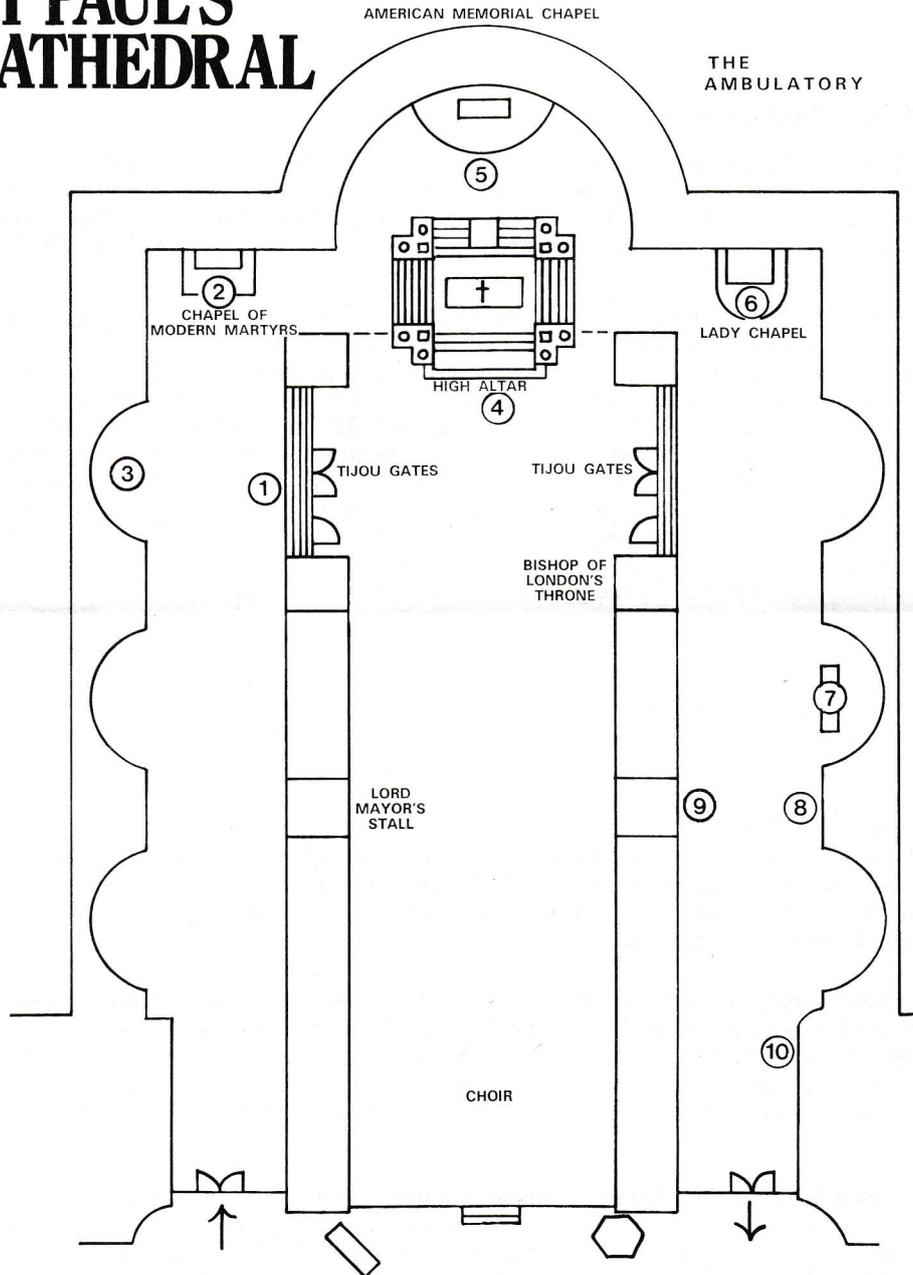


ST PAUL'S CATHEDRAL



GUIDE TO THE AMBULATORY

Historical Background

The Quire Aisles and Chancel contain some of the finest examples of craftsmanship in the Cathedral. The magnificent choir stalls embellished with carving by Grinling Gibbons, the iron gates by Jean Tijou, and Sir William Richmond's brilliant mosaics in the Byzantine style on the ceiling combine to create a richness without parallel in any other English church.

This area of St Paul's was left incomplete for many years after Wren's death, partly as a result of lack of funds and partly because of disagreement over the design. Services were normally held in the choir which was separated from the nave by a massive screen surmounted by the organ which rendered the area under the dome and the rest of the Cathedral a vast echoing void. The mid-19th century saw a revival of interest in the decoration of St Paul's. The organ screen was removed in 1859, and the splendid vista from the nave into the chancel and east end was revealed for the first time. In 1888 a new High Altar was consecrated—a towering reredos composed of different coloured marbles and enriched with sculpture designed by G. F. Bodley and T. Garner, which was so badly damaged during the 1939-1945 war that it was removed and replaced by the present High Altar and baldacchino.

NORTH AISLE

Mosaics. The mosaics in the north and south aisles and in the chancel were designed by Sir William Richmond, RA (1842-1921) and were executed between 1891 and 1907 by Powell's, the firm of stained glass manufacturers, whose craftsmen Richmond virtually trained himself in mosaic work.

1 Tijou Gates. The High Altar is separated from the north and south aisles by wrought-iron gates executed c. 1695-7 by Jean Tijou, a master ironworker of French origin who worked in England from 1689 to 1712. The gilt brass pilasters, incorporating figures of the prophets and saints, and the crestings surmounting the gates were designed by Bodley and Garner and were installed in 1890 as part of their scheme for the High Altar.

2 The Chapel of the Modern Martyrs commemorates Anglican martyrs since 1850. Each name is recorded in the book inside the marble casket: the name of Janani Luwum, Archbishop of Uganda, was inscribed in 1977. The Altar was formerly in the Jesus Chapel (now known as the American Memorial Chapel), while the crucifix formed part of the reredos of the old High Altar which was damaged by a bomb in the Second World War.

Beside the Chapel of the Modern Martyrs is this **Letter from Vivian Redlich to his father, a country Parson in Northamptonshire:**

July 27, 1942
Somewhere in the Papuan Bush

My dear Dad,—The war has busted up here. I got back from Dogura and ran right into it and am now somewhere in my parish trying to carry on, though my people are horribly scared . . .

I am trying to stick whatever happens. If I don't come out of it, just rest content that I have tried to do my job faithfully. Rush chance of getting word out, so forgive brevity. God bless you all,—VIVIAN

It is believed that the Reverend Vivian Redlich, a young Anglican missionary in Papua, was killed with his wife on the beach soon after writing this letter.

3 Henry Moore's Mother and Child in Travertine marble was carved for the Cathedral and installed in 1984. It is the last of the sculptor's great achievements in tackling a traditional subject in a modern style.

CHANCEL

Choir Stalls and Organ. The choir stalls are the work of the Anglo-Dutch sculptor and carver Grinling Gibbons (1648-1721). In the centre of the north side is the Lord Mayor's Stall and at the eastern end of the south side is the Bishop of London's throne. The carving of the stalls is equally impressive viewed from the front or from the back in the north and south aisles. The backs are enriched with Corinthian columns and exquisite flower wreaths and garlands. The principal seats are separated by columns with ornamental shafts and crowned by openwork cupolas with scrolls and cherubs' heads.

On the north and south side of the west bay of the stalls is the organ, originally a Schmidt instrument built by Father Smith in 1695 and placed on the screen which divided the nave from the chancel. It was completely rebuilt by Henry Willis in 1870 after the screen was removed, and again rebuilt by Noel Mander in the 1970s. The spectacular carving of the case is by Grinling Gibbons.

4 The High Altar is a memorial to the men and women of the Commonwealth who gave their lives in the two world wars, and was consecrated in 1958 at a Thanksgiving Service attended by H.M. The Queen. The Altar is made of Sicilian marble, the top surface of which is formed from a single piece weighing 4½ tons. It stands beneath a baldacchino of English oak designed by E. Dykes Bower and Godfrey Allen which embodies Wren's original conception for the High Altar. The Cross, which is 9ft.3ins. high, and the candlesticks, are made of coinage bronze, gilded and lacquered.

The massive bronze candlesticks on either side of the High Altar are 19th century copies of a pair at Ghent which were removed from old St Paul's at the Reformation.

5 The American Memorial Chapel, located in the apse behind the High Altar, was created as a British tribute to the 28,000 Americans based in Britain who lost their lives during the Second World War. The Roll of Honour was presented to St Paul's by General Eisenhower in 1951, and the Chapel was dedicated in the presence of H.M. The Queen and the Vice-President of the United States in 1958.

The Chapel was designed by E. Dykes Bower and Godfrey Allen. The stained glass windows include the seals and coats of arms of each of the American States and were executed by Whitefriars Studios to the designs of Brian Thomas. The walls beneath are lined with oak enriched with limewood panels depicting American birds, plants and flowers.

6 The Lady Chapel was built in 1959. The carved oak altar table is Wren's original High Altar, while the oak surround behind it formed part of the organ screen which separated the nave from the choir. The marble statue of the Virgin and Child originally formed part of the reredos designed by Bodley and Garner which was dismantled after the Second World War. The wooden Cross and candlesticks were made in Germany about 300 years ago, and were presented to the Cathedral by President Heuss after the last war. The Chapel houses the Diocesan banner of the Mothers' Union.

7 Bishop Charles James Blomfield (1786-1857). Marble effigy by George Richmond (1809-1896). In 1828 he became Bishop of London and actively encouraged the building of new churches in London, consecrating nearly 200 during his episcopate. He carried through administrative reforms and was one of the creators of the modern Church of England. With William IV's permission, he was the first Bishop to abandon wearing a wig.

8 John Donne (1573-1631). Marble effigy by Nicholas Stone (c. 1587-1647). This statue is one of the few monuments from Old St Paul's that survived the Great Fire of London of 1666: the brown stain on the urn on which Donne is standing is a scorch mark. The effigy is based on a painted portrait for which Donne posed wearing a shroud. Donne, poet, divine and wit, was one of the most celebrated Deans.

This is the finest single piece of art in the Cathedral and is judged by some to be the finest carved effigy in London. The inscription by Donne himself refers to the Resurrection. John Donne wrote poetry, prose and sermons of extraordinary power. Amongst his sayings which have lived are:

"No man is an island entire of itself. Every man is a piece of the Continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of your friends or of your own were. Any man's death diminishes me, because I am involved in Mankind. And therefore never send to know for whom the bell tolls; it tolls for thee."

9 Bishop Mandell Creighton (1843-1901). Bronze effigy by Sir W. Hamo Thornycroft, R.A. (1850-1925). Creighton was successively Bishop of Peterborough and London and is buried in the crypt of the Cathedral. In 1896 he went to Moscow to represent the Anglican Church at the Coronation of the last Czar. Mandell Creighton was the first Bishop to re-introduce the Mitre in St Paul's. He was a brilliant scholar and a tolerant administrator.

10 Processional Cross, made in 1917, is carried by the senior choir-boy at all services. It originally belonged to the Church of St Augustine which was situated to the east of the Cathedral, and the tower of which now forms part of the Choir School. This aisle is used by the clergy and choir to gather before all the daily services.

We hope that you enjoy your visit to St Paul's.