war reconstruction of Bentley's scheme the number of attendant saints was slimmed down, and substitutions made. Today the figures are St Theresa of Avila, St John Fisher, St Thomas More and St Anthony of Padua.

G. WINDOW TO THE RIGHT OF THE ALTAR

The large window, similar to the one in the former Lady Chapel, once formed the centerpiece of St Joseph's Chapel. It too contained fine stained glass by Bentley, the gift of a Mr Kelly in 1899. Again this seems to have been lost to bomb blast in World War Two.

A large figure of St Joseph carrying his blossoming staff originally filled the main part of the centre light; angels supporting a rich drapery behind him; higher up two seraphim bent adoringly over the ark of the Covenant. In the lower part of this light, Joseph, the saint's Old Testament forerunner, clad as an Egyptian and carrying the wand of his office and a bag of gold, stood beneath a richly patterned canopy. Other prefigurations – Abraham with the knife and brazier of sacrifice, Jesse with his staff, Solomon crowned and carrying sceptre and temple, and Josaphat, also in kingly gear – occupied the other lights. Above them were depicted four scenes from the life of St Joseph: the Angel's Warning, the Adoration of the Shepherds, Jesus sawing in the Carpenter's Workshop, and his Deathbed. A small amount of the original glass remains in the tracery.

The St Joseph altar in the north transept originally stood beneath this window with chairs facing it. Today benches occupy the space, angled towards the altar.

H. THE CHOIR GALLERY

There are two windows in the choir gallery, one almost completely hidden by the organ. The other depicts King David, St John the Baptist, St John the Evangelist and St Gregory. Inscribed beneath are the words: `Gratefully to Kate Hickie, Mary Foley, Edward and Charles Burke, Fred Berlyn Stanislaus Haye. Devoted and constant friends and helpers.' Bentley's daughter, Winefride de L'Hôpital, is fiercely critical of the glass in the biography she wrote about her father:

`The two windows in the choir gallery containing four and two lights respectively are the work of another hand, commissioned by Father Van Doorne in a fit of impatience during the architect's serious illness in 1898. The recommendation to the artist to copy Bentley's style was absolutely disregarded, and Father Van Doorne had regretfully to acknowledge that his experiment was an utter failure.'

Fr Van Doorne and John Francis Bentley had first met in the early 1880s through the Guild of St Gregory and St Luke, a discussion group devoted to Catholic church design. Both had a passion to see Corpus Christi built, but Bentley was altogether more casual about money. When Fr Van Doorne had to report to Bishop Butt that the cost of laying the foundations had overrun, Bentley refused to accept any responsibility. Fr Van Doorne's letter ends on a despairing note:

`In the whole of Mr Bentley's work, from beginning to end, I have found nothing but pain, owing to his unaccountable extravagance on the one hand and his unwarrantable incivility and neglect of me in every thing, on the other hand.'

I. THE ORGAN

The organ was built by W Ginns and installed in about 1890. Ginns was a pupil of the famous Victorian organ builder Henry Wills who built the organ in the Albert Hall. Vincent Matley, who plays the organ at Corpus Christi most Sundays, notes that it has a full tracker action, which you will not find on contemporary organs. Tracker action is entirely mechanical, with wires, rods, cables, bent paper clips, sealing wax and string etc, which explains the deafening clatter and rattle sometimes heard when the organist is seeking to play `quietly'. Modern organs do not work this way, but have an electronic action more akin to that of a computer. In 2009 the Corpus Christi organ was awarded an Historic Organ Certificate Grade II by the National Pipe Organ Register.

The stained-glass window hidden by the organ depicts a crowned male figure on the left and a female on the right. They could be Christ and his mother.

J. THE STONE CARVING

There are at least 58 carved heads and a squirrel as well as beautiful realistic foliage throughout the building. In a medieval church this kind of detail would have been left to the imaginations of stonemasons. By the end of the nineteenth century the reservoir of trade skills was drying up – stonemasons who could carve from their imaginations – so Bentley and his assistants drew up all the detail.
The rich features and generous proportions of Corpus Christi were a tremendous act of will on Bentley's part. He was rowing against the tide. To build in the Gothic style was tremendously expensive because both the structural and decorative stonework had to completed together. If Bentley comes across as an autocrat, it is hardly surprising. Nor is it surprising that Fr Van Doorne sometimes seems overwhelmed by the responsibility of having initiated such an ambitious project.

Perhaps word of the cost of Corpus Christi reached the Diocese of Westminster because when, in 1894, they commissioned Bentley to design a cathedral in the Byzantine style they did so in part for economic reasons.
The structure could be run up in brick fairly quickly and the decoration left to subsequent generations – as has been the case.

K. THE STEEL BEAMS CROSSING THE CHANCEL

These are not part of the structural repairs that were made to the church during the twentieth century, but the support for a rood screen that Bentley designed which, sadly, was never built. If you ever have a chance to visit the church of the Holy Rood in Watford, which Bentley also designed, you will get an idea of what he intended for Corpus Christi.



J The stone carving



K The steel beams crossing the chancel



L The south transept



M The Lady altar



N Stained glass at the west end

L. THE SOUTH TRANSEPT
Osmond Bentley again designed the windows. They feature the four Evangelists with their symbols: St Matthew (with an angel above him), St Mark (a lion), St Luke (an ox) and St John (an eagle). These, and the rose window above, were given in memory of John Peter Conway, who died on April 10th 1910, by his loving daughter Gertrude. Beneath them is verse 2 from chapter 9 of Isaiah: `The people that sat in darkness hath seen a great light and to them that sat in the region of the shadow of death light is sprung up.' The rose window depicts emblems of the Crucifixion and of the Mass.

M. THE LADY ALTAR
The Lady Altar, like the altar of St Joseph, was carved in Belgium from wood. It consists of a canopied central niche with a statue of Our Lady and the Divine Child. To the left and right are sculptured groups of Our Lord's Nativity and of the Crowning of Our Lady. When the church opened in 1887 the altar stood beneath the east window in the Lady Chapel.

N. STAINED GLASS AT THE WEST END
This illustrates Revelations chapter 12, verses 1-6. You can read the text in the framed document lettered by John Bateson-Hill on the wall to the left of the current Lady Chapel. The design was by Michael Coles and it incorporates panels of older glass. The window was installed in December 1992 and dedicated on the 1st January 1993.

O. THE INCOMPLETE CAPITALS
As you are about leave, look up at the top of the last columns before the west wall, to left and right of the doors. These were left square blocks of stone, waiting for the chisels of stonemasons who never returned.
By the first decades of the twentieth century, the social composition of the neighbourhood had changed. In the words of Fr Bernard Kelly, who was parish priest from 1929 to 1956:

> `Brixton, like many another section of London, has passed from a locality of "carriage folk" and social affluence to a poor quarter cherishing memories of "better days" and subsisting to a large extent "on the dole"! So we have reason to be thankful that our problem in brick and mortar is not a greater one. Building a church is one thing; its upkeep, quite another.'

Any idea of completing Corpus Christi to Bentley's designs was quietly forgotten in the years before the Second World War. The upkeep of the section that had been built preoccupied successive parish priests.

Though the middle classes might have deserted Brixton, the numbers at Mass increased. In the 1930s Fr Kelly attempted to build a parish hall in the gothic style on the small patch of grass at the front enclosed by the railings of Bethel House arguing to the Archbishop that `if we do not put up a building the local council will take so much of our land for road widening that the little strip left will be useless!' His plea fell on deaf ears. Gothic had become a bye-word for runaway costs.

Corpus Christi was damaged in the Second World War and the government was slow to pay for its repair. In the late 1940s Bishop Amigo on his annual visit to the parish would ask the congregation to pray for Fr Van Doorne whom, he believed, had spoiled the site by insisting that the church face east-west, with the main entrance on Horsford Road. The Bishop thought people should enter straight from Brixton Hill.

By the late 1950s repairs to masonry, gutters and drains had become an urgent necessity. The Bishop noted, `these must be seen to, although it breaks one's heart. It is like having a face-lift for a white elephant.' When the Jesuits took over the running of the parish in 1980 the structural condition of the church had become so worrying that there was talk of demolishing it and erecting a modern building on the site. However, in the wider world there was a growing sense that too much historic building was being lost to insensitive development.

Peter Howell, an architectural historian consulted by Fr Parkin in 1982 about the future of Corpus Christi, movingly expressed the new conservationist approach:

> `I really do look forward to the day when a genuinely positive attitude can be taken towards the wonderful heritage which the parish possesses in that noble Bentley church – fragmentary, perhaps, but all the more poignant for that reason.'

Shortly after that letter was written Fr Parkin accepted a £15,000 grant towards the cost of repairing the church and building a parish hall, with buttresses to stabilize the west end of the church. The tide had turned. Corpus Christi church has never since been pitied as a white elephant.

P. BRASS PLAQUE IN THE ENTRANCE
As you leave the church, pause for a moment at the brass plaque to the memory of Fr Van Doorne. The inscription reads:

> OF YOUR CHARITY
> PRAY FOR THE REPOSE OF THE SOUL OF
> THE REV. HENRY C. E. VAN DOORNE.
> BORN 13TH APRIL 1841.
> DIED 13TH SEPTEMBER 1914.
> FOUNDER AND FOR 20 YEARS RECTOR OF
> THIS MISSION OF CORPUS CHRISTI
> MAY HE REST IN PEACE.

Fr Van Doorne died at Poeke, Leo-ten-Hulloe, Belgium, in the house where he had been born. His last hours were disturbed by the thunder of the guns devastating Christian Europe. How surprised and delighted he would surely be, were he to return today, to see representatives of almost sixty countries coming together to worship in the church that he willed into existence.



O The incomplete capitals



P Brass plaque in the entrance hall

THE PARISH PRIESTS OF CORPUS CHRISTI

1881 – 1901	**Fr Hendrik Van Doorne**
1901 – 1909	**Fr William Curran**
1909 – 1916	**Fr Charles Turner**
1916 – 1923	**Fr William Fichter**
1923 – 1929	**Fr Daniel O'Meara**
1929 – 1956	**Fr Bernard Kelly**
1956 – 1980	**Fr Patrick Bailey**
1980 – 1987	**Fr Bernard Parkin SJ**
1988 – 1982	**Fr Kevin McElhatton SJ**
1993 – 2000	**Fr Adrian Howell SJ**
2001 – 2005	**Fr Michael Ashworth SJ**
2005 – 2013	**Fr Tom Heneghan**
2014 – 2019	**Fr Adrian McKenna-Whyte**
2019 – 2019	**Fr Tom Creagh-Fuller**
2019 –	**Fr Matthew O'Gorman**

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