The portico of St Paul's acts as sky trap and frame—a different picture in each archway.

Churchyard and part of the original convent garden. Behind the church and tightly hemmed in by a wall of buildings, it is an oasis reached only through narrow tunnels and a slit passage from Bedford Street, &c. It is this contrast of small secret and large public squares, and the splendid rhythm of arches reinforcing the latter, that forms the essence of this essentially civilized conception: "the first great contribution to English urbanism," as Summerson has called it. The churchyard still exists and is a popular tree-shaded haven from the traffic. The main square exists in plan only, for the essential essence of buildings and the rhythm or arcing are no more. Only in the picture of St Paul's and the arches of Bedford Chambers (a rebuild of 1580 but faithfully reproducing the civic scale of the original arcing) can one recapture the feeling of the original idea and appreciate how splendidly arches and colonnade frame the sky and buildings, &c. The arcade not only protects the walker but presents him with an ever-