



JESUIT CHURCH OF THE
IMMACULATE CONCEPTION
FARM STREET

A Short History and Guide



FOREWORD

The custom of referring to Catholic Churches in London by their street name goes back to the days when public places of worship were not permitted for "dissenters". The name *Farm Street* is well known beyond the boundaries of London. For some it is a name that conjures up literary associations, for others it is a part of the mystique of Mayfair. For most, we hope it is a name spoken with affection.

For those who come here to worship and pray, this church is a House of God. Although rich in history and richly adorned, it could never be merely a museum.

This booklet is intended as a practical guide to be used while walking round the church. The text is based on earlier, unattributed guidebooks and has been brought up to date on the occasion of the church's 160th anniversary. A companion volume in larger format and fully illustrated is also available.

We hope that your tour of the church will be deeply rewarding. May you find inspiration and peace during your visit.

And don't forget to say a prayer!

Fr William Pearsall sj | PARISH PRIEST | JULY 2009



HISTORICAL BACKGROUND

Farm Street, the church of the Jesuit Fathers in the Mayfair district of London, has a special place in the hearts of many people. It is an improbable name for a street in such a fashionable area as Mayfair. It harks back to the days when the Jesuits came, in the eighteen-forties, seeking a site for their London church. They found it in what was in fact the mews (stables and coachman's quarters) in a back street. The name derived from the Hay Hill Farm that extended in the 18th century from the present Hill Street eastward across Berkeley Square and beyond.

The Jesuits were no newcomers at that date, of course. They had been in London from the 16th century. In 1580, in the reign of Queen Elizabeth I, Fr Edmund Campion (now a canonised saint and martyr) and Fr Robert Persons first came to the city.

From then on, a steady stream of Jesuits continued to reach London from the seminaries abroad. In disguise at first but later more openly, they had gone about their work – offering Mass, preaching and administering the Sacraments. For a brief period of two years under the Catholic monarch, James II, they even ventured to run a school in the area where the Savoy Hotel now stands and another in the City of London. The Revolution of 1688 put an end to this toleration, and for the next 140 years Catholics suffered penalties and persecution. However, by the 1820's it was possible for the Jesuits to run a school for a few years on the Marylebone Road, near the present site of the Royal Academy of Music.

With Catholic emancipation in 1829, the position became easier and by 1850 the Catholic hierarchy had been restored with Nicholas Wiseman as the first Archbishop of Westminster. In that year the Westminster mission was made over to the Jesuits. This included the care of St Mary's Church in Horseferry

Road, a highly deprived area, together with Millbank Penitentiary and Tothill Fields prison, workhouse and infirmary, roughly on the site occupied by the present Westminster Cathedral.

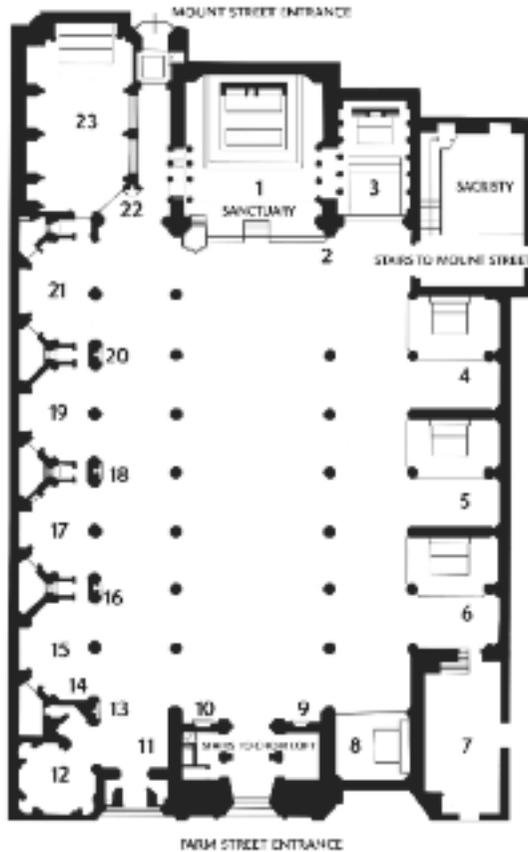
In 1843 Pope Gregory XVI was petitioned by a group of prominent English Catholics for permission to erect a Jesuit Church in London and plans were agreed. What marked the project was the bold and imaginative scale on which it was conceived. At a time when, with Newman not yet a Catholic, few were capable of discerning the signs of a Second Spring, it showed remarkable vision on the part of the Superior of the English Jesuits, Fr Randal Lythgoe, to have planned a church built to seat approximately 900 people (actual capacity 475).

It was a decision calling for great courage. The cost of the leasehold alone was £5,800 – a very large sum for those days. But the money was forthcoming through the generosity of private donors, so that by 1844 Fr Lythgoe was able to lay the foundation stone. The church, owing to the shape of the lot, was orientated north-south. The architect was Joseph John Scoles (builder, Thomas Jackson; decorator, Henry Taylor Bulmer) and five years later, on the Feast of St Ignatius, July 31st 1849, the church was officially opened under the title of *The Immaculate Conception*. The style is decorated gothic and the facade of the Church in Farm Street is in imitation of the west front of Beauvais Cathedral (remodelled in 1951 by Adrian Gilbert Scott following war damage). Scoles chose Augustus Welby Northmore Pugin to design the high altar, whose extraordinary work on the interiors of the Houses of Parliament had brought him much acclaim. The original building was a simple 'T' shape with a single nave supported by stone columns, with sixteen clerestory windows and side chapels to the right and left of the sanctuary.

Here is a first impression written by a reporter for the Morning Post, 1849:

The church is of the decorated English style of architecture and reminds one of some of the earlier English churches... You enter at the very end of the church, and at once appreciate the merit of the design. The whole building is taken in at

CHURCH PLAN



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a glance; nothing distracts the eye or breaks the effect. You have the organ loft immediately overhead on entering. In front blazes the high altar under the great arched window, which is a masterpiece of stained and figured glass... There is no rood-screen. Nothing separates the eyes of the people from the solemnities of the sanctuary which they desire to behold. Turning from the 'dim religious light' of the church, and the shadowy recesses of the aisles, the eye seeks the roof which is painted in blue and gold, and has the effect as it were of stars. Tracing one's way back the glance rests absorbed on the beautiful, flamboyant window above the organ-loft. On the right and left of the high altar, and in either side is a chapel – the one of the Blessed Sacrament, the other of St Ignatius (the founder of the Order)... The sanctuary itself is a marvel of decoration, both graphic and coloured. The altar and attached brass work is by Pugin.

CHURCH TOUR

1 SANCTUARY, WINDOW & HIGH ALTAR

We begin our tour at this point, standing before the main altar. The great arched window was copied from the east window of Carlisle Cathedral. It represents a theme dear to the builders of the medieval cathedrals – the tree of Jesse, father of David, from whom, as the prophet Isaiah tells us, the Messiah was to come. A new window, illustrating the same theme, replaced it in 1902. The lights of the window were again renewed in 1912 (Hardman) and the design modified to take in the central figure of the Madonna and Child. When the reporter quoted above saw the original window, it was ten feet lower than it is now. One of the earliest Superiors, Fr Peter Gallwey, had it raised in order to bring it clear of Pugin's altar and reredos. A contemporary print shows the floor of the sanctuary as on approximately the same level as that of the nave. Fr Gallwey raised at the same time (1864) the level of the whole sanctuary floor and high altar by several feet, and had the walls lined with dark green Genoese marble, surmounted with Nottinghamshire alabaster, the design of George Goldie.

On either side of the sanctuary are beautifully decorated arcades. At one time a chamber organ was located behind the arcade on the left.

The Venetian mosaics immediately under the window and representing the Annunciation and the Coronation of Our Lady were presented in 1875. The words of the angelic salutation, *Ave Maria gratia plena*, are continued along the upper walls of the church in a series of mosaic roundels which was completed as recently as 1996 by Filomena Monteiro. This is the *Hail Mary* prayer familiar to all Catholics

The noble Pugin altar, with its theme of praise and sacrifice, is of Caen stone and it bears the inscription: *Pray for the good estate of Monica Tempest of whose goods this altar was made 1848*. It has a prominent platform ("throne") over the tabernacle for the display of the Blessed Sacrament in the "Benediction" style. The frontal depicts the Old Testament sacrifices of Abel, Noah, Melchisedek and Abraham, on either side of the Crucifixion. The reredos contains figures of the twenty-four Elders mentioned in the Apocalypse (Apoc 4.10). The free-standing altar is a copy of the high altar and was erected in 1992. The marble altar rail with panels of lapis lazuli was erected in 1901, and the floor of the sanctuary re-paved in marble in 1965 (now carpeted).

The stone pulpit which overhangs the left side of the altar rail once stood nearby in the nave. On its side are engraved the names of distinguished preachers beginning with Cardinals Wiseman, Manning and Newman and including Frederick Faber and Robert Hugh Benson. Among the Jesuits remembered, perhaps Fr Bernard Vaughan is the best known.

2 OUR LADY OF FARM STREET

The impressive polychrome statue of Our Lady, overhanging the Communion rail, was donated in 1868. The figure is six feet high, beautifully carved in wood and decorated with gilt in the engraved style, the work of the Munich firm of Mayer. The elaborate canopy was designed by Fr Ignatius Scoles SJ, son of the architect. Both statue and canopy were restored in 2009.

SACRED HEART AISLE

3 THE SACRED HEART CHAPEL

To the right of the statue we find the Sacred Heart chapel. Originally the Blessed Sacrament chapel, this area was damaged by fire in 1858. It was decided to re-dedicate the chapel to the Sacred Heart and the design was entrusted to Henry Clutton. The work was completed in 1863 and the result is one of the best examples of its type to be found in Europe. The altar, richly inlaid by Thomas Earp, has as its frontal a large relief brass-work panel of Joseph and his brethren by Theodore Phylffers. It represents the moment when Judah offers to remain in Egypt as a slave in place of his brother Benjamin (Genesis 44:32ff). The connection with the Sacred Heart is Christ's offering of himself as a sacrifice for all mankind.

Above the altar table are two other panels of brass-work showing Christ being mocked by the soldiers and appearing to St Thomas. Above the altar is a painting on wood, in the late Nazarene style by the Rhineland painter, Peter Moliter. This depicts Our Lord with Our Lady and St Joseph and saints associated with devotion to the Sacred Heart: on the right, St Margaret Mary Alacoque and St Francis de Sales, on the left St Claude de la Colombière SJ and St Ignatius. St Claude was chaplain to the Duchess of York at St James's Palace during the reign of King Charles II, so it could be claimed that some of the earliest preaching on the Sacred Heart devotion took place in what is now part of Farm Street parish, since St James's is included in the parish boundaries. This mural, together with the other paintings in the church was restored in 1982.

The two small angels on either side of the tabernacle were designed by John Francis Bentley, at that time a clerk in Clutton's office, and later himself the architect of Westminster Cathedral. The bronze-gilt tablet by the entrance to the chapel commemorates Lady Georgina Fullerton, grand-daughter to the Duke of Devonshire. The chapel was restored in 2009.

The Sacred Heart Aisle constitutes the first major extension of the church and was also the work of Clutton, completed in 1878. At this time the stone columns were replaced by red Peterhead granite for additional support. The vaulting of the aisle and the rhythmic interplay of the columns and side chapels are remarkable features.

4 CHAPEL OF ST ALOYSIUS

Leaving the Sacred Heart Chapel, one comes first to the altar of St Aloysius Gonzaga, the young Jesuit who died in 1591 at the age of twenty-three while assisting victims of the plague in Rome and is the patron of youth. The altar frontal shows the Saint making his First Communion at the hands of St Charles Borromeo, in the presence of his parents, the Marquis of Castiglione and his wife. Underneath is the inscription in Latin: *Man has eaten the bread of angels*. The inscription on the retable reads: *They will not marry nor be given in marriage but will be like the angels*. The chapel was designed by Alfred Edward Purdie (1883) who did much work in this church and who was the architect of the Jesuit residence at 114 Mount Street (1886-1887).

It is in this chapel that you will find the first of the fourteen Stations of the Cross. These are late 19th century Austrian wood carvings. When originally erected, they were brightly painted but, as they faded over the years, it was decided to repaint them in a uniform stone colour.

5 CHAPEL OF ST JOSEPH

The altar and reredos, of carved and gilded wood, are the work of Clutton. Charles Goldie painted the triptych for the reredos. Two side panels are still in place, representing the espousals of St Joseph to the Blessed Virgin Mary and his death. As he was the first of the Holy Family to die, and was therefore attended by both Jesus and Mary, he is invoked as the patron of a happy death.

The present centre-piece, a statue of Carrara marble, depicts the Saint holding the infant Jesus who is in turn holding a model of St Peter's in Rome, indicating

St Joseph's office as patron of the Universal Church. The outer panel to the right is St Peter, a copy from the altarpiece by Crivelli in the National Gallery. On the opposite side is St Augustine of Canterbury, the Apostle of England.

6 CHAPEL OF ST FRANCIS XAVIER

We owe to Charles Goldie the impressive painting of the death of St Francis Xavier. The background of the picture is an accurate portrayal of the China coast as seen from the Island of Sancian, where the Saint died. A copy of the picture was made by request of the Japanese Government for the public museum of Tokyo. The portraits of the representative figures from India and China are notable and any visitor from New Zealand will recognise the work of this painter famed for his unique depiction of Maori warriors.

The large devotional crucifix, donated in 1883, on the wall opposite is of Portuguese workmanship. The drops of blood were originally represented by rubies and garnets and the figure is elaborately finished.

7 THE AGONY CHAPEL

A few steps lead down to what was originally intended as a porch and was converted to the Agony Chapel by Purdie in 1905. Here were held Devotions for a Happy Death (*Bona Mors*) before a painting depicting Christ's Agony in the Garden of Gethsemane. In 1977 it was adapted to its present use as a bookshop and repository. In 2009 the entrance to Farm Street was re-opened with wheelchair access.

8 THE LOURDES ALTAR

The Sacred Heart aisle ends at the altar of Our Lady of Lourdes, erected in 1887 to Purdie's design and renovated in 1982. On the reredos are the words: *I am the Immaculate Conception*. This is a favourite place for prayer. Here are placed several memorial tablets of soldiers, including that of Major General Luke O'Connor.

All the stained glass windows at this end of the church are the work of the Irish artist, Evie Hone, and were commissioned in the 1950s as part of the

repairs needed after bomb damage from 1940. The window here represents the Assumption.

THE CHOIR LOFT

We are now almost under the choir-loft. It is a convenient moment for a reflection on the musical tradition of Farm Street Church. It originated humbly enough in the late 1850s with the boys attending the parish school in Great Peter Street attached to the Church of St Mary's, Horseferry Road. Singers in later years were provided by boys from the Jesuit College in Wimbledon, the novices from Roehampton and seminarians from Osterley, with professional voices from opera and broadcasting. Jesuit composers and arrangers at Farm Street include William Maher, Francis de Zulueta and John Driscoll.

The style and standard of the choir by 1873 is illustrated by the fact that at the funeral of James Hope-Scott of Abbotsford – on which occasion, incidentally, Newman preached – it was noted that the Mass sung was Cherubini's Second Requiem in D minor. Thirty years later, with the Motu Proprio of Pius X on Church music, such elaborate Masses came to an end. But not the choir's achievements. With Guy Weitz, organist from 1917 to 1967, and under the direction of Fernand Laloux as choirmaster from 1928 to 1966, it reached a very high standard, when the music critic, Ernest Newman, after often listening to 'the perfect singing of Farm Street Choir' thought it 'must be one of the finest choirs in the country'. Its exceptionally high standards remain thanks to the able guidance of Nicholas Danby and his successors, Martyn Parry and David Graham. The sung Latin Mass at 11 a.m. on Sundays attracts a large and international congregation.

The organ was built by a Belgian firm in 1889, rebuilt by Willis in 1926 and restored by Bishop & Sons in 1980, at which time the casework was cleaned and repaired and the pipes decorated in Pugin style, echoing the bright red and blue motif found in the sanctuary.

Above the loft is the magnificent 'rose' window restored after war damage by Evie Hone, depicting instruments of the Passion. This is a good position from which to admire the ceiling. The roof was badly damaged in 1940 and was renovated twice: 1977 & 1987. The ceiling panels (Austin Winkley, 1987) display the monograms *IHS* (the first letters of the name of Jesus in Greek) and *MR* (Maria Regina).

9 ST JOHN NEPOMUCENE

Beneath the choir-loft are two statues. The first is St John Nepomucene, designed by WH Romaine Walker and sculpted by Charles Whiffen. The Saint holds his fingers to his lips, having chosen martyrdom in defence of the seal of confession. He is shown in his canon's robes and at his feet we see the martyr's palm and a slate and sponge to typify absolution.

10 ST ANTHONY OF PADUA

The second is St Anthony of Padua, a Franciscan friar of the thirteenth century. The statue is of Carrara marble from an Italian workshop. St Anthony attracts many devotees being the patron saint of lost objects, but he is also the patron saint of preachers. In a sense the two saints summed up the apostolate of the Fathers staffing the church at that time as, apart from Mass, their work was mainly in the confessional and pulpit.

ST IGNATIUS AISLE

William Henry Romaine Walker was commissioned to design and build a new aisle when land had been secured in the last years of the 19th century. The result is a unique and elaborate ensemble in flamboyant gothic style, employing a great variety of materials. The work began in 1898 and was completed in 1903. It includes the doorway that leads to Mount Street Gardens (ornamental sculptures were added to the porch in 1914). As there was no room for flying buttresses outside to support the fabric of the building, the architect enclosed them within the structure. The confessionals are likewise

concealed in the masonry. The aisle and the polygonal chapels are vaulted, their ribs of Corsham stone, the infilling of chalk with bands of blue York stone. The apses are faced with richly sculpted ogee arches. Each side altar once had its own distinctive altar rails, now, alas, removed.

11 ST THÉRÈSE OF LISIEUX

The first feature in this aisle is a statue of St Thérèse of Lisieux dressed in the habit of the Carmelite Sisters, rendered in cream and brown marble. She is holding a wooden cross, a symbol of the suffering which inspired her to such devotion. Like the Jesuits, she was consumed with the missionary spirit, although she never left her monastery, and it is appropriate that she has a place at Farm Street, as patron of the Missions.

In this space is an unused entrance with a balcony above it. Above the balcony is an Evie Hone window depicting three English Jesuit saints, all carrying the palm of martyrdom: Edmund Campion, Robert Southwell and Nicholas Owen (a brother who built priest-holes in Catholic houses up and down the land).

12 CALVARY CHAPEL

In January 1966, Farm Street became a parish church of the Archdiocese of Westminster, continuing under Jesuit administration. This meant that from that date, weddings and baptisms could take place in the church. This small octagonal chapel with its glazed vault became the baptistry. (Today a moveable font is used so that Baptisms may take place near the sanctuary.) The altarpiece is a copy of a Perugino original. *The Man of Sorrows*, by Joseph Swynnerton, is based on a Dürer engraving. *The Mother of Sorrows* is also by Swynnerton. The altar frontal niches and pedestals are in black marble, Grand Antique des Pyrénées. The gates of the chapel are from the original sanctuary altar rails.

13 ST MARGARET OF SCOTLAND

To the right of the Calvary Chapel is Charles Whiffen's masterpiece, an extraordinary work of mixed materials. The inner garment is of Irish red

marble on which an elaborate pattern is worked, with cross bands of Carnarvon green marble, studded with mother of pearl buttons. The great outer robe is a royal cloak of Canadian blue marble, the first piece from a quarry opened by Queen Mary when, as Princess of Wales, she made a tour of the Empire. The cross in the hand of the Saint is of Irish bog-oak. St Margaret's private life was given up to constant prayer and practices of piety. She founded several churches including the Abbey of Dunfermline, built to enshrine her greatest treasure – a relic of the true Cross.

14 DELLA ROBBIA PLAQUE

A Della Robbia plaque of the Blessed Virgin and Child is located to the left of the altar of the English Martyrs. The bracket on which it stands is by the famous 20th century sculptor, designer and typographer, Eric Gill.

15 THE ALTAR OF THE ENGLISH MARTYRS

The altar of the English Martyrs is composed of white marble framing a large slab of jasper, set in ormolu. In its centre is a marble statue of St Thomas More, based on Holbein's portrait. He holds the axe which symbolises his martyrdom in 1535. The martyrs portrayed in the panels of the reredos are: St Alphege, St Boniface, St Edmund, King of East Anglia, St Winefrid, St John Fisher, St Edmund Campion SJ, St John Houghton, Prior of the London Charterhouse and Blessed Margaret Pole, Countess of Salisbury.

16 ST WINEFRID

St Winefrid (English spelling: Winifred) was the daughter of a Welsh prince who became the Abbess of a large convent, and was put to death because she would not give up her life of chastity to marry a pagan prince. She is depicted wearing a coronet, and bearing in one hand a crozier and in the other a palm branch. The slab in the pedestal on which the figure stands is the first block of green South African marble to come to England. St Winefrid's 'Well' near the traditional scene of her death gives its name to the town of Holywell in North Wales.

17 ALTAR OF OUR LADY & ST STANISLAUS

Next is the altar dedicated to Our Lady of the Annunciation and the Jesuit novice, St Stanislaus Kostka. St Stanislaus was born into the Polish nobility and, against his family's wishes, joined the Jesuits in Rome. He is patron of novices. Under the altar is a copy of Legros' statue of the Saint in his last moments from the Church of Sant' Andrea al Quirinale in Rome. A motto that meant much to him, *ad aeterna non caduca* – *to the things of eternity not the things of time*, is carved on the upper gradine.

18 ST FRANCES OF ROME

Here St Frances of Rome embraces her son – miraculously restored to her after being taken as a hostage during a siege of the city in the 15th century. This statue is the work of Joseph Swynnerton.

19 ALTAR OF ST THOMAS THE APOSTLE

The altar is constructed in white marble, with three panels of rich Fleur de Pêche marble, set in ormolu moulding. Above this rises the reredos of carved and gilded oak, with flamboyant tracery. The painting is based on an original by Cima in Venice and shows the Apostle touching the wounds of the risen Christ.

20 ST THOMAS OF CANTERBURY

The statue of St Thomas of Canterbury was designed in white Carrara marble with vestments partly picked out in gilt. These are an exact replica of those used by the Saint, preserved at Sens Cathedral. The crozier is in ormolu and ivory, and is correctly modelled on croziers used by bishops in this country in the 12th century. The figure is wearing the pontifical gauntlets worn by bishops at liturgical functions. The statue originally included a sword transfixing the head of the Saint in token of his martyrdom in 1170. It is a curiosity that two Thomases (the other being Thomas More), both Lord Chancellors, suffered death under two Henrys in the defence of the liberty of the Church.

21 ALTAR OF OUR LADY OF DOLOURS

The statue of Our Lady of Sorrows was copied from a Spanish model by

Charles Whiffen. The altar, retable and pavement include slabs of lapis lazuli. The figure of Simeon, who foretold the Virgin's suffering at the Presentation of Christ in the Temple (Luke 2: 22-33), can be seen with the Infant Jesus, in the tracery above the statue. In the panels, the figure of St John is modelled on a Verrocchio and Mary Magdalen is based on a Mantegna. Both stood with Mary at the foot of the Cross.

The Seven Sorrows traditionally are: Simeon's prophecy, the flight into Egypt, the losing of the boy Jesus in Jerusalem, the meeting with Jesus on the Way of the Cross, the nailing to the Cross, the taking down from the Cross and the Entombment.

22 STATUE OF ST IGNATIUS LOYOLA

To the left of the High Altar is the statue of St Ignatius, holding in his hand the book of the Spiritual Exercises. On one page is the Jesuit motto *Ad maiorem Dei gloriam* – *To the greater glory of God*; on the other, the ancient monogram *IHS* with three nails. The letters are the first letters of the name of Jesus in Greek. They can also stand for *Iesus Salvator Hominum* – *Jesus Saviour of Mankind*. St Ignatius was the founder of the Society of Jesus (Jesuits) and received official approval for the new Order from Pope Paul III in 1540. This monogram became the seal of the Society. The black habit is made of Cornish polyphant. The pedestal contains a very fine slab of malachite.

23 CHAPEL OF ST IGNATIUS

Enclosed behind glass walls (installed in 1965) is the Chapel of St Ignatius. This structure was completed as a part of Romaine Walker's extension, replacing the existing chapel. The original altarpiece of 1888 by Purdie, moved when the new chapel was built, covers an entire wall and depicts, in marble and alabaster, scenes from the life of the Saint. Beginning with the upper left panel: the conversion of St Francis Xavier, the reception of St Francis Borgia into the Society, St Ignatius exchanging his clothes with a beggar, his miraculous cure by St Peter (appearing to him in a vision), the death of St Ignatius (breathing the name of Jesus), the acquittal of St Ignatius by the Rector of Paris University,

and the approbation of the constitution of the new Order by Pope Paul III.

To the left of the altar stands a statue of St Francis Xavier by Whiffen. He holds aloft his famous crucifix restored to him by a crab on Malacca. His stole is composed of Languedoc marble and his habit of polyphant. In the pedestal is a fine block of Mexican onyx.

The Calvary group was designed by Romaine Walker and carved by de Wisepelaere (Bruges). It bears the inscription: *Jesus of Nazareth King of the Jews* in Hebrew, Greek and Latin, the letters carefully designed for historical accuracy.

On December 8th 1991 a reproduction of Our Lady of Montserrat was presented to the Church and the Jesuit Community by the London Catalan Society.

The reproduction was carved by one of the monks of Montserrat Abbey in the mountains of Catalonia. It was before the original image that Ignatius of Loyola spent the night in prayer and laid his sword before embarking on the journey that would lead him to write the Spiritual Exercises and eventually found the Society of Jesus.

In 1996 an icon of Our Lady of Guadalupe was placed in the St Ignatius Chapel and is an object of popular devotion for our many visitors from Latin America.

The fine brass screen along the corridor to the garden, to the right of the chapel, is of Spanish workmanship.

AFTERWORD

This concludes our tour. The story of Farm Street continues: restoration and conservation projects occur regularly; improvements are made to the fabric of the building in keeping with modern needs.

In the early 1990s it was discovered that the church had never been episcopally consecrated. On December 8th 1993, Cardinal Basil Hume performed the solemn ceremony and at that time the 'apostle' candles were installed around the walls. Each generation brings a *re*-consecration of service and devotion to this sacred place. Farm Street is a living community of Faith in the heart of the city, a place of welcome, outreach and sanctuary.

As we celebrate 160 years of prayer and service, we thank God for our continuous growth – and we thank all of those countless people who have made Farm Street so special.

We hope you have found a blessing during your visit.



ALTAR OF OUR LADY OF DOLOURS

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AD MAJOREM DEI GLORIAM



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