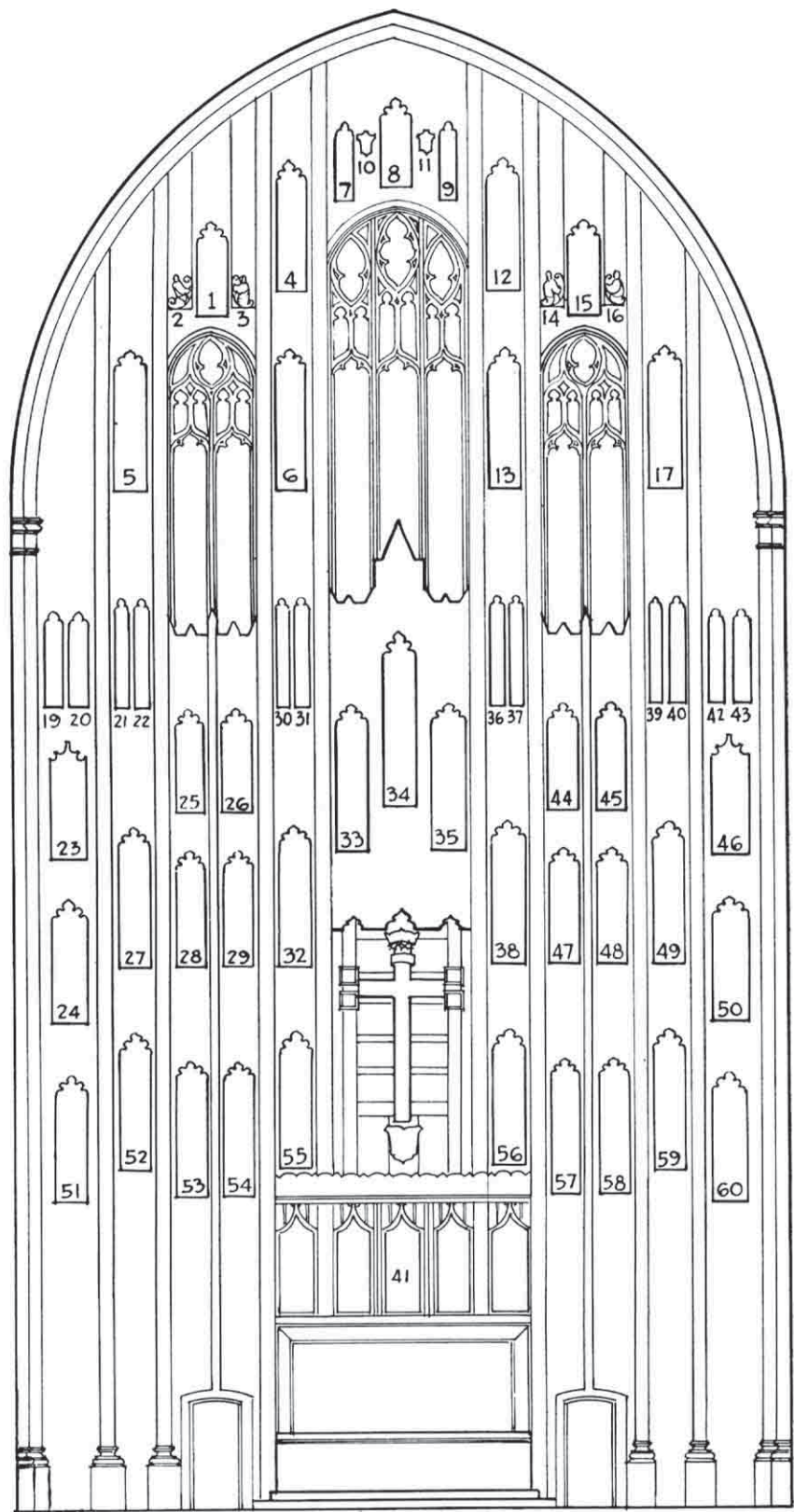


The Great REREDOS



KEY TO FIGURES ON THE GREAT REREDOS

(Numbers in parentheses indicate approximate date of death)

- 1

St. Polycarp (156)
- 2

St. Ignatius (107)
- 3

St. Cyprian (258)
- 4

St. Stephen, first Christian martyr
- 5

St. John Chrysostom (407)
- 6

St. Athanasius (373)
- 7, 8, 9

Angels holding the Holy Innocents
- 10, 11

Arms of Diocese and Parish
- 12

St. Philip the Deacon, 1st Century
- 13

St. Jerome (420)
- 14

St. Francis of Assisi (1226)
- 15

St. Gregory the Great (604)
- 16

Savonarola (1498)
- 17

St. Augustine of Hippo (430)
- 19

Richard Hooker (1600)
- 20

Bishop Butler (1752)
- 21

Restitutus, first known Bishop of London (314)
- 22

St. Columba, Abbot of Iona (597)
- 23

John Wesley (1791)
- 24

Canon Liddon, St. Paul's Cathedral, London (1890)
- 25

Bishop Selwyn, New Zealand (1878)
- 26

Bishop Patteson, Melanesia (1871)
- 27

St. Bartholomew, Apostle
- 28

St. Philip, Apostle
- 29

St. James the Less, Apostle
- 30

St. Augustine, Canterbury (604)
- 31

St. Theodore of Tarsus, Canterbury (690)
- 32

St. James the Great, Apostle
- 33

Blessed Virgin Mary
- 34

Christ the King
- 35

St. John the Beloved Disciple
- 36

The Venerable Bede (735)
- 37

John Wycliffe (1384)
- 38

St. Andrew, Apostle
- 39

Thomas Cranmer, Archbishop of Canterbury (1556)
- 40

William Laud, Archbishop of Canterbury (1645)
- 41

St. Thomas kneeling before our Lord
- 42

Samuel Seabury, first Bishop in the United States (1796)
- 43

William White, first Bishop of Pennsylvania (1836)
- 44

John Payne, first Missionary Bishop to Africa (1874)
- 45

Channing Moore Williams, first Missionary Bishop to Japan (1910)
- 46

George Washington
- 47

St. Simon, Apostle
- 48

St. Jude, Apostle
- 49

St. Matthias, Apostle
- 50

Phillips Brooks, Bishop of Massachusetts (1893)
- 51

William E. Gladstone
- 52

St. John the Baptist
- 53

St. Matthew, Apostle and Evangelist
- 54

St. Mark, Evangelist
- 55

St. Paul, Apostle to the Gentiles
- 56

St. Peter, Apostle
- 57

St. Luke, Evangelist
- 58

St. John the Beloved as Evangelist
- 59

St. Thomas, Apostle and Patron
- 60

Daniel Sylvester Tuttle, Presiding Bishop (1923)

KEY TO FIGURES ON THE FIFTH AVENUE FAÇADE

- 1

St. Thomas
- 2

St. Peter
- 3

St. Andrew
- 4

St. James the Great
- 5

St. John the Evangelist
- 6

St. Philip
- 7

St. Paul
- 8

The Despair of St. Thomas
- 9

The Doubt of St. Thomas
- 10

The Confession of St. Thomas
- 11

The Ministry of St. Thomas
- 12

St. Simon
- 13

St. Bartholomew
- 14

St. Matthew
- 15

St. James the Less
- 16

St. Jude
- 17

St. Matthias
- 18

The Blessed Virgin Mary
- 19

Christ the King
- 20

St. John the Baptist
- 21

St. Mary Magdelene
- 22

St. Martha
- 23

St. Augustine of Hippo
- 24

St. Augustine of Canterbury
- 25

St. Andrew
- 26

St. George
- 27

St. Alban
- 28

St. Patrick
- 29

St. David
- 30

St. Columba
- 31

St. John Chrysostom
- 32

Ox, symbol of St. Luke
- 33

Eagle, symbol of St. John
- 34

The Rose Window
- 35

Angel, symbol of St. Matthew
- 36

Lion, symbol of St. Mark
- 37

St. Ambrose of Milan
- 38

Words from the Te Deum
- 39

Angels holding His kingly crown
- 40

St. Athanasius
- 41

William Temple
- 42

John Mason Neale
- 43

Bishop Lancelot Andrewes
- 44

Archbishop Thomas Cranmer
- 45

St. Edward the Confessor
- 46

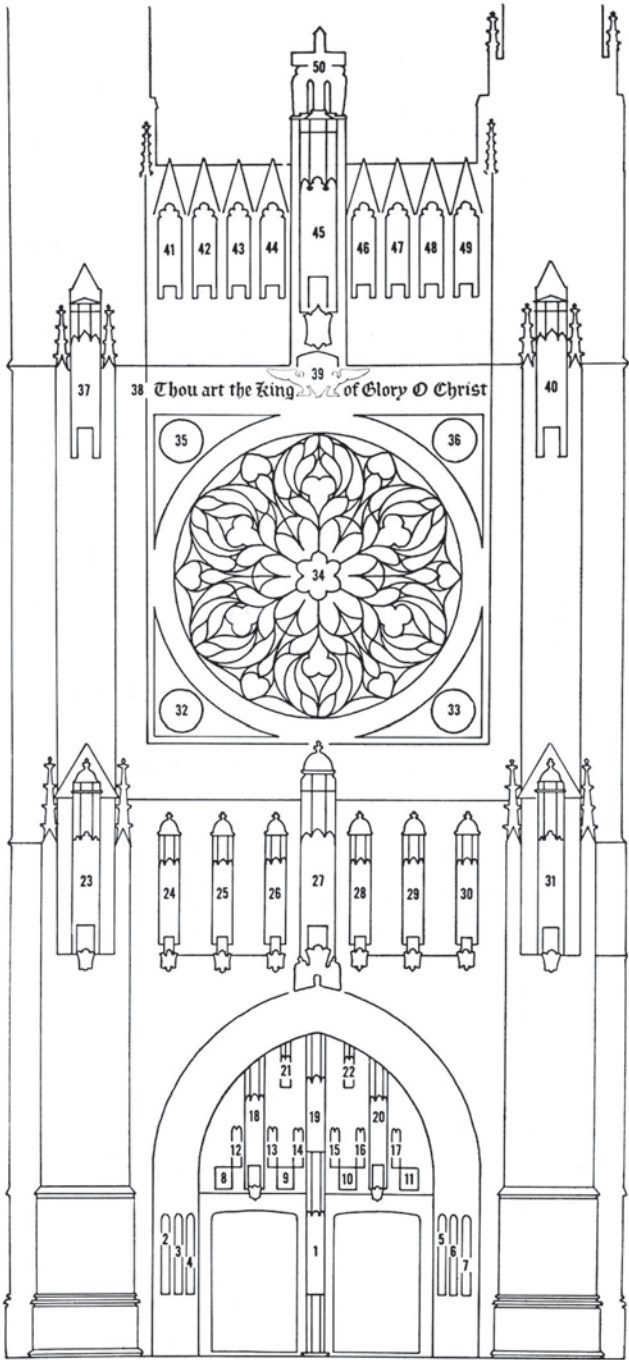
Bishop Samuel Provoost
- 47

Bishop John Henry Hobart
- 48

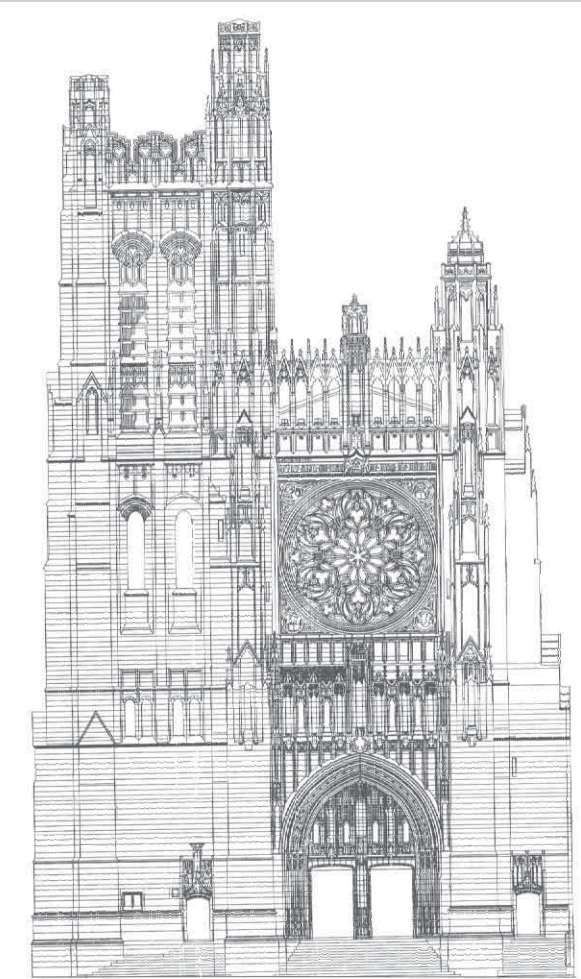
Bishop Henry Codman Potter
- 49

William Reed Huntington
- 50

Rood Group



A Walking Tour of Saint Thomas Church



Founded in the City of New York in 1823

One West Fifty-Third Street

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212.757.7013

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SAINT THOMAS CHURCH FIFTH AVENUE

Saint Thomas Church was founded in 1823. The first building, completed in 1826, was of simple Gothic revival design and was located on the northwest corner of Broadway and Houston Street; it burned in 1851 and was replaced by a similar building. The third church was finished in 1870 here on Fifth Avenue at 53rd Street. It was designed in brownstone by Richard Upjohn (1802-1878) in the Victorian Gothic manner, but it also burned in 1905. The present building was begun in 1911 and completed in 1913 and was designed completely of masonry, without a steel frame, in authentic Gothic style by Ralph Adams Cram (1863-1942) and Bertram Grosvenor Goodhue (1869-1924). The exterior is of Kentucky limestone from Bowling Green and the interior is of Kentucky sandstone from South Carrollton.

1 The **Narthex** or vestibule has a coffered oak ceiling supported by stone corbels. The inner four represent the four seasons and those at the corners, the four ancient Greek elements: earth, water, air, and fire. Four angels hold symbols of the Church and lanterns. The floor of inlaid marble was redesigned as part of a **World War II Memorial**. At the center is a large mosaic showing the globe and cross with tan marble continents and bits of glass for seas, enclosed by "Peace on earth to men of goodwill." Surrounding this are mosaic shields of the Allied Nations.

2 On the north wall is one of the four consecrated altars in the church, part of the World War II Memorial; the Eucharist is celebrated here twice a year, on Memorial Day and on Veterans' Day. Above is a prayer for peace, flanked by the Archangels Michael (with sword) and Gabriel (with trumpet). On the altar rests a book with illuminations on parchment listing the names of parishioners who served in the war; those who gave their lives are shown in red. Still higher are small enameled discs representing the branches of the armed services, leading up to carved busts of the chiefs of staff of the Army, Navy, Air Force, and Marines.

3 Go through the doors to the left of the altar. On your right is a **display case**, which contains changing exhibits dealing with Saint Thomas Church.

4 Directly across the church is the **World War I Memorial**. It was created by **Lee Lawrie** (1877-1963), who shaped the figures of the Great Reredos (6) behind the High Altar. At the top the Archangel Michael drives his lance into the dragon (Satan, evil, war). Below is an exceptionally strong relief of American soldiers going from America, represented by Saint Thomas Church on the left, to France, represented by Rheims Cathedral (1211) on the right. The names cut into the wall are those of parishioners who served in the war. The names in gold at the top are those who gave their lives. The colored shields on the stone are the branches of the armed services; those on the door are of the Allied Nations. All the hardware in the church was designed by Mr. Goodhue, and the lock on these doors is typical.

Now go down the center aisle. The **dimensions of the church** are 95' in height from the pavement to the crown of the vaults, 43' wide between the columns, 100' wide from the north wall to the south wall along 53rd Street, and 214' long from the front wall behind the High Altar to the rear wall at Fifth Avenue. The **stained glass windows** above the nave are 32' high and 18' wide; all the windows in the church, except two, were made by Whitefriars Glass Limited (James Powell & Sons) in England. The **vaults** are made of Guastavino tiles.

The nave side elevations and overall effect reflect the French High Gothic style. The flat end at the High Altar follows English preference, and the Great Reredos (6) above it suggests the late English Gothic Perpendicular style.

5 At the foot of the chancel steps, turn about and look at the **rose window**, 25' in diameter. It is late French Gothic Flamboyant in design, as is the stone tracery in the windows above the nave, and is similar to the west rose of Amiens Cathedral (1221). Below the window is the **Loening-Hancock Organ**, one of the three pipe organs in the church. It is a mechanical or tracker two-manual instrument with pedal, 22 stops, 32 ranks, 1551 pipes. It was built in 1996 by Taylor and Boody Organbuilders, Staunton, Virginia. The highly ornamented case is influenced by sixteenth century Dutch organ builders.

6 Looking forward, the spectacular **Great Reredos**, for which Mr. Goodhue received the American Institute of Architects' gold medal in 1925, dominates the church. It is said to be the largest in the world (80' high, 43' wide). Goodhue was responsible for the overall scheme, the figures, identifying attributes, and their placement. Architectural sculptor **Lee Lawrie** shaped the figures' appearances, reflecting their individual personalities.* The carving was executed by the Ardolino Brothers, Boston, in Dunville stone from Downsville, Wisconsin, which, when illuminated, assumes the cast of ivory. Just above the large gilt High Altar cross, which survived the fire of 1905, the Apostle Thomas kneels before Christ, his doubt about the Resurrection gone. The other Apostles are in the arches on either side. Above and in lacy carving, surrounding the empty cross, are nine Hebrew prophets who foretold the coming of Christ. High above are the reigning Christ, his right hand raised in blessing and his left hand holding the orb of earth, with his mother, Mary, and his beloved disciple, John, both of whom were present at the Crucifixion.

The Twelve Apostles; John the Baptist; Paul; Mark; Luke; John Wesley; President George Washington (first inauguration in New York City on April 30, 1789); British Prime Minister William Gladstone; early saints; noted bishops, including Presiding Bishop Tuttle, who was living at the time; and missionaries are depicted on the Great Reredos. It is, in a way, a panoramic history of Christianity from promise to present day. (A key to the figures can be found in this leaflet.)

The High Altar is draped with hangings from the church collection that are changed for feast days and the liturgical seasons of the year.

7 To the right of the chancel, behind the iron gates, is the **Chapel of the Resurrection**. The altar reredos was painted by American artist Taber Sears (1870-1950). The cabinets just inside the gates enclose Saint Thomas's **columbarium**, containing 500 niches for the ashes of the departed; it was designed by Gerald Allen and Associates and completed in 1992. Outside on the column to the right is an eighteenth century Russian icon of the face of Christ.

8 On the stone column to the right of the pulpit is a carving in wood of Christ crucified. It was given as a **memorial to those who died in the attack on the World Trade Center**, September 11, 2001, and was dedicated the following year by the Most Reverend George Carey, Archbishop of Canterbury. It is of Spanish origin from the late sixteenth or early seventeenth century, and is superimposed on an earlier-installed Latin cross made of stones from the Greek chapel of the Church of the Holy Sepulcher at Mount Calvary in Jerusalem.

9 The **pulpit** is of carved oak and shows nineteen famous preachers from many different times and places, their names carved under each likeness. Under the canopy above is a dove, symbol of the Holy Spirit, source of inspiration to preachers. Beneath the pulpit and lectern (10) is the **parapet** separating the chancel from the nave. It is covered in mosaics of unpolished colored stones. The right side is about American history, beginning with the first Communion at Jamestown, 1607. Next is Independence Hall in Philadelphia, symbolizing the American revolution. Third is the Capitol in Washington and the reunification of North and South after the Civil War. Fourth is Rheims Cathedral, symbol of World War I, made from bits of stone from the cathedral itself, which was badly damaged in that war. The intricate **oak carving in the chancel** was given as a thank offering for the end of World War I. It was executed by Irving and Casson, Boston. Most of it cannot be seen properly when the chancel is closed off, but, just above the mosaics on the right side, take a look at the shields of Belgium, Russia, and Great Britain between representations of Dante and Jeremy Taylor, theologian.

Sometimes sitting in the chancel to the left is a one-manual **continuo organ**, 4 stops, 4 ranks, and 204 pipes, built in 2001 by Taylor and Boody. The colored tiles in the chancel floor as well as those in the floor of the Chantry Chapel sanctuary were made by the Moravian Pottery and Tile Works of Henry Mercer (1856-1930), Doylestown, Pennsylvania.

To the left of the chancel steps are wood carvings of Edward Bouverie Pusey (a leader of the Oxford Movement), Shakespeare, and Chaucer, and the shields of the United States, Serbia, France, and Italy. The mosaics in the **parapet** below represent Christ's Church. The Kingdom of God for all peoples is depicted as a tree containing national birds (the coq of France, the peacock of India, the eagle of the United States, etc.) with the lion and lamb lying down

*"Nothing is more precious, perhaps, to an artist, than appreciation, nothing harder to share; when Goodhue was given a gold medal by the American Institute of Architects for the reredos, he returned it with the request that my name be engraved on it with his." Lee Lawrie, *Bertram Grosvenor Goodhue - Architect and Master of Many Arts*, Press of the American Institute of Architects, Inc., New York City, 1925, p. 34.

together underneath; the bifurcated Latin inscription "adveniat regnum tuum" in the corners of the panel is translated "thy kingdom come," a kingdom anticipated in a temporal sense in the overarching inscription: "League of Nations 1919." A second mosaic shows the church as a protected city with a supplicant knocking at the door; a third as a lighthouse sending out the Light to a dark world, and the fourth as a ship on the rolling waves of life.

10 The **lectern** is carved of oak. At the bottom are four Old Testament figures: Moses with the law, Elijah, Job, and, mostly hidden, Isaiah. They form the biblical foundation for the four evangelists above: Matthew, Mark, Luke, and John. John is depicted without a beard, and it is interesting to note that he has the same face here as the three representations of John in the Great Reredos. This is true of all the figures throughout the church. Just behind the lectern to the left, but not visible from the nave, is the console of the **great organ**, built in 1913 by the Ernest M. Skinner Organ Company, Boston. It was rebuilt by the Aeolian-Skinner Organ Company in 1956, with further alterations in the late sixties by Gilbert Adams and in the early eighties by Mann & Trupiano Organ Builders. Consisting of six divisions, this electro-pneumatic instrument, features a Trompette en Chamade under the rose window. There are four manuals, 115 stops, 138 ranks, and about 9050 pipes, which range in size from 3/8' to 32' and are housed in chambers on either side of the chancel.

11 The **baptismal font** is located within the altar rail of the Chantry Chapel. It is made of stone with small insets saved from the 1905 fire. The carved oak octagonal cover is decorated with plant forms.

12 The **Chantry Chapel** is used for daily Eucharists, baptisms, small weddings and funerals. The Blessed Sacrament, the Presence of which is indicated by the hanging white Sacrament light before the altar, is reserved in the hexagonal carved wood tabernacle which rests on the altar and on which stands the altar's crucifix. The gilded and polychromed wood reredos is Florentine in design and shows, from left to right, the baptism of Jesus by John the Baptist, the marriage at Cana, and Jesus raising Lazarus from the dead. Above is the Annunciation. To the left is a sculpture in wood of Mary holding the child Jesus; it is Spanish in origin and was carved in the fourteenth century and polychromed in the sixteenth century. The stained glass windows in the chapel show virtues personified by prominent women. The window nearest the altar personifies *love* in Mary with the child Jesus, and in the lancet to the left, *joy* is personified by Elizabeth with her son John the Baptist.

13 **Our Lady of Fifth Avenue**, depicting Mary and Jesus, was rendered in bronze in 1987 by Mother Concordia Scott (fl. 1940) of the Benedictine Order at Minster Abbey, Kent, England. It is similar to an earlier work by her in Canterbury Cathedral. The statue was given in honor of the Reverend Canon John Andrew's fifteenth anniversary as rector.

14 Go the foot of the gallery stairs. In the stairwell hangs a painting attributed to Peter Paul Rubens (1577-1640) entitled "The Adoration of the Magi." High above you in the **bell tower** is a **carillon** of 26 bells, which is played by a carillonneur seated at a console of batons with pedal before all major services, pealed at weddings and tolled at funerals. A single bell is rung at the consecration during the Eucharist. A clock strikes Magdalen College (Oxford) chime on the quarter hours and tolls the hours.

Your self-guided tour ends here. To experience how the **architecture, liturgy, and music** of Saint Thomas Church come together to maximum effect, return when the **Saint Thomas Choir of Men and Boys** sings one of the five principal weekly services. These choral services are conducted from mid-September until mid-June (check the music schedule for times and repertoire). The choir is considered to be the outstanding choral ensemble of the Anglican tradition in the United States. The fifteen men and twenty-four boys annually prepare an astounding four hundred pieces of sacred music, not including the psalms. During the academic year, the boys attend the Saint Thomas Choir School, the only church-related residential choir school in the United States.

Guided tours are offered each Sunday following the 11 a.m. service. For group and special tours, please contact the Verger in the Parish Offices.

The Reverend Canon Carl F. Turner, Rector
The Reverend Charles F. Wallace, Headmaster

