

At the end of this aisle turn left to enter the Baptistry (1902) which houses the original Font of decorated, blackened Purbeck marble. The large, spire-like cover is of oak, and there are eight angels carved around the base.

The Martin Travers window on the west wall was given in 1945 in thankfulness for the preservation of the building during the Second World War. An oak Gothic chair is housed here; it has the figure of St Barnabas in the gabled back. The inscription reads 'St Barnaba Collegium' and it is thought that the chair was originally for the use of the Master of St Barnabas' College; it is now used when necessary as the Bishop's throne.

The Crypt and the Sacristy can be seen by appointment.

SERVICE TIMES

Sundays

10.00 am Sung Mass

Wednesdays

12.45 pm Low Mass

Mass on Feast Days as advertised.

Visitors are welcome at all services.

The Church is open to visitors between 10.00 am and 3.00 pm on Saturdays.

The Church was re-roofed in 1999-2000 and the spire rebuilt in 2006, both with generous support from English Heritage/Heritage Lottery Fund.

The Melkite Greek Catholic Church share St. Barnabas Church on Sunday
St. John Chrysostom Parish: Divine Liturgy 12pm



CONTACTS

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A SHORT GUIDE TO ST BARNABAS CHURCH, PIMLICO

St Barnabas' Church (Church of England) has been serving the people living on the borders of Belgravia, Chelsea and Pimlico since 1850 and is one of the most beautiful of the 1,000 Anglican churches in London. It is a Grade I Listed Building.

St Barnabas, from Cyprus, was a fellow Apostle and missionary with St Paul, travelling widely until his martyrdom in 61AD. The apostles renamed him 'Barnabas' which means 'Son of Encouragement'.

Founded by the Revd William Bennett (at that time Vicar of St Paul's Knightsbridge) the church was consecrated on St Barnabas' Day, 11th June 1850, amid considerable controversy caused by accusations of 'Popery in Pimlico'. Its style is Early English Gothic; the architect was Thomas Cundy. It was the first church built in England where the ideals and beliefs of what came to be known as Anglo-Catholic movement were embodied in its architecture and liturgy. From the beginning there has been a strong musical life here, where the compilers of Hymns Ancient & Modern held their meetings, and editors planning the English Hymnal used to meet in the Clergy House.

Basil Harwood, a celebrated organist and conductor (whose compositions are still popular and frequently sung in cathedrals and churches all over the world) was organist of this church, subsequently being organist at Ely Cathedral and Christ Church Oxford. At his wish his ashes are buried here in the chancel. His successor is David Aprahamian Liddle, an internationally known recitalist and composer.

After entering the building through a tranquil courtyard (where there is a memorial to those from the parish who died in the Great War of 1914-1918) one sees the impressive statue of St Barnabas, erected as a memorial to the Revd G C Rawlinson, a much loved curate who served here for nearly 20 years. Just around the pillar to the right is a fine statue of St John the Baptist, brought from the chapel of St John, Pimlico Road (now demolished).

Before moving from this spot, turn right to obtain a good view of the richly carved screen, designed by Bodley in 1906 (replacing an earlier screen); high above it stands the figure of Christ in Majesty, on each side of which are the large winged figures of the Archangels Gabriel and Raphael. The finely wrought brass gates, from the original screen, are by Hardman, dated 1850.

Turning to the left and moving into the tower space, an impressive Calvary (the Crucifixion scene) may be seen; standing on either side of Jesus are the figures of St Mary and St John. All is in dark oak, carved in Oberammergau in 1910. Immediately on the left there is a window, designed by Kempe's successor, Walter Tower, depicting Christ in the Garden of Gethsemane (it is a memorial to his own wife). High above in the tower, unseen, is a peal of ten bells cast in Whitechapel in 1849; which are still in reasonable condition.

On the right may be seen a memorial tabernacle housing another statue of St Barnabas; designed by Tower, it is fixed on the north wall. Opposite is an oil painting of a chalice filled with lilies; this memorial, by the artist Frederick Shields, is to two teenage girls who tragically lost their lives in an accident by fire at Christmas 1885.

Moving forward, on the wall to your left is the first of a series of seven monuments in the form of mosaics (they also appear on the South wall). They are in the Ravenna style, composed not only of marble and stone but also of coloured and gilded glass; they are believed to be the work of an Italian family living in London in the late 19thC. The second and third mosaics are memorials to two former priests (Frs Bagshawe and Skinner). The one depicting the post-Resurrection injunction of Jesus, 'feed my sheep', shows figures of St Paul and St Barnabas. Also on this wall can be seen six (in a series of fourteen) alabaster stations of the Cross. The remaining eight Stations continue around the walls of the South side and at the West end.

The altar directly in front of you is understood to have come from the now demolished Chapel of St John the Baptist, Pimlico Road. The altarpiece triptych is a late addition; its central niche houses a statue of St John the Baptist which is a memorial to Thomas Meares, a former church-warden (1929), and Hugh Dart, killed in action in the Great War. A very small crucifix hangs at the centre point over the altarpiece; this too came from St John's Chapel. It is the work of Victorian author Margaret Fairless Barber whose book *The Roadmender* (published under the pseudonym Michael Fairless) became a classic in its day, and is still available and widely read.

The stone pulpit, now to be seen on your right, is thought to be by Butterfield; the style is Early English. In five niches of its octagon shape there are paintings by a local artist on metal

panels of Christ and the Four Latin Doctors (Sts Gregory the Great, Ambrose, Augustine and Jerome). A contemporary commentator described them as 'unworthy, and they should (soon) be replaced'. In the first week after the consecration of the church, sermons were preached from this pulpit by the great leaders of the Oxford Movement: John Keble, J M Neale, E B Pusey, and Archdeacon (later Cardinal) Manning.

Directly opposite across the Nave aisle is a brass lectern, by Thomas Potter; it was modelled on 16thC examples but is more lavishly decorated. Standing here it is possible to see in greater detail the richness of decoration on the Chancel screen; of particular note are the statues of St Peter and St Paul, housed in tabernacles at each side of the screen.

The Chancel and Sanctuary are entered through the impressive brass gates; this part of the church is rich in decoration and memorials, only some of which can be mentioned here. Bodley designed the altar (in panelled oak) and the magnificent Reredos. Comper designed the statue of the Madonna and Child, placed on a carved bracket on the South wall, as well as the wooden figures of Angels, six pairs high on the side walls, and four surrounding the East Rose window. This window is also Comper's design; a late work dated 1956 (it replaced one damaged in the Second World War). The six altar candlesticks of silver were based on an 1850 design by Hardman. Their bases, which are of special interest, are in the form of three angels seated, with their hands clasped in prayer.

The choir stalls, which are very fine, have arm-rests and misericords in a convincing medieval style. The Reserved Sacrament is kept here in Sacrament House by Comper, set on the North wall. The Organ Case is a superb example of Bodley's work. The Organ itself was built by Flight; in 1920 a virtually new instrument by Henry Willis was presented as a memorial by Lord and Lady Cable. Buried in the floor of the chancel are Francis Lloyd Bagshawe (second vicar, 1876-1879), and Basil Harwood. Nearby is a small brass memorial to John Case, a chorister who died in 1856, aged 13.

To the right is the entrance to the Lady Chapel, one of the great glories of this church, sadly damaged by water. Entirely the work of Sir Ninian Comper, it is a memorial to Fr Alfred Gurney, third vicar (1879-1898). Of special interest in this small but outstandingly beautiful space, is the East Lancet window, which depicts the Virgin and Child with Angels. The three-light South window in the Flemish style, depicts the Coronation of the Virgin, attended by Sts Peter, Paul and Luke, and musician-angels, and the kneeling figure of Father Gurney himself - the facial likeness is said to be quite striking.

Moving down the South aisle from here, the West windows may be clearly seen. The most noteworthy of them is small and lozenge-shaped, filled with blue glass in an abstract design. The post-war work of Comper is the latest he did here. Further down the aisle, on the right will be seen another statue of the Madonna and Child (1930); stained glass windows by Kempe may also be seen.