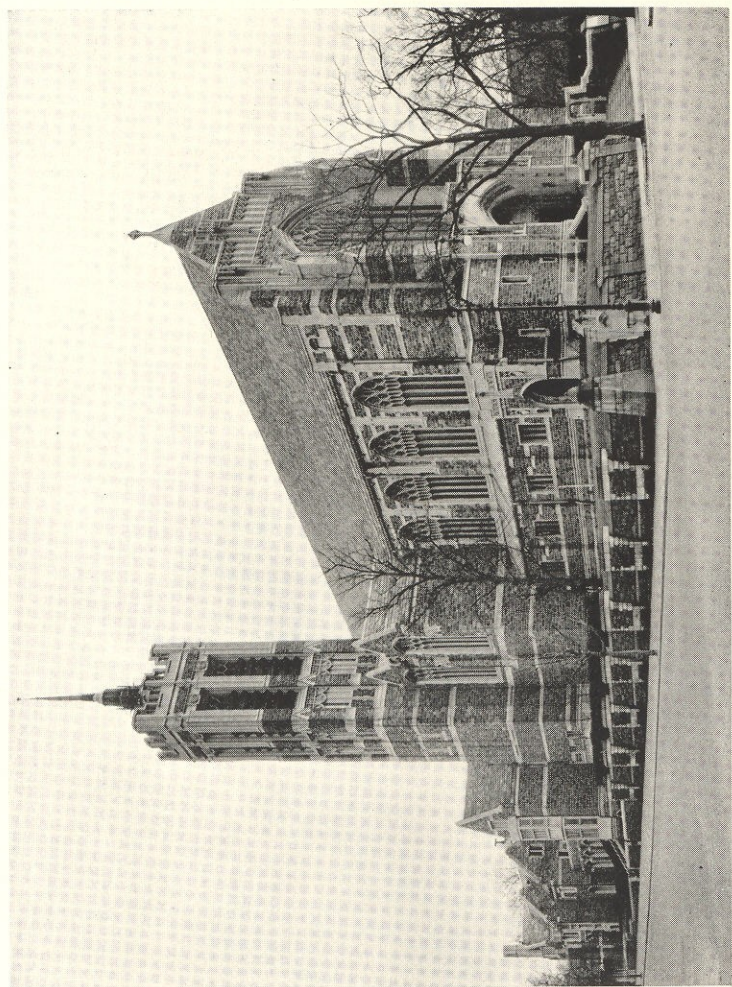




THE CHAPEL OF THE INTERCESSION  
TRINITY PARISH  
IN THE CITY OF NEW YORK

*Written and Compiled*  
*by*  
MILO HUDSON GATES





CHAPEL OF THE INTERCESSION, BROADWAY AND 155TH STREET, NEW YORK (EXTERIOR)

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MILO HUDSON GATES



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THIS book is dedicated to  
BERTRAM GROSVENOR GOODHUE, *Architect of the Church*

“NIHIL TETIGIT QUOD NON ORNAVIT”  
To the VICAR and CONGREGATION of the Chapel of the Intercession

To the RECTOR and VESTRY of the Parish, in office while  
the Chapel was abuilding:

The Reverend WILLIAM T. MANNING, D.D., *Rector*

*Church Wardens*

WILLIAM JAY

EDMUND D. RANDOLPH

*Vestrymen*

HERMAN H. CAMMANN  
ELIHU CHAUNCEY  
RICHARD DELAFIELD  
DAVID B. OGDEN  
STUYVESANT FISH  
NICHOLAS F. PALMER

WILLIAM M. POLK  
FRANCIS S. BANGS  
J. HOWARD VAN AMRINGE  
S. EDWARD NASH  
HENRY C. SWORDS  
CHARLES A. SCHERMERHORN  
WILLIAM BARCLAY PARSONS

GEORGE F. CRANE  
FRANCIS B. SWAYNE  
AMBROSE S. MURRAY, JR.  
VERNON M. DAVIS  
EGERTON L. WINTHROP, JR.  
JOHN A. DIX

To the present RECTOR and VESTRY, in office at the time of the  
writing of this book:

The Reverend CALEB R. STETSON, D.D., *Rector*

*Church Wardens*

S. EDWARD NASH

GEORGE F. CRANE

*Vestrymen*

WILLIAM BARCLAY PARSONS  
RICHARD DELAFIELD  
VERNON M. DAVIS  
JOHN A. DIX  
PELL W. FOSTER  
JOHN ERSKINE  
LAWSON PURDY

SAMUEL A. TUCKER  
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GEORGE B. OGDEN  
HUGH L. ROBERTS  
FRANK R. OUTERBRIDGE  
C. AUBREY NICKLAS  
J. RUTHERFURD STEWART



DURING the planning and building of the church, no one could have been given a freer hand than the writer of this book. If any mistakes have been made, they were not made by the Rector or Vestry. Neither were they made by the architects nor the builders. They were all made by the writer.

It is not often that a clergyman has been given such a liberty. My appreciation of this is profound.

The privilege of thus being allowed to work, has been the greatest joy, and for that privilege and joy, I am most grateful.

## CHAPEL OF THE INTERCESSION TRINITY PARISH



THE word "church"—Scotch *kirk*, and German *kirche*, derived from the Greek *Kuriakon*, the Lord's House—denotes both an assembly and a building. *Dominicum*, or *Domus Dei*, was more generally used among the Romans.

The first churches were in the basilica form, although the Celtic model—oblong, with a square-ended chancel added—was almost as early. The square chancel end in English Gothic dates from the earliest times; but this plan soon gave way to the cruciform.

In the East, the Greek Cross, with a dome at the intersection, was favored.

In the West, the Latin Cross was used, and with a few exceptions this is the plan of all the important churches and cathedrals of that region.

The ground plan of the Intercession is cruciform.

Because of its fortunate site, it has been possible properly to orientate the church. The custom of turning to the east, and to the altar, set in the east, during the repetition of the creed dates from the most ancient times.

"Yet still we plant, like men of elder days,  
Our Christian altar faithful to the east,  
Whence the tall window drinks the morning rays.

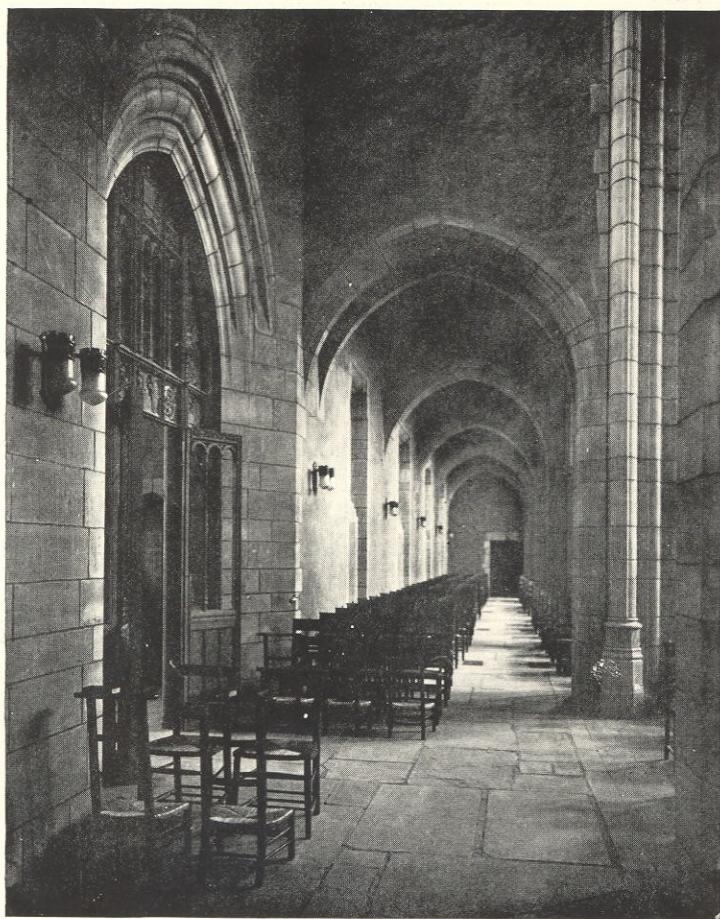
"The obvious emblem giving to the eye  
Of meek devotion which erewhile it gave  
That symbol of the dayspring from on high,  
Triumphant o'er the darkness of the grave."

WORDSWORTH

*The principal divisions of the church are:*

### THE PORCH

by which we enter. In the earliest churches this was called a Narthex, and was the division which separated the catechumens and "penitentes" from the "communicantes." Sometimes great porches were built and used as chapels, and were called Galilees. The Galilee of Durham Cathedral is such an example. Here also pupils were taught.



SOUTH AISLE



*The next division is*

## THE NAVE

The congregational part of the church, derived from *navis*—a ship. Ancient writers loved to use this word, indeed often “The Ship of God” (*Navis Dei*) was used as a synonym for the church. In order that the ship idea may be plainly seen, certain ancient churches are wider at the top of the wall than at the bottom, so, more closely, to imitate the inside of a ship.

*The next division is*

## THE CHANCEL

Here properly divided into two divisions—the Choir and the Sanctuary; the Choir being all that part outside the chancel rail, and the Sanctuary all that part within the chancel rail.

## TRANSEPTS AND AISLES

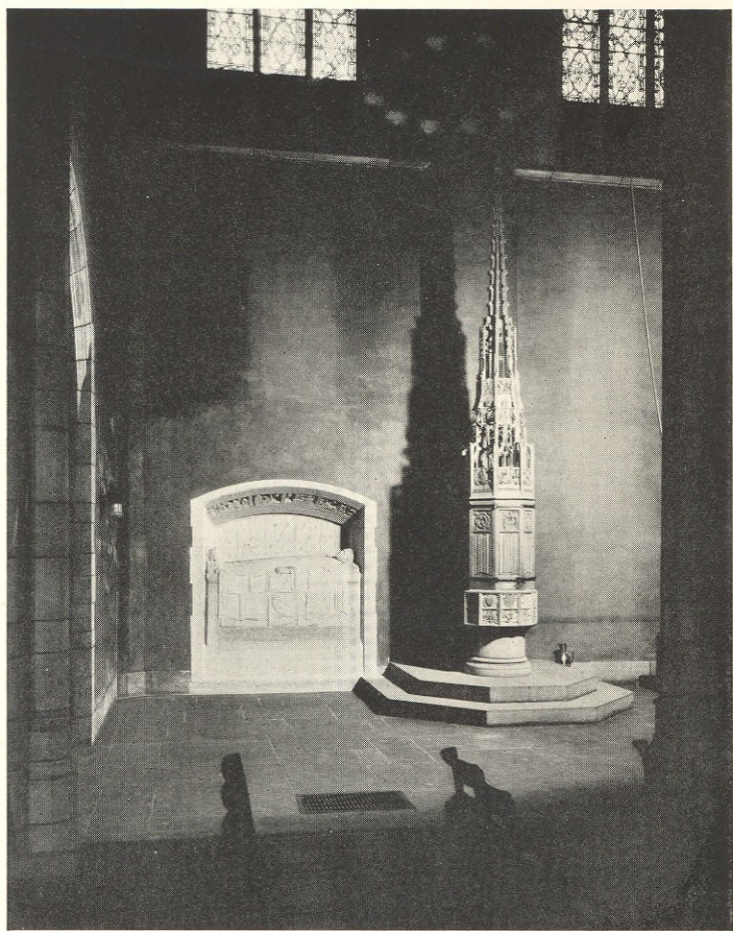
Other divisions of the church are the Transepts and the Aisles. The Intercession has properly constructed aisles. They will be observed to be very wide, thus providing for processions and also affording much additional seating space when needed.

In earlier times, the church wisely had many forms of worship. Among these a favorite form was the procession. In 1544, the English Church caused the Litany to be translated into English, that it might be sung in procession, to encourage church attendance. A forgotten explanation of the great size of certain parish churches in England in small places is the popularity of a processional service—wide aisles and deep transepts being necessary to accommodate such forms. The aisles, properly derived from the French *aile*—a wing—should not be confused with the alleys, *i.e.*, places to walk. It is somewhat absurd to speak of a “middle aisle,” therefore.

The transepts, in this church quite shallow, form the arms of the cross.

## THE FONT

In the North Transept is the beautiful Font, which was presented by the congregation on the occasion of the twentieth anniversary of Dr. Gates. It is four feet in height by three feet six inches in diameter. It is of Ohio stone. It rests upon two steps of the same material, the lower step being eight feet in diameter.



GOODHUE MEMORIAL AND FONT



The upper part is duo-decagonal. The bowl of the font has twenty-four panels, each panel containing a symbol of a Christian virtue. Baptism being the beginning of the Christian life, it is fitting that the font should have symbols of the virtues which such a life must develope. The virtues are symbolized as follows: Faithfulness, Ivy; Righteousness, Breast-plate; Mercy, Blunt Sword; Chastity, Unicorn; Diligence, Plow; Faith, Cross; Meekness, Yoke; Fidelity, Dog; Wisdom, Snake; Modesty, Dove; Industry, Beehive; Liberality, Horn of Plenty; Truth, Hatchet and Cherry Tree; Patience, Spider; Purity, Lily; Hope, Anchor; Humility, Lily of the Valley; Good Report, Laurel; Love, Rose; Peacefulness, Olive; Forgiveness, Ark; Innocence, Daisy; Loveliness, Various Flowers; Charity, Heart. Upon searching the list of conventional symbols, the architect was unable to find a symbol for truth which was at all distinctive. Whereupon, the writer suggested a symbol which he felt was not only a good American one, but also an interesting one for children; and, likewise, considering the fact that the church is on Washington Heights, admirable for this special location. As a result a hatchet and cherry tree have been carved in one of the panels as the symbol for Truth.

The font is surmounted by a magnificent cover eighteen feet high. The whole height, font and cover, is twenty-five feet. The cover is of oak and octagonal in plan. The doors and the inside of the font cover show painted designs of birds and harts, archaic in form, derived from the most ancient sources.

The eight panels in the upper part of the doors represent: The coats of arms of the New York Diocese, New York City, Trinity Parish, and of the Vicar. In bas reliefs are: St. John the Baptist baptizing our Blessed Lord; St. Philip baptizing the Eunuch; the baptism of Aethelbert, Saint and King, by St. Augustine; the baptism of Virginia Dare, the first white child baptized in the Colonies.

In the cresting over the doors are figures in beautiful carved work, these being the Saints who wrote the New Testament: St. Matthew, St. Mark, St. Luke, St. John, St. Paul, St. James, St. Peter, and St. Jude.

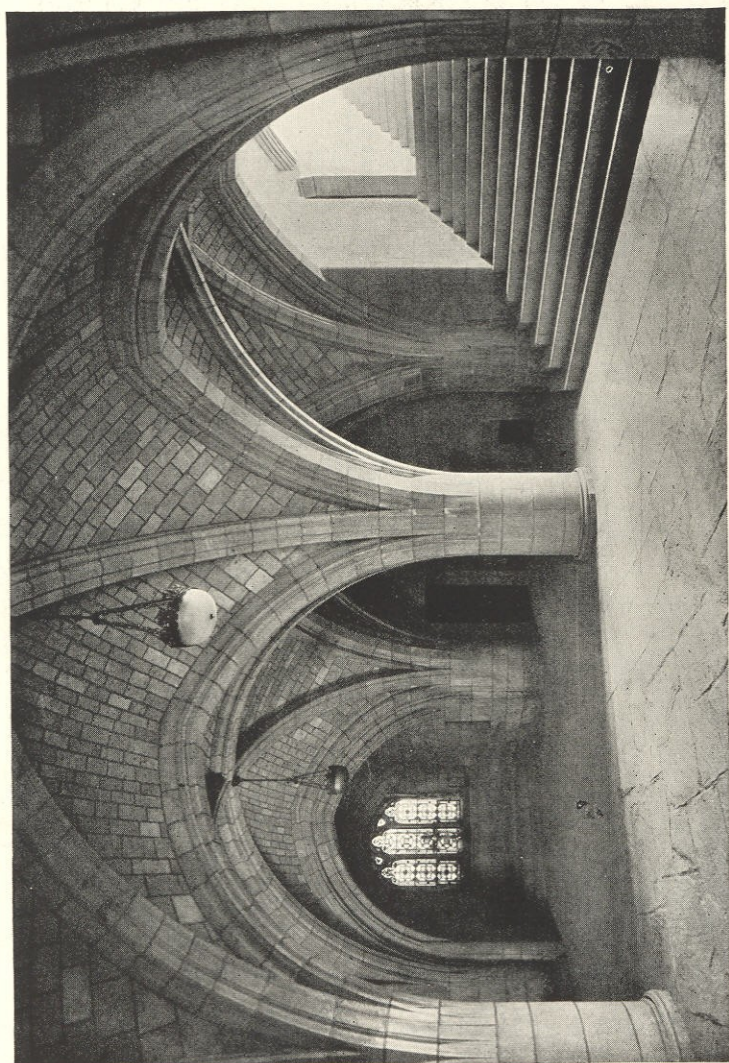
Above these are seven shields which represent the seven sacraments: Baptism, a Font; Confirmation, a Dove; the Eucharist, a Chalice; Matrimony, Clasped Hands; Holy Orders, a Stole; Penance, a Whip; Unction, an Oil Stock.

At the base of the spire are gates, the rebus of the author's





ST. MARY'S CHAPEL



CRYPT



Institute of Technology, Baltimore Cathedral, National Academy of Science, West Point Chapel.

Above these is carved the Latin motto: "NIHIL TETIGIT QUOD NON ORNAVIT"—"He touched nothing which he did not beautify," most expressive of his life, as well as his work.

Mr. Goodhue, at the time of his death, was one of the world's great architects, and was recognized as such both here and abroad. His tomb in this church is sure to be a shrine in days to come, for all architects and artists and lovers of beauty.

### ST. MARY'S CHAPEL

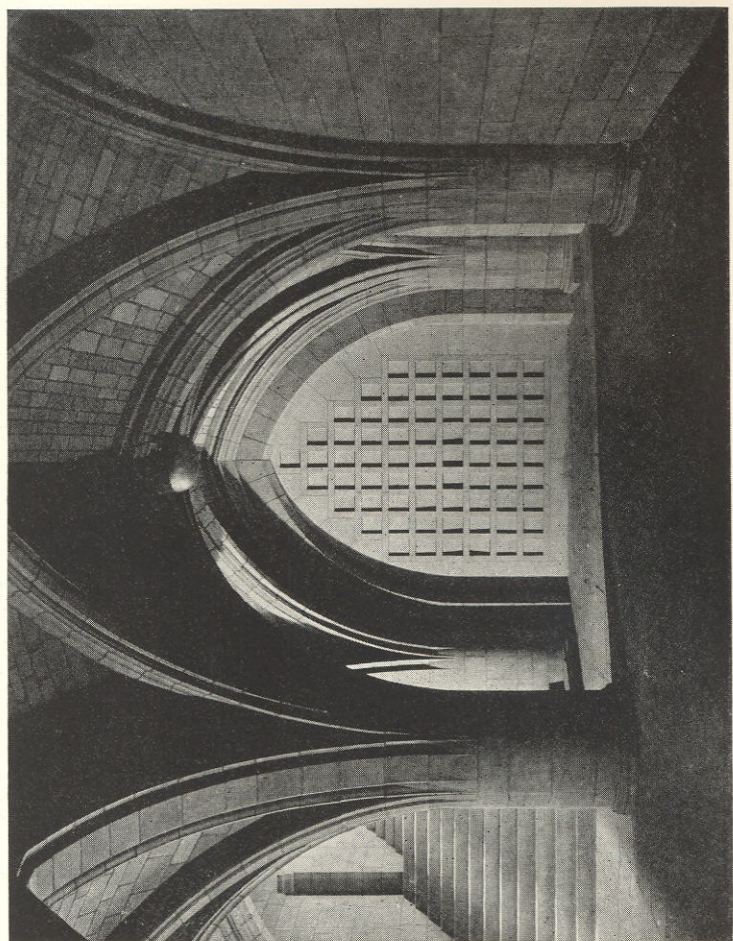
Opening from the south transept, and connected with the main church by two screens exquisitely carved, is the beautiful little Chapel of St. Mary.

Here, on Easter Even, 1914, was placed a triptych, painted by Taber Sears, no doubt the greatest of modern religious painters. The frame of the picture, in itself a work of art, was designed by Mr. Goodhue. The subject of the painting is the Adoration of the Magi. The panels under the paintings contain symbolic emblems of the Blessed Virgin: (From left to right) The Mystical Rose, the ancient monogram M. R., the fleur de lys, Gate of Heaven, the star, the pierced heart, the Tower of David. Two angels, in niches, hold shields, embossed with emblems of St. Joseph: first, carpenter's square, surmounted by the Lily; the second, carpenter's square. The side panels above the pictures from left to right have the emblems of the Passion: (1) the crown of thorns; cross and tears; (2) the cup of suffering; (3) chalice and host; (4) crown of thorns, spear and nails; (5) the Calvary cross, with the pierced heart; (6) nails; (7) hammer and pincers; (8) rope and sword. The center shield, held by kneeling angels, contains the rose surmounted by a star—the Nativity. The Magnificat is embossed on the triptych doors.

On the Chapel screens are six panels, three from the Old Testament and three from the New—the Old Testament being Adam and Eve, Moses and the Ten Commandments, and Melchizedek; the New Testament being the Nativity, the Annunciation and the Last Supper.

The interior of the chapel is enriched by exquisite carvings in stone, quite as excellent as in any church in the world, except perhaps in Roslyn Chapel or in Burgos. Each carving is a symbol. The eight corbels supporting the vault ribs with the inscription,





COLUMBARIUM IN CRYPT

"The rod of Jesse hath blossomed, the Virgin hath brought forth Him who is God and Man," are as follows: crowned monogram M. R., lily, vase, rose, tower, ark, gate, star. The four large bosses of the vault represent: St. Helena—Calvary cross, crown, church and double cross; St. Mary Magdalen—Box of ointment, skull and book, ship; St. Anne—Hand on book, holding crowned M., gate, crowns; St. Elizabeth—Hand holding monogram of St. John, clasped hands, cleft mountains, "Iohannes" on tablet; and the eight smaller bosses represent: St. Agatha—Breast and pincers; St. Justa and Rufina—Giralda Tower of Seville Cathedral; St. Margaret of Scotland—Black cross; St. Bertha of England—Crown and flowers; St. Cecilia V. M.—Violin; St. Agnes, V. M.—Book and scourge with sword; St. Bridget of Kildare—Sheaf of wheat ears; St. None of Wales—Imprint of hand in rock; and the six half bosses represent: St. Frideswide—Three veiled heads; St. Gertrude, V.—Loaf and three mice; St. Hilda, Abb.—Snakes; St. Etheldreda, Abb.—Crozier and crown of flowers; St. Elizabeth of Hungary—Three crowns; St. Ursula, V. M.—Dove and arrows.

As will be seen by the picture, the little chapel is full of charm and sentiment, and beside the atmosphere which so beautiful a work of architecture must inevitably produce, the symbolism of it will teach daily lessons from the thoughts which associate themselves with so many holy women of the Church.

The altar proper is the high altar from the old church, with its gradines removed. On it are placed two candlesticks and the cross.

## THE CRYPT

sometimes called the Undercroft, in the Intercession is perhaps at the present time the most complete one in our country. It is, as were all original crypts, properly placed beneath the choir and the sanctuary. The early Christians worshipped in the catacombs. Possibly the reason for the construction of the oldest crypts was to call to mind those early catacomb services.

The altar, of stone, is built into the east end of the sanctuary wall.

This crypt accommodates about two hundred people. It serves as a mortuary chapel, and for requiems. It is entered by means of a long, but easy flight of steps, leading down from the church yard.



In an apartment house region, the possession of such a chapel is of great value. In such a locality, it is impossible to keep the bodies of the dead in the apartments, and they must be, in most cases, placed in the back rooms of undertakers' shops. Here, however, is provided a place where fittingly the bodies may remain, and where funeral services may be held. On either side of the aisles of the chapel are deep recesses in which, some day, memorial tombs may be erected.

## THE COLUMBARIUM

The columbarium was dedicated on November 3, 1929. This is the first provision made in a Christian church for the deposit of urns, containing the ashes of those who have been cremated. There is no doubt but that the practice of cremation is increasing, and that in the future, this beautiful method will be more frequently used. Because this is so, it was felt that our crypt should contain a columbarium, so that the ashes of the departed may rest within sacred walls, instead of in the rather secular atmosphere of the usual crematory.

## DESCRIPTION OF THE CHAPEL EXTERIOR

Concerning the word "chapel," possibly a quotation from a valuable article by the late Montgomery Schuyler, one of the foremost critics of American architecture, may be enlightening. In an article entitled "DISTINCTIVE AMERICAN ARCHITECTURE," in the April, 1914, number of *The Architectural Monthly*, using the Chapel of the Intercession as an illustration of the distinctive American architecture, Mr. Schuyler says:

"For the reader who is not a New Yorker, the very word 'chapel' may denote a misconception, which it is worth while to clear up. 'Chapel' when it is not used, as it is in England, to denote a place of worship, which signifies a dissent from the religion of the state, denotes an accessory and subordinate place of worship of the mother church. That is the case with the 'chapels' of the great historical foundation of Trinity Church. When an old New Yorker comes upon this new and stately church, laid out upon an ample scale, something over 300 x 100 feet in extreme dimensions, a church which seats some 1400 people on its main floor, without any make-shifts or addenda of galleries or side-chapels, he is not startled by hearing it called a 'chapel,' when it is understood that it is a 'chapel' of Trinity. But he forgives the jar which the nerves of the stranger undergo at such a description of such an edifice."



In answer to the question as to what is the architectural style of the Chapel, Mr. Schuyler replied:

"The style is distinctly Gothic. The whole group cannot be any more exactly placed as to historic period or spiritual character. In the main, strongly English, even East Anglican in its general feature—vide the coloured and gilt timbered roof, the long repetitive range of clerestory windows and the like—other periods and other localities have been drawn upon for many of the most salient of its features. Nor has this process been confined to the Mother Country. The little triptych, for instance, in the chapel, is not unlike the old Bavarian and Swabian ones. While there is much of southern colour and splendour in the metal and marble work of the High Altar and sanctuary, perhaps all that need be said is that the building is Gothic, and that the period is that of today."

As a matter of fact, it is proper to call it "American Gothic." The great church, with its surrounding appendages, is certainly one of the most complete collections of ecclesiastical buildings in this country. Architecturally, no other such group has yet been built for any parish in America. The impression given by the whole mass is one of rare beauty and symmetry. It is a great example of the Gothic, where, as Matlack Price so truly says, a "significant success has been attained, because the style has been regarded and understood, and developed as a living style." In this lies the difference between a lifeless archaeological restoration and a work of creative genius, which will live beyond the lifetime of its author.

In the arrangement of these buildings, the church naturally dominates, a parish house and vicarage lying beyond, disposed about two sides of a most charming cloister enclosing a green garth. The buildings rise above the street on a terraced level. Few sites like this exist in any of our cities. In the midst of the ancient trees and quiet graves of Trinity Cemetery, overlooking the Hudson, at nearly the highest point of Washington Heights, the church so placed is a landmark from all sides.

The stately bell tower, which is rather unusually placed at the east end of the north transept, near the center of the line of the group, unifies the various buildings and gives the whole a true sense of uplift.

"The battlemented parapet itself is severely plain, denying itself even the customary pinnacles, of which the place is advantageously taken by a small spire, which, rising from the southeast corner of the tower, dominates the four square mass more effectively than would the four equal members at the angles, which Ruskin has compared, in King's College Chapel, to a table upside down, with its legs in the air."—SCHUYLER.



INTERIOR



## DIMENSIONS

The total length of the buildings is 310 feet; the length of the church is 200 feet; the total width of the west front, including porches, 70 feet; the total width inside, 57 feet; width between columns, 37 feet; chancel, 65 feet deep, including the vaulted bay above the cloister, by 27 feet in width; width across the transepts, 65 feet; height from floor to roof, 81 feet.

## INTERIOR

Of this, Montgomery Schuyler has written:

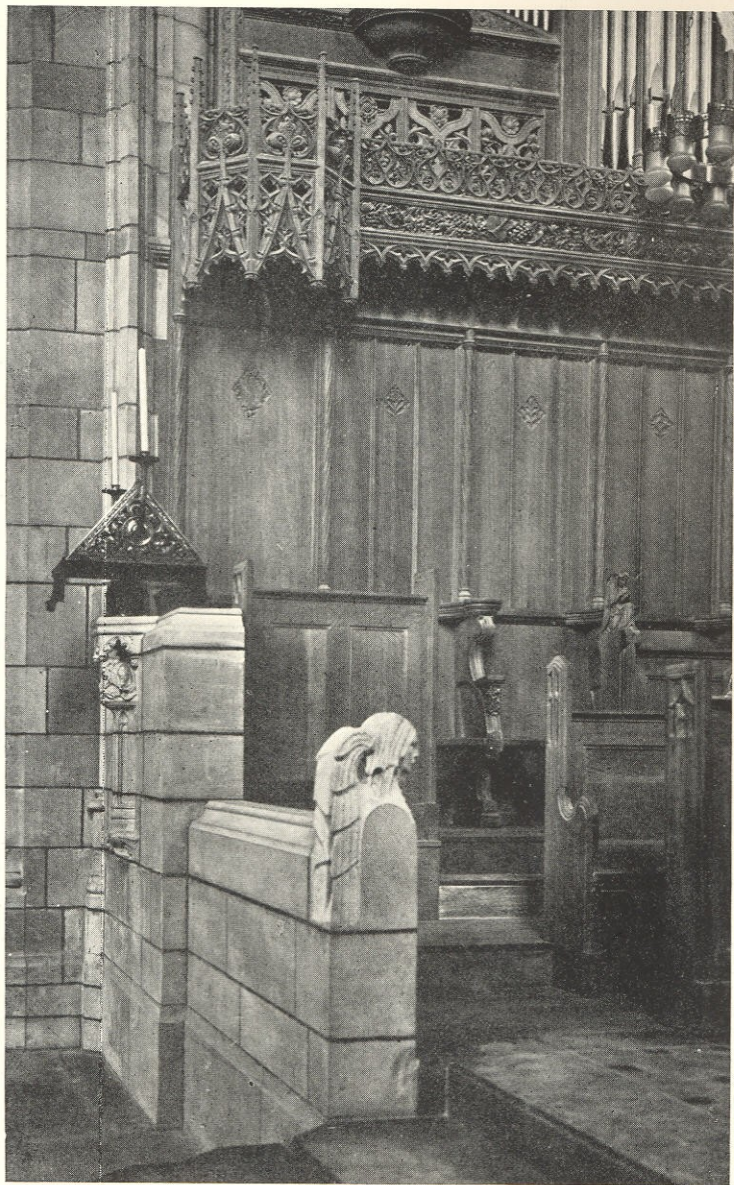
"The interior is worthy of the exterior, and here there is even more of the sense of spaciousness and amplitude, which, to the stranger, makes the name of 'chapel' seem so absurd a misnomer when applied to one of the largest churches in New York. Here, also, the prevailing impression is rather of simplicity than of complication. The largeness and fewness of the parts of the four-bayed nave, or five-bayed, counting the western gallery, of the two-bayed transept, if we may continue to call it so, and of the three-bayed chancel, gain an effect of repose which can not subsequently be disturbed by all the elaboration that has been applied in the richness of the traceries, in the elaboration of the screen under the western gallery, in the intricate and exquisite wood-carving of the choir. You are to note that the treatment of the main structural features is all the while characterized by as much simplicity as their general form and disposition. Only in the vaulting of the lady chapel is there anything that can be fairly called fantastic in the elaboration of the masonry, and here, the designer has 'treated resolution' to excellent effect."

The attempt has been made, and several years of study have been given to that purpose, to construct not an elaborate and showy building, but one of dignity, one worthy to be offered to God for the service of man and for the worship and work of a congregation of Christian people. The church is situated in the midst of a great and growing apartment-house region. Those who live about it are not rich. The congregation of the Intercession is known as one of enthusiasm and of many good works. In these buildings, provision has been made for every variety of parish activity—the social, the educational, the fraternal, but above all for the religious life of the congregation.

The nave consists of seven bays, including the narthex at the west end. These bays continue unbroken across the transepts, and on for three more into the chancel.

The open-timber roof, colored and gilded, continues unbroken from the nave to sanctuary, giving an effect of greater length than if it were divided by the customary chancel arch. The





CHANCEL PARAPET

recessed bay behind the high altar has a barrel roof elaborately decorated.

The arrangements for liturgical functions have been carefully thought out to the end that every facility shall be provided for the conducting of large and impressive ceremonies.

The choir comprises three bays, plus a recessed bay above the cloister, behind the high altar, before mentioned. The choir bays are continuous with those of the nave. The choir itself is flanked by ambulatories, connecting with the various sacristies, and bounded on the east by the cloister, thus forming a complete processional way around the chancel.

The choir is raised four steps above the nave, from which it is separated by a stone parapet. There are three rows of stalls on either side of the choir, accommodating some sixty choristers. These fill the two westernmost bays of the choir. The wall stalls, upon each side, are individual stalls, with hinged seats and misericords, after the mediaeval manner. On the "decani" side of the choir, at the west end, is placed the rector's stall, while opposite, on the "cantoris" side, is the stall for the vicar. Convenient to this stall is an unique double lectern of cut and chased steel, flanked by candle brackets of steel, supported on a carved representation of the old and new dispensation, growing out of the stone parapet itself. There is a spacious and dignified "alley" between the parapet ends, thus giving a direct and open view toward the altar. The rector's and vicar's stalls have their own canopies, whilst the wall stalls on each side, have a continuous canopy, with elaborately carved cresting. From these, on the Gospel side, rise the large organ cases, filling the two western bays, while on the opposite side is the "nun's gallery"—an excellent place for supplementary voices and stringed instruments.

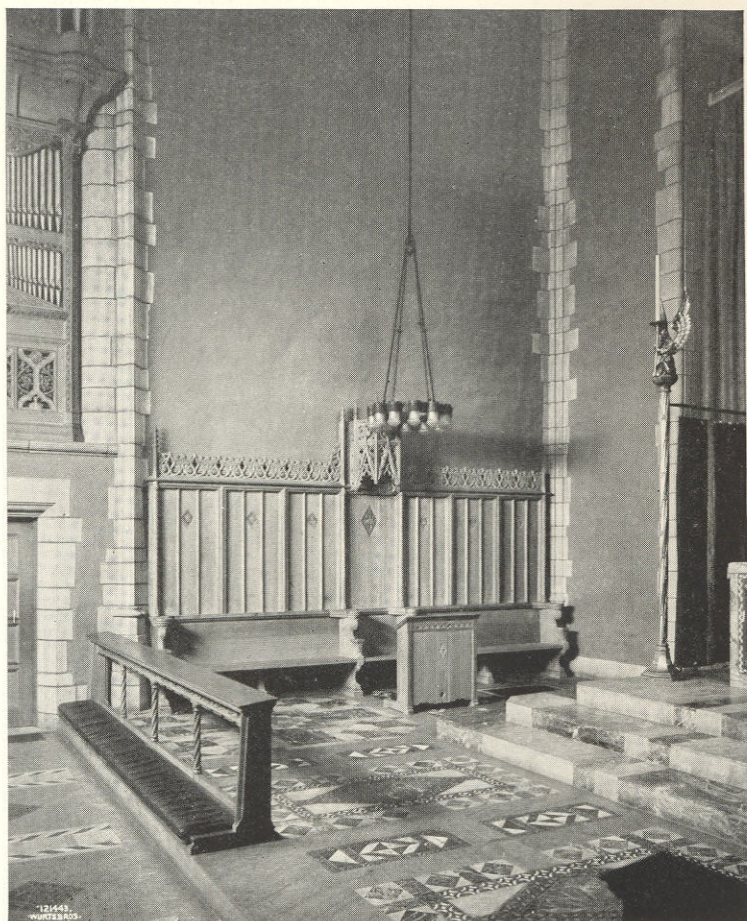
The pulpit is placed on the Epistle side, and is entered from steps outside the parapet. This is an enlargement from the pulpit of the old church.

The communicants' level is approached by three broad steps. At each end are communicants' exit doors, leading to the ambulatories. The communicants' kneelers are placed on the entrance step to the sanctuary.

The third or easternmost bay is occupied by the sanctuary. On the Epistle side of the sanctuary are the sedilia, credence and piscina built of stone in the thickness of the wall, according to mediaeval precedent.

The north wall of the sanctuary has been completed by the





CLERGY SEDILIA, JEANNOT MEMORIAL



installation of a beautiful stall, flanked on each side by acolyte benches. This fine piece of wood carving was designed by the B. G. Goodhue Associates, and was made by Irving and Casson. This firm was responsible for the rendering of all the carved woodwork in the church.

The crestings follow the design worked out throughout the whole church. The symbols in the panels, from the altar rail to the east wall, are as follows: the Epiphany Star; the Sun of Righteousness; the Fleur de Lys, symbolizing the purity of the human nature of our Saviour; the Rock of the Faith; Fountain of Salvation; Anchor of the Soul; the Ciborium, standing as a symbol of the Holy Communion.

The stall is inscribed as follows:

1845 — 1896

THIS STALL

IS ERECTED IN LOVING MEMORY OF

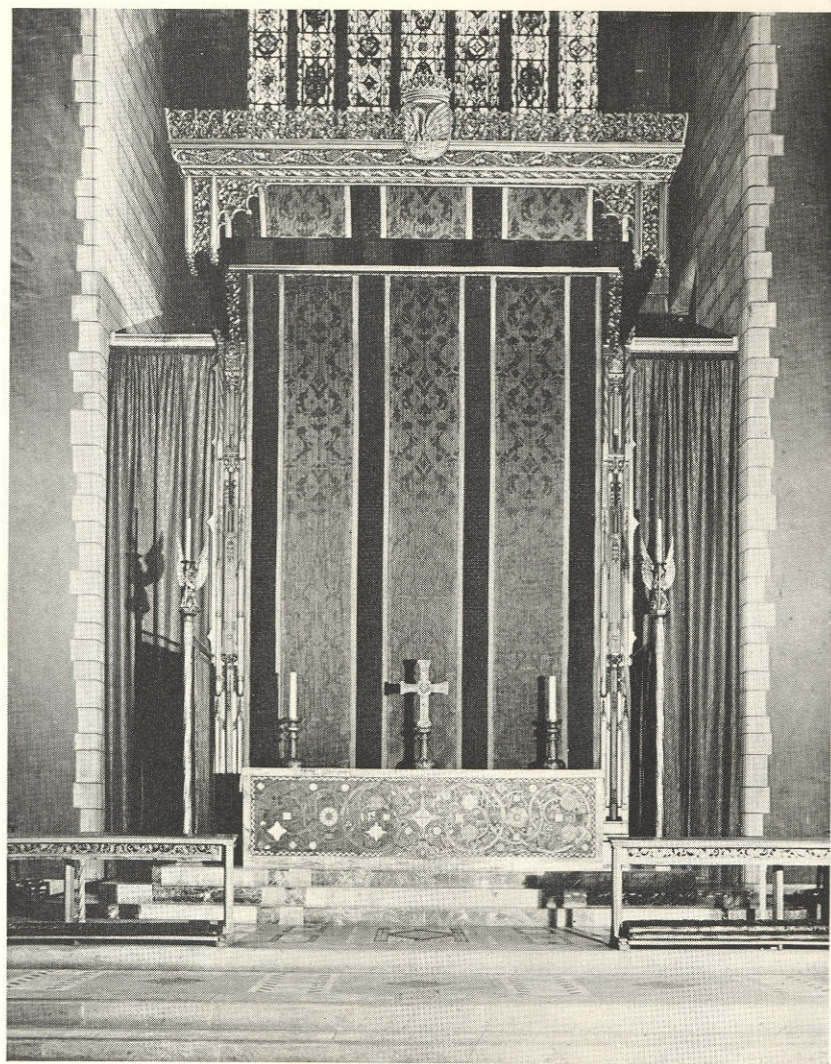
PAUL A. JEANNOT, COMPANY "A," SEVENTH REGIMENT

BY HIS WIFE, ANNIE R. JEANNOT

### THE HIGH ALTAR

The high altar—approached by three broad marble steps, is the unique feature of the church—if not of any church in America—both as to form and material, and is in every sense worthy of the noble building in which it is placed, and of which it is the crowning feature. It is in fact unique in its historical interest, and is also exceedingly beautiful in workmanship.

The author, for years, had been gathering, from all parts of the world, stones representing places of special interest to Christians. Each stone was most carefully authenticated. These stones are assembled and held in place by a brass vine, springing from a central stem, somewhat in the fashion of the traditional "Jesse Tree," all set in black cement. In setting them, provision has been made for a memorial to "All Saints," by an inscription on the central stone, and for other memorials by inscriptions on the clustering vine. The whole is framed in dark green Connemara marble. The mensa proper is composed of five squares of stone from Mount Calvary set flush with the marble top and containing the five incised crosses, symbolic of the five wounds of Our Lord. The altar itself is free-standing and without gradines in accordance with primitive and mediaeval use—as likewise of the best use of the present day.



HIGH ALTAR



The altar is fittingly enshrined within a dorsal and riddels, surmounted by a tester or canopy, projecting over the altar and predella—a requirement which has obtained in one form or another since early Christian times. The present dorsal and tester of specially woven green and gold brocade, is set within a gilded frame of exceptional beauty. It is expected that other dorsals and riddels will be given for the other colors of the Church Year. The riddel posts are capped by angels bearing tapers. The beautiful cross and two candlesticks of gold and enamel form very fitting ornaments for this fine composition.

### THE ALTAR STONES

Perhaps it may be interesting if I relate how the altar came to be made in this way. Of course, the sound tradition is that every altar must have a relic, though, alas, I fear this tradition is not often followed in our churches.

While we were planning the church, and I was constantly thinking about what we could have, in Toledo in Spain, I was greatly impressed by some of the altars and by some of the relics I saw. The idea of the altar came to me in a dream. I dreamed an altar that should be built entirely of relics, and so I began collecting stones, and I was careful to verify each stone. We have in the safe, in the Chapel of the Intercession, letters and manuscripts attesting each one.

The stones came from “the hill called Calvary,” from Bethlehem, Nazareth and other Bible places; from Iona, Lindisfarne, St. Cuthbert’s, St. David’s in Wales, the Church of St. Mary Redcliffe (the church of John and Sebastian Cabot), Salisbury, York, Canterbury and many other famous places of early worship in our own land and abroad.

These stones are assembled and held in place by a bronze vine, springing from a central stem, somewhat in the fashion of the traditional “Jesse Tree,” whose roots enclose the stone from the Field of Boaz at Bethlehem.

The altar was made from the architect’s design by McGowan and Connolly, the brasswork being done by the Sterling Bronze Company.

For convenience in identification we list the stones beginning at the north end of the altar:

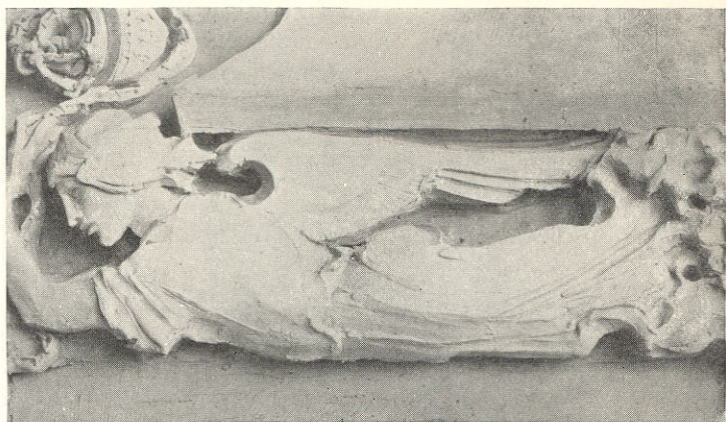




SINGER IN CHOIR

# List of Stones in the Altar

<i>Name of Stone</i>	<i>Placed as a Memorial to</i>
GLASTONBURY . . . . .	Charles A. Garthwaite, 1850-1925
ST. ALBANS . . . . .	Henry L. Myrick, D.D., 1827-1913
	Eliza B. Myrick 1845-1928
BATH ABBEY . . . . .	
JAMESTOWN ISLAND . . . . .	Samuel Gerry Gates
	Eliza Ray Gates
WHITBY (Mothers Society Stone)	Emma Sarah Nitzsche
	Josephine W. Roth
	Lydia Gray
	Julia Wilde
BRISTOL . . . . .	
LINDISFARNE . . . . .	
ELY . . . . .	
ST. ALBANS (Small Stone) . . .	
ROCHESTER . . . . .	
MADAGASCAR, Scene of a Great	
Persecution of Christians . .	
ST. DAVID'S (Small Stones) . . .	
PETERBORO . . . . .	
ST. AUGUSTINE . . . . .	John H. Lewis, Sept. 9, 1906. From M. H.
SARUM . . . . .	Sophie E. Lewis, Aug. 22, 1917. From M. H.
ST. DAVID'S . . . . .	William Hugh Roberts,
	born Wales, 1864; died, 1892
	Hugh Lloyd Roberts,
	Jan. 1, 1867-May 28, 1930
ST. MARY REDCLIFFE . . . . .	Elizabeth Fellows
TYRE . . . . .	
CARACULLA . . . . .	
SOLOMON'S QUARRIES . . . . .	
TEMPLE WALL, JERUSALEM . . .	
IONA STONES . . . . .	Marian Denny Hait
	Suzanna A. Dunn
	Deborah Hewitt, 1854-1910
	Mark Hewitt, 1847-1924
	John R. Sim, 1849-1925
	Adelaide D. Sim, 1856-1927
RIPON . . . . .	Hattie Louise Campbell Daily, 1865-1923
SALISBURY . . . . .	Sophia Handforth Kunz,
	Oct. 10, 1856-Jan. 8, 1912
	George Handforth Kunz,
	June 26, 1883-Nov. 15, 1907



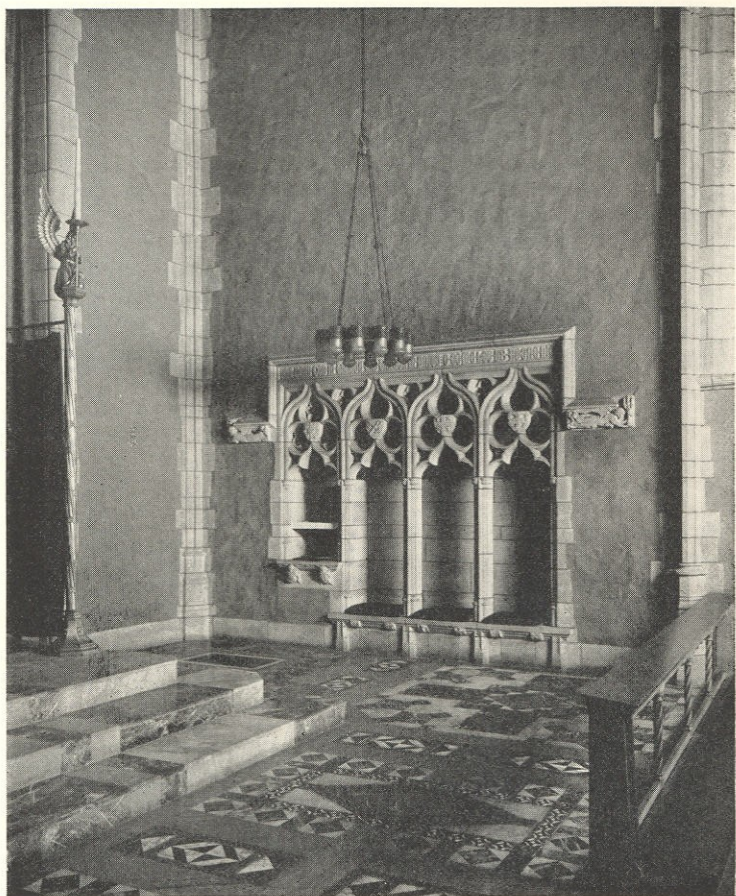
ANGEL, CLERGY SEDILIA IN SANCTUARY



ANGEL, CLERGY SEDILIA IN SANCTUARY



BETHANY . . . . .	Elizabeth Teter
RIVER JORDAN (Small Stone) . . .	
GALILEE . . . . .	Ann Grey Smith, May 6, 1835-Jan. 6, 1916
SARDIS . . . . .	Eugene L. Toy
	Frances A. Toy
ST. PETER'S (Large Stone) . . .	
MOUNT OF OLIVES . . . . .	Edward Alexander Rogers, 1903-1904
MOUNT GERIZEM (Crown) . . .	
MOUNT SINAI (Crown) . . . . .	
GATES OF GAZA (Crown) . . . . .	Alexander and Isabella Calder
ASKELON (Crown) . . . . .	William Louis Dillon O'Grady
	(On border near Mt. Gerizem stone)
NAZARETH . . . . .	Frederick L. Wagner
MT. HERMON . . . . .	
RIVER JORDAN (Large Stone) . . .	Rachel Boyd Thistle
	These gave their lives in the Great War:
	John Brian McCormick      David Miller
	Gordon Clark Gregory      William E. Dobler
CALVARY . . . . .	Royal Plenty      James Cowan Andes
	Robert M. Whitmeyer      William Lockwood Reynolds
	James Treadway Hequembourg      D. L. Pritchett
BETHLEHEM . . . . .	William Guernsey Tallman
	Martha Griffith Tallman
DURHAM . . . . .	
CAPERNAUM . . . . .	Dr. Louis Rodenstein
	Sarah C. Rodenstein
JERUSALEM CITY WALL . . . . .	William Barber, April 2, 1844-June 3, 1920
	Venellena Barber,
	June 13, 1845-Jan. 4, 1923
YORK (Small Stone) . . . . .	
YORK (Large Stone) . . . . .	Foster F. Comstock, 1854-1920
	Raymond Dow Comstock,
	Jan. 8, 1891-Nov. 13, 1920
SOUTHWARK . . . . .	
JERICO . . . . .	Lena D. Sauter, 1858-1899
	George C. Sauter, 1854-1897
ST. MARTIN, CANTERBURY . . .	Charlotte Sayre Boorman
	T. Hugh Boorman
CHESTER . . . . .	I. M. Herbert
	R. P. Hartford, Nov. 28, 1878-May 28, 1916
BRADFORD-ON-AVON . . . . .	
LAFAYETTE . . . . .	
LINCOLN . . . . .	Alan Victor Threadkell, 1887-1927



CLERGY SEDILIA

MONHEGAN ISLAND, MAINE . . .	
BEC . . . . .	Evelyn Anne Gustow, 1896-1920 Johnson Quincy Hamilton, 1821-1878 Sarah Ann Hamilton, 1834-1870 William George Jones, 1851-1929 Kate Hamilton Jones, 1852-1931 William Barnes Staub Matthew D. Williamson
ST. WANDRILE . . . . .	
BEC (Small Stone) . . . . .	
FRANCISCAN CHURCH, CANTERBURY . . . . .	
VERULAMIUM . . . . .	
PEVENSEY CASTLE, SUSSEX . . .	
CHESTER . . . . .	Alexander James Williamson, 1820-1870 Mary Jane Williamson 1824-1894
CAESAR'S CASTLE, ENGLAND . .	
ST. ALBAN'S . . . . .	
NORWICH . . . . .	Ernest E. Thomas Arthur Waldron John F. Mincher Samaria Mincher
WINCHESTER . . . . .	
OXFORD . . . . .	Emma Windust Holmes, 1833-1913 Mary Holmes 1853-1923 John V. Yatman Ethelinda T. Yatman
OXFORD (Small Stone) . . . . .	
WESTMINSTER . . . . .	
OLD NORTH CHURCH, BOSTON . .	Mary Elizabeth Bayne, 1842-1903
BRISTOL . . . . .	
NORWICH (Small Stone) . . . .	William N. Richardson
MT. SCOPUS . . . . .	
FOUNTAIN'S ABBEY . . . . .	
CALVARY (On the top of altar) .	
ABERDEEN . . . . .	Mary McCurdy, 1861-1925
ST. ETHELBURGA . . . . .	Henry Hudson





ORGAN

The Reverend G. Robinson Lees, of Lambeth, formerly associated with Lord Kitchener in Palestine, gave some of the Holy Land stones. In fact, the Temple stone was given Canon Kelk, Dr. Lees' father-in-law, by Lord Kitchener himself.

Altogether, the altar contains 1,563 stones, listed as follows:

1. BRISTOL
7. NORWICH
8. OXFORD
1. OLD NORTH CHURCH
1. WESTMINSTER
4. CHESTER
3. SANDWICH, KENT
4. ST. ALBAN'S
3. PEVENSEY CASTLE, SUSSEX
1. CANTERBURY (FRANC. CH.)
4. VERULAMIUM
1. ST. WANDRILE
11. BEC
1. MONHEGAN ISLAND
4. LINCOLN
6. BEDFORD
2. LAFAYETTE
1. ST. MARTIN'S CANTERBURY
4. SOUTHWARK
1. JERICHO
11. YORK
1. JERUSALEM CITY WALL
5. CAPERNAUM
7. JORDAN
1. ASKELON
1. GAZA
1. MT. SINAI
1. MT. GERIZEM
1. NAZARETH
8. MOUNT OF OLIVES
1. SARDIS
1. GALILEE
1. ST. PETER'S
10. CALVARY
1. DURHAM
4. BETHLEHEM
1. BETHANY
12. SALISBURY

8. RIPON
1. IONA
3. SOLOMON'S QUARRIES
1. ST. MARY REDCLIFFE
1. SARUM
8. PETERBORO
4. ST. DAVID'S
1. TYRE
3. CARUCALLA
1. ST. AUGUSTINE'S
1. MADAGASCAR
1. ROCHESTER
1. ELY
8. LINDISFARNE
8. WHITBY
1. BRISTOL
1. JAMESTOWN
4. BATH
1. GLASTONBURY
1. MT. SCOPUS
1. FOUNTAIN'S ABBEY

*Unnamed*

ONE AT EPISTLE END  
ONE AT LOWER LEFT-HAND  
CORNER OF FRONT

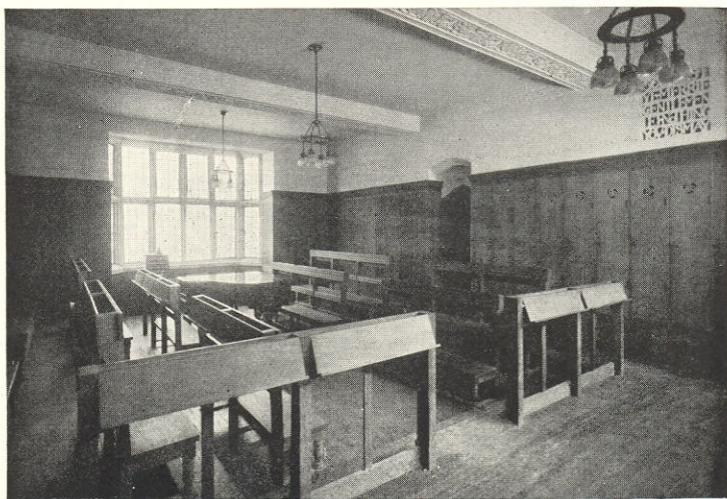
3. GREEN MARBLE SLABS ON TOP
13. GREEN MARBLE SLABS IN  
BORDER (Front, back and  
ends)
11. BLACK MARBLE SLABS
654. SMALL WHITE STONES IN  
BORDER (Top, front and ends)
15. RED STONES IN BORDER (Front)
669. SMALL BLACK STONES IN  
BORDER (Top, front and ends)

A TOTAL OF 1563





CLERGY SACRISTY



CHOIR SACRISTY

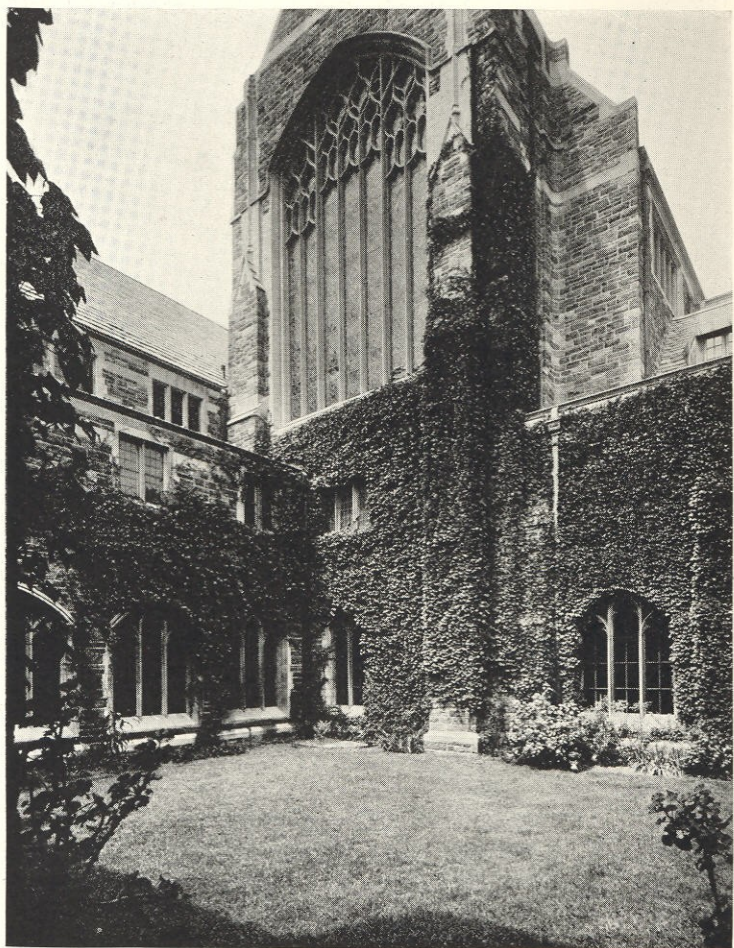
## THE SACRISTIES

The sacristies are large and convenient. The working sacristy is situated just across the south ambulatory from the south communicants' exit door. Here is placed the large case for the altar frontals, cupboards and drawers for altar linens, candles and ornaments. The muniment room, for the parish archives, is also entered from the south ambulatory.

The choir and clergy sacristies are placed on the north ambulatory. The former, besides the various lockers, book rests, music storage, etc., contains a depressed floor, with benches arranged choir-wise, for rehearsals. Above the choir sacristy is a guild room 22 x 40 feet, which is capable of subdivision into three separate rooms, and still above this, a suite of apartments, comprising bedrooms, bath and study, for curates or visiting clergy.

The clergy sacristy, occupying the ground floor of the tower, is a fine oak-panelled room, with vesting case and vestment closets. It is hoped that some day the walls above the oak paneling may be enriched by a painted or woven frieze. From this room, there is a circular stair leading down to the crypt and up to the curates' apartment. In the second stage of the tower is the organ chamber.





GARTH

## THE CLOISTER GARTH

The cloister garth is a very attractive feature of the group. To the west it is bounded by the chancel; in fact, part of the cloisters pass beneath the bay behind the high altar. The north side is parallel and open to 155th Street. To the east is the vicarage, and on the south lies the parish house. The cloister is flagged, vaulted and unglazed.

This is one of the very few real "cloisters" in the country. A cloister, properly speaking, is as this one—four square, the four sides enclosing a "paradise." Very often corridors, because they are vaulted, stone paved and enclosed by stone mullions, are mistakenly called cloisters.

## THE PARISH HOUSE

The parish house is a large, commodious and convenient building.

The basement contains dressing-rooms, shower baths, a large playroom and storerooms.

On the first floor, adjoining a wide and convenient entrance hall, is placed the billiard-room, men's clubrooms—which in the daytime are used also for parish office purposes—the Sunday School office, large common-room, where on Sunday, the kindergarten of the Sunday School meets, and a large, convenient and well-equipped kitchen. The kitchen connects with the hall on the second floor by two dumb-waiters, for use in the case of large dinners.

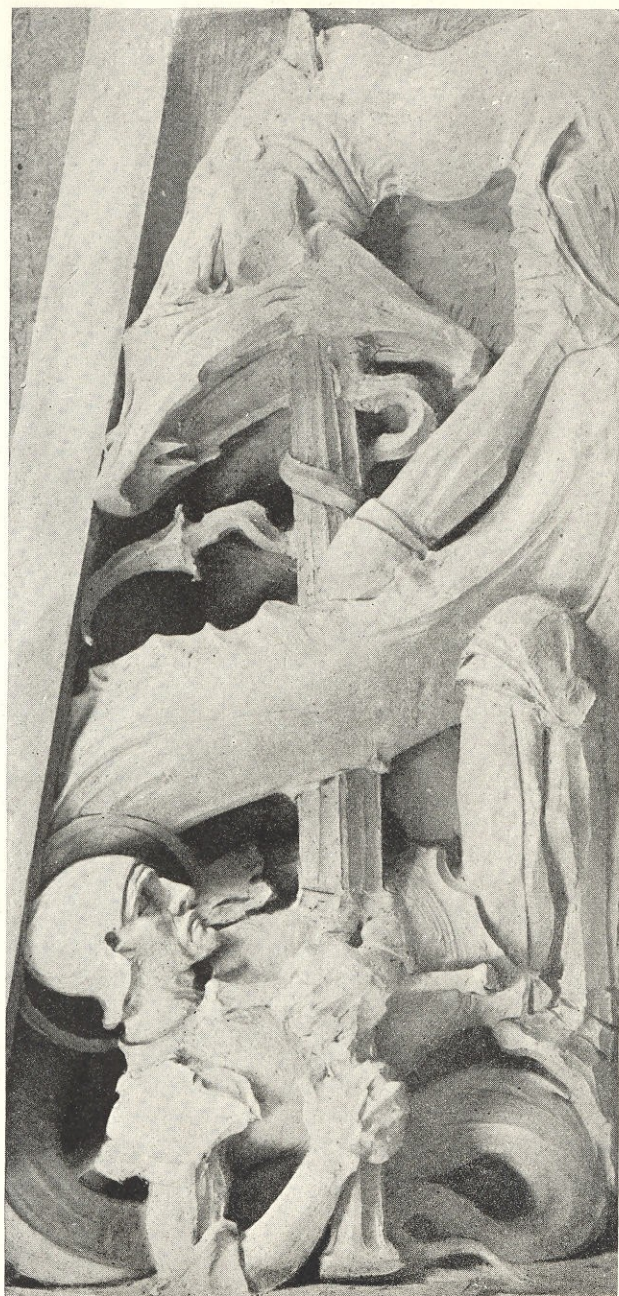
The hall has a seating capacity on the floor, gallery and alcoves, of about 1,000. At the east end is a finely equipped stage. Along the north side of the hall are alcoves, with folding partitions, providing for separate classrooms on Sunday. The hall is equipped with a stereopticon, moving-picture booth, etc.

A large main hall extends from the south to the north sides of the parish house, and the guildroom opens into this spacious hall. The St. Agatha Choirroom and the ladies' retiring rooms also open on this hall.

## THE VICARAGE

The Vicarage is placed on the east side of the garth, its entrance being on 155th Street. It is a beautiful house in the Tudor style.





ST. GEORGE AND THE DRAGON  
CLOISTER GARTH

## SYMBOLISM

The Christian Church, from the beginning, has used symbols.

Taking a Roman emblem of shame, long before an Emperor placed on his banner that symbol—the Cross—and the proud words, "*in hoc signo vinces*," the disciples of Jesus, few in number, and seemingly feeble in power, began the real world conquest, holding aloft this cross, as the symbol of their faith that Christ, lifted up upon it, would draw the world unto Him.

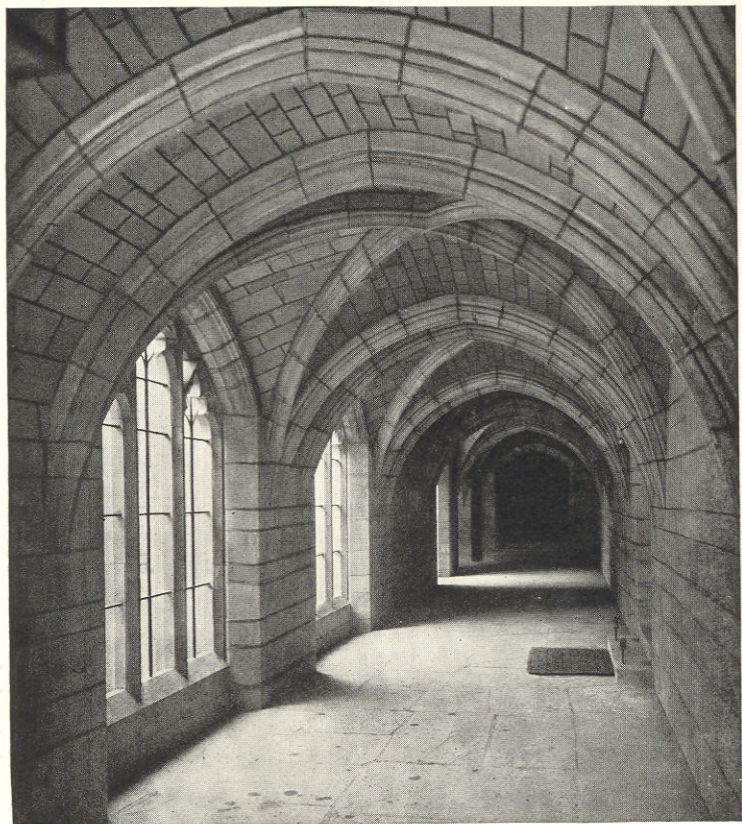
Throughout the early Church, symbols were a necessity. They served not only to carry truth, but also as means for mutual recognition—the fish as a symbol of our Blessed Lord; the River Jordan and the three fishes, of Baptism; and the dove of the Holy Spirit, are well known.

As time went on and the life of the Church developed, and the history of it became richer, the development of symbolism naturally followed, until in the Middle Ages, it had become a great and quite exact language. This was of inestimable value to the Church, for in a world filled with languages and dialects, far greater in number than today, and by reason of the lack of books and of general inability to read, the language of symbols became, as it were, a world speech. It might almost have been said to be the "gift of tongues." A slight reading of Durandus shows this. In his great book on "Symbolism of Churches," we find that every part of the church has its meaning. Sometimes there used to be too much symbolism. But we are not in such danger today.

The danger today is that new churches shall have no symbolism, no touch of poetry, no sentiment that carries us back to the life of the past and connects the life of the past with the present. That a new church is simply new, and that the only things interesting about such new churches is that they are new, or that they are taller than anything near them, that they cost more money than any in their cities—these are poor reasons for expecting people to love a new church.

Says HEATH: "However excellent a building may otherwise be, yet if it convey no meaning, express no sentiment, it loses all claim to be considered a creation of Art; for building, at once the most ancient and sublime of creative arts, can not directly stimulate the feelings by means of actual appeal, and its broad import alone makes it the exponent of a certain class of sentiments."





CLOISTER



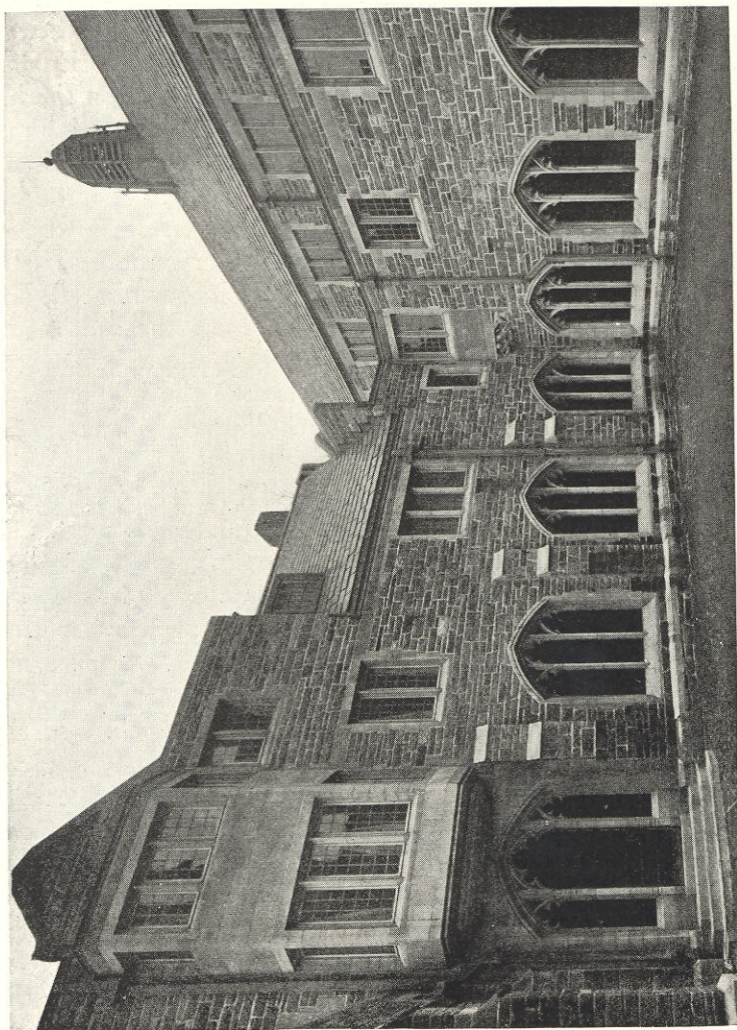
Thus it is that ecclesiastical architecture generally bears a hidden symbolical meaning. The whole plan is replete with symbols of deep significance, traced and illustrated in the records of the period. On the whole, Gothic architecture, in its aspiring grace and beauty of form, may be said to convey the stupendous idea of eternity. To one who has stood by the portal of Rheims, within the spaces of Toledo and Seville, or who, in an English twilight, has breathed the loveliness of Canterbury, or on the hill at Durham has felt the power of that shrine, or—and this must be necessary—for the hours of a glorious week, has read the history of religion and the Church, as shrined in that cathedral wherein and whereon symbolism has its completest flowering, well called “The Bible of Amiens,” it will be unnecessary to defend or apologize for the use of symbolism in our church, and even if one has not such fortune of experience, the sentiments here expressed in symbols, the touch of poetry and affection, the recollections of the lives of the shrined saints, the influences of the great past of our glorious Christian Church will surely be their own apologia.

Of course, it will be understood that in building a parish church, no schedule of complete symbolism could be incorporated. Our attempt has been, not for a complete system of symbolism, but only to give the essentials. We have considered that the first essential here is to be a system of teaching symbolism, so that our children may be properly taught. Therefore, we have not been afraid of repetition.

If we can give a general view of the important points in the Bible and the Prayer Book, and in the history of the Anglican Communion, if it will be found that certain symbols, especially of the Christian virtues and history of the Christian Church are shown, we shall have to be content.

While the list of those figured or symbolized in the Intercession is not long, it is thought to be representative. Attention is here especially called to the list of saints in the Lady Chapel, and to the patriarchs, worthies and saints to be represented in the stained glass windows and in the niches of the church.

Personally, I am aware of the lacunae. At the same time, recognizing our limitations, if we have worked with the means in hand, and if we have done the best with the means in hand, may this not be counted as true art?



GARTH, SHOWING PARISH HOUSE



## OUR NAME IS INTERCESSION

In real intercession, there is the great gift of sacrifice and the great gift of prayer. In such a church, the altar should stand foremost. Nothing should obstruct the eye of the worshipper, and so the altar stands here with no rood screen or other obstruction intervening. The first object which meets the eye of the entering worshipper is the altar, high and lifted up, and made as glorious as possible.

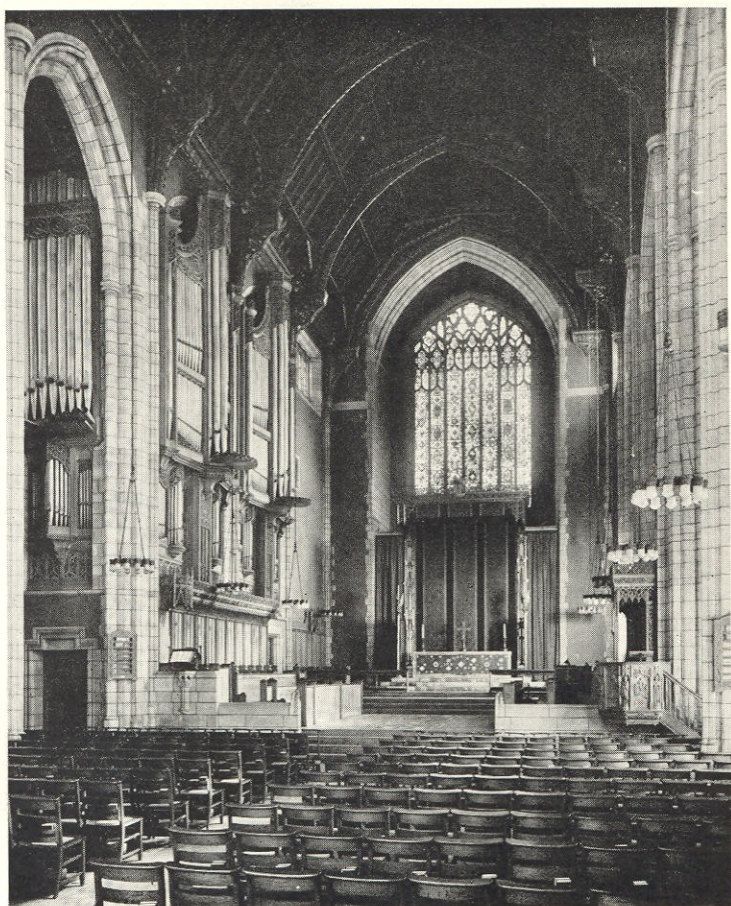
### “PRAYER SHALL EVER BE MADE AT THY ALTAR”

Around the church, and interwoven in all its carving, is the tracing of the vine, weighted with the grapes of sacrifice, symbolic of that other great element of intercession. Outside are the great mottoes in Hebrew\*: “SUPPLICATIONS, PRAYERS AND INTERCESSIONS, AND GIVING OF THANKS BE MADE FOR ALL MEN,” and within the arch of the west door, the figure of the Saviour, with hand raised in blessing and the words: “WHEREFORE HE IS ABLE ALSO TO SAVE THEM TO THE UTTERMOST, THAT COME UNTO GOD BY HIM; SEEING HE EVER LIVETH TO MAKE INTERCESSION FOR THEM.” Within the doors, always open, the mottoes in Greek: “WHEREFORE SEEING WE ALSO ARE COMPASSED ABOUT WITH SO GREAT A CLOUD OF WITNESSES, LET US LAY ASIDE EVERY WEIGHT, AND THE SIN WHICH DOTHSO EASILY BESET US, AND LET US RUN WITH PATIENCE THE RACE THAT IS SET BEFORE US.”

\*See page 47 for comparison.

In general, it will be seen that the system of symbols here traces the life of the church under the ancient dispensation, the life of our Blessed Lord and Saviour, Jesus Christ, and the Church, which He founded; and in the choice of the saints, we have been mindful that we belong to the Holy Church Universal, and we have not been afraid to be truly catholic in our selections.





CHANCEL

# Heraldry and Symbolism

## CHURCH—EXTERIOR

### WEST FRONT

*Entrance:* Figure of Christ, enthroned and blessing all. Text, in English, incised in face of wall, on either side over door is Heb. 7-25

“WHEREFORE HE IS ABLE ALSO TO SAVE THEM TO THE  
UTTERMOST THAT COME UNTO GOD BY HIM, SEEING HE  
EVER LIVETH TO MAKE INTERCESSION FOR THEM.”

(This figure, with all the sculptural ornament of the buildings is by Lee Lawrie)

FIVE SHIELDS—(1) Center shield, Parish Arms; upon the other four, the arms of the Evangelists.

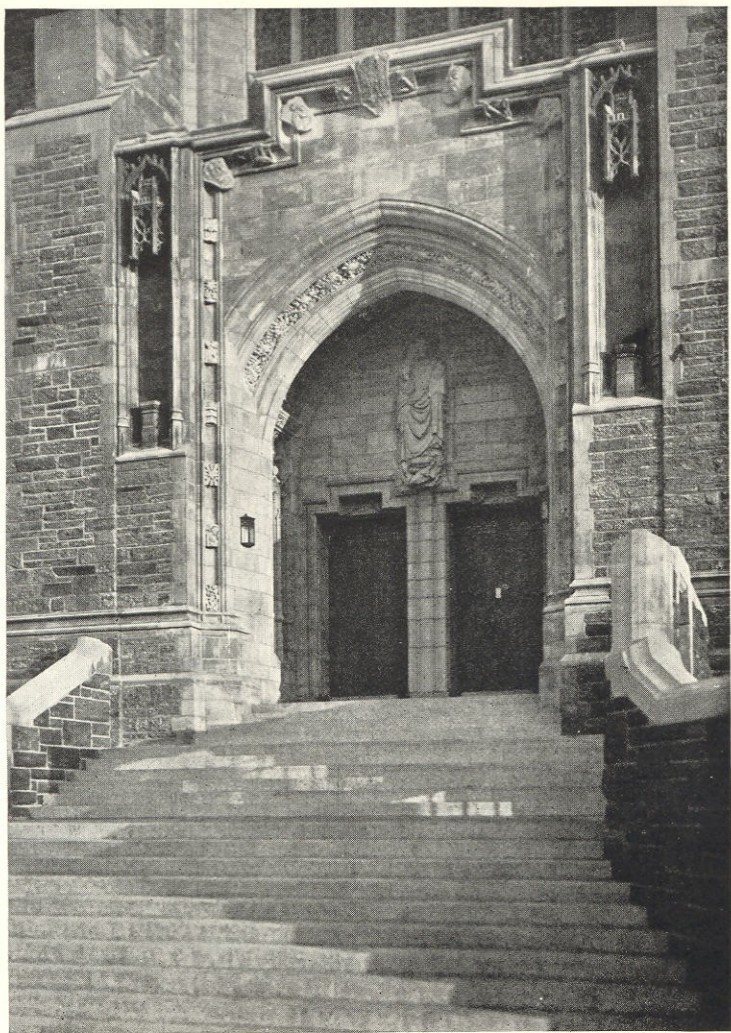
EIGHT WROUGHT IRON HINGES, with text on them in Greek. Heb. 12-1.

“WHEREFORE, SEEING WE ALSO ARE COMPASSED ABOUT  
WITH SO GREAT A CLOUD OF WITNESSES, LET US LAY  
ASIDE EVERY WEIGHT, AND THE SIN WHICH DOTHSO  
EASILY BESET US, AND LET US RUN WITH PATIENCE THE  
RACE THAT IS SET BEFORE US.”

### EMBLEMS AROUND DOORWAY (18)

SUBJECT	EMBLEM
1. ANNUNCIATION . . . . .	Lily
2. VISITATION . . . . .	Two heads facing
3. NATIVITY . . . . .	Star
4. EPIPHANY . . . . .	Three crowns
5. PURIFICATION . . . . .	Two doves
6. FLIGHT INTO EGYPT, HOLY FAMILY . .	Pyramid, lily on rod, rose, star
7. BAPTISM IN JORDAN . . . . .	Dove over monogram in water
8. TRANSFIGURATION . . . . .	Three tabernacles on a hill
9. CHRIST KNOCKING AT DOOR . . . . .	Hand knocking at door
10. AGONY IN GARDEN . . . . .	Hand holding overflowing chalice
11. SCOURGING . . . . .	Pillar and scourge
12. CROWNING WITH THORNS . . . . .	Crown of thorns
13. FIVE WOUNDS . . . . .	Pierced heart and four nails
14. CRUCIFIXION . . . . .	Calvary Cross
15. RESURRECTION . . . . .	Pomegranate





WEST DOOR

16. CHRIST THE CONQUEROR . . . . . IC, XC, NI, KA  
 17. PENTECOST . . . . . Dove with seven flames  
 18. LAST JUDGMENT . . . . . Wheat and tares

FOLIAGE IN ARCH MOULDING

SEVEN SHIELDS in soffit of arch—read from left to right.

SUBJECT	EMBLEM
1. BAPTISM . . . . .	Font
2. PENANCE . . . . .	Scourge
3. HOLY EUCHARIST . . . . .	Chalice and host
4. CONFIRMATION (apex of arch) . . . . .	Dove
5. UNCTION . . . . .	Oil stock
6. HOLY ORDERS . . . . .	Stole
7. MATRIMONY . . . . .	Ring

WEST GABLE

Hebrew inscription above central niche. I Tim. 2-1.

“SUPPLICATIONS, PRAYERS, INTERCESSIONS AND GIVING  
 OF THANKS, BE MADE FOR ALL MEN.”

SHIELD UNDER CENTRAL NICHE. Gate with tower.

TEN BOSSES, under gallery arcade, over window.

SUBJECT	EMBLEM
1. ST. ANDREW . . . . .	Two fishes
2. ST. JAMES THE GREAT . . . . .	Three cockle shells
3. ST. JOHN . . . . .	Snake on sword
4. ST. THOMAS . . . . .	Square and spear
5. ST. JAMES THE LESS . . . . .	Saw and club
6. ST. PHILIP . . . . .	Basket
7. ST. BARTHOLOMEW . . . . .	Three knives
8. ST. MATTHEW . . . . .	Three purses
9. ST. SIMON . . . . .	Saw and oar
10. ST. JUDE . . . . .	Ship

TWO LARGE MEDALLIONS

SUBJECT	EMBLEM
1. ST. PAUL . . . . .	Crossed swords
2. ST. PETER . . . . .	Crossed keys





SINGER IN CHOIR

CORNER STONE. Inscription:

“TO THE GLORY OF GOD A. D. MDCCCCXII.”

### LITANY (or north) PORCH

In doorway moulding eight medallions and ten bosses.  
INVOCATIONS FROM THE LITANY (Medallions)

SUBJECT	EMBLEM
1. GOD THE FATHER . . . . .	Hand
2. GOD THE SON . . . . .	Lamb
3. GOD THE HOLY SPIRIT . . . . .	Dove
4. TRINITY . . . . .	Three fishes
5. NATIVITY . . . . .	I. H. S. on star
6. BAPTISM . . . . .	Water
7. CRUCIFIXION . . . . .	Crown of thorns, cross and 3 nails
8. RESURRECTION . . . . .	Peacock

### LITANY PETITIONS (Bosses) taken from the Litany

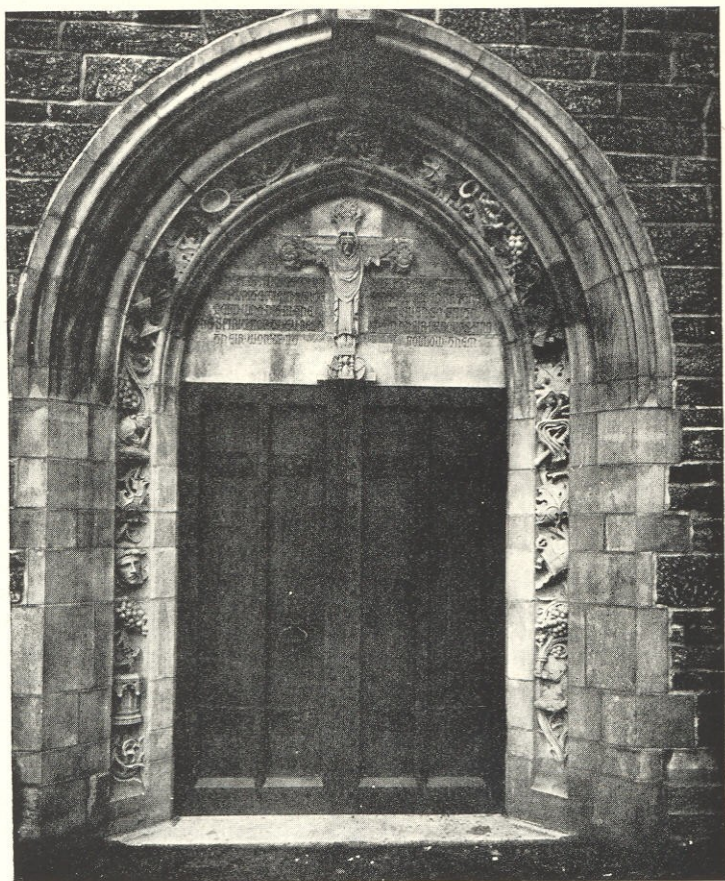
1. CHURCH—ship—caravel
2. CROWN—sceptre—“pax”
3. ORDERS—Bishop (mitre), Priest (chalice), Deacon (paten)
4. HEART ON TABLET OF TEN COMMANDMENTS
5. FRUITS OF THE SPIRIT—Dove with seven rays
6. SATAN UNDER A FOOT
7. LAND AND WATER—Winged sandal and oar
8. FRUITS OF THE EARTH
9. AGNUS DEI
10. EMBLEMS OF CHRIST I. H. S. in rayed vesica

### CLERESTORY WALLS—Outside

Four Medallions—two on north and two on south clerestory walls, near front.

NORTH—I. TEMPERANCE . . . . .	Bit
2. JUSTICE . . . . .	Scales
SOUTH—I. FORTITUDE . . . . .	Sword
2. PRUDENCE . . . . .	Padlock





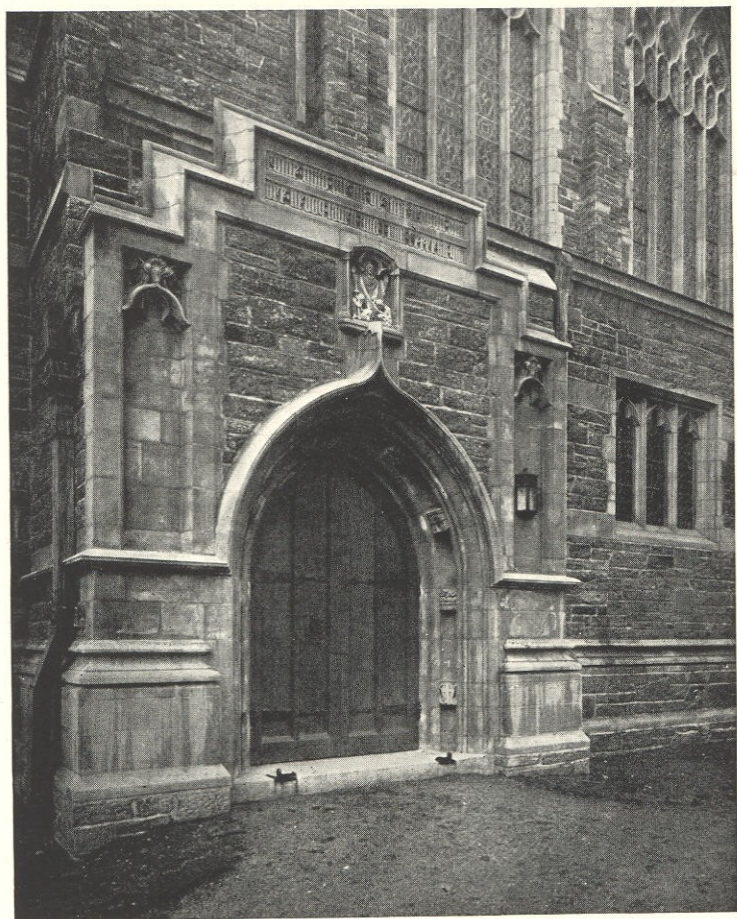
CRYPT DOOR

SIXTEEN BOSSES, eight on north and eight on south side clerestory cornices.

Symbolic figures of countries, supporting arms and emblems of their Metropolitan Sees.

1. ENGLAND . . . . . *Canterbury*—Symbolic figure holding shield with archbishop's staff, pallium and four crosses.  
*York*—Symbolic figure holding shield with crossed keys and crown.
2. SCOTLAND . . . . . *St. Andrew's*—Symbolic figure holding shield with four crosses surmounting archbishop's staff.
3. IRELAND . . . . . *Armagh*—Symbolic figure holding shield with four crosses surmounting archbishop's staff.  
*Dublin*—Symbolic figure holding shield with five crosses surmounting archbishop's staff.
4. WALES . . . . . *St. David's*—Symbolic figure holding shield with cross with five cinquefoils.
5. AFRICA . . . . . *Capetown*—Symbolic figure holding shield quartered by cross of St. George, surmounting an anchor and shield. In quarterings are lions.
6. AUSTRALIA . . . . . *Sydney*—Symbolic figure holding shield with four stars.  
*Melbourne*—Symbolic figure holding shield with open book, with crozier, mast and four stars.
7. NEW ZEALAND . . . . . *Dunedin*—Symbolic figure holding shield with St. Andrew holding cross. Upper left corner three stars.
8. INDIA . . . . . *Calcutta*—Symbolic figure holding shield. Upper part of ermine with Bishop's mitre. Crossed palm branches. Lower part open book and crozier.
9. UNITED STATES . . . . . *Missouri*—Symbolic figure holding shield with mitre with crossed key and crozier.
10. CANADA . . . . . *Rupert's Land*—Symbolic figure holding shield with crozier and open book. Lower part ermine, quartered by cross.
11. WEST INDIES . . . . . *Jamaica*—Symbolic figure holding shield with lion at top. Crossed crozier and key with open book in center. Pineapple in lower part.
12. JAPAN . . . . . *Japan*—Symbolic figure holding shield crowned with Japanese emblems.
13. CHINA . . . . . *Shanghai*—Symbolic figure holding shield with emblems of China.
14. MEXICO . . . . . *Mexico*—Symbolic figure holding Mexican national emblem.
15. SOUTH AMERICA . . . . . *Rio Grande do Sul*—Symbolic figure holding shield with various South American emblems.
16. PALESTINE . . . . . *Jerusalem*—Figure of prophet holding shield with symbols of lion of Juda.





SOUTH DOOR

# TOWER

## SEVEN SHIELDS NEAR TOP

Arms of Trinity Parish, with marks of cadency.

- |                            |                                |
|----------------------------|--------------------------------|
| 1. ST. PAUL'S CHAPEL       | 5. ST. AUGUSTINE'S CHAPEL      |
| 2. TRINITY CHAPEL          | 6. ST. LUKE'S CHAPEL           |
| 3. ST. AGNES CHAPEL        | 7. ST. CORNELIUS THE CENTURION |
| 4. ST. CHRYSOSTOM'S CHAPEL |                                |

## TWENTY-EIGHT BOSSES, below belfry windows.

SUBJECT	VIRTUES	EMBLEM
<i>West Side of Tower</i>		
1. TRUTH . . . . .		Cherry tree
2. FAITH . . . . .		Cross
3. LIBERALITY . . . . .		Horn of plenty
4. MODESTY . . . . .		Dove
5. PIETY . . . . .		Bible
6. INDUSTRY . . . . .		Beehive
7. FIDELITY . . . . .		Dog
8. PURITY . . . . .		Lily
<i>North Side of Tower</i>		
1. HUMILITY . . . . .		Lily of the valley
2. CONSTANCY . . . . .		Hyssop
3. WISDOM . . . . .		Snake
4. MEEKNESS . . . . .		Yoke
5. MERCY . . . . .		Blunt sword
6. VIGILANCE . . . . .		Cock
7. RIGHTEOUSNESS . . . . .		Breastplate
8. LOVELINESS . . . . .		Various flowers
<i>East Side of Tower</i>		
1. PEACEFULNESS . . . . .		Olive
2. FAITHFULNESS . . . . .		Ivy
3. LOVE . . . . .		Rose
4. PATIENCE . . . . .		Spider
<i>South Side of Tower</i>		
1. INNOCENCE . . . . .		Daisy
2. HOPE . . . . .		Anchor
3. DILIGENCE . . . . .		Plow
4. GOOD REPORT . . . . .		Laurel
5. CHARITY . . . . .		Heart
6. CHASTITY . . . . .		Unicorn
7. FORGIVENESS . . . . .		Ark
8. CONTINENCE . . . . .		Turtle





SOUTH AISLE, SHOWING NUNS' GALLERY

## EAST GABLE

Three emblems—from left to right

- |                       |                               |
|-----------------------|-------------------------------|
| 1. OUR LADY . . . . . | Sword piercing winged heart   |
| 2. OUR LORD . . . . . | Cross, crown of thorns, tears |
| 3. ST. JOHN . . . . . | Chalice with serpent          |

## CRYPT DOOR—Tympanum

Christ reigning from the Tree, crowned and wearing Eucharistic vestments. Inscription in English:

"I HEARD A VOICE FROM HEAVEN SAYING UNTO ME, WRITE,  
FROM HENCEFORTH BLESSED ARE THE DEAD WHO DIE IN  
THE LORD: EVEN SO SAITH THE SPIRIT; FOR THEY REST  
FROM THEIR LABOURS."

## ELEVEN BOSSES AROUND DOORWAY

The parallels of the development of the temporal and spiritual life.

- | TEMPORAL                                   | SPIRITUAL                          |
|--|------------------------------------|
| 1. BIRTH—Cherub                            | 6. BAPTISM—Font                    |
| 2. BISHOP—Mitre                            | 7. CONFIRMATION—Hands on head      |
| 3. REPENTENCE—Scourge                      | 8. PENANCE—Penitent figure         |
| 4. BREAD AND WINE—Loaf and bottle          | 9. HOLY EUCHARIST—Chalice and host |
| 5. DEATH—Shears and cut thread             | 10. UNCTION—Oil stock              |
| 11. RESURRECTION—Peacock (in apex of arch) |                                    |

## LADY CHAPEL—Exterior

Three shields with inscriptions.

- |                                |                         |
|--------------------------------|-------------------------|
| 1. JESSE (left) . . . . .      | Tree—"Radici Jesse"     |
| 2. OUR LADY (center) . . . . . | Tower—"Turris Davidica" |
| 3. DAVID (right) . . . . .     | Harp—"Cithara Davidica" |

## SOUTH, OR INVALIDS' PORCH

Figure of Christ, the Consoler, in apex. Text: St. Matthew. 11-28 (P. B. Version).

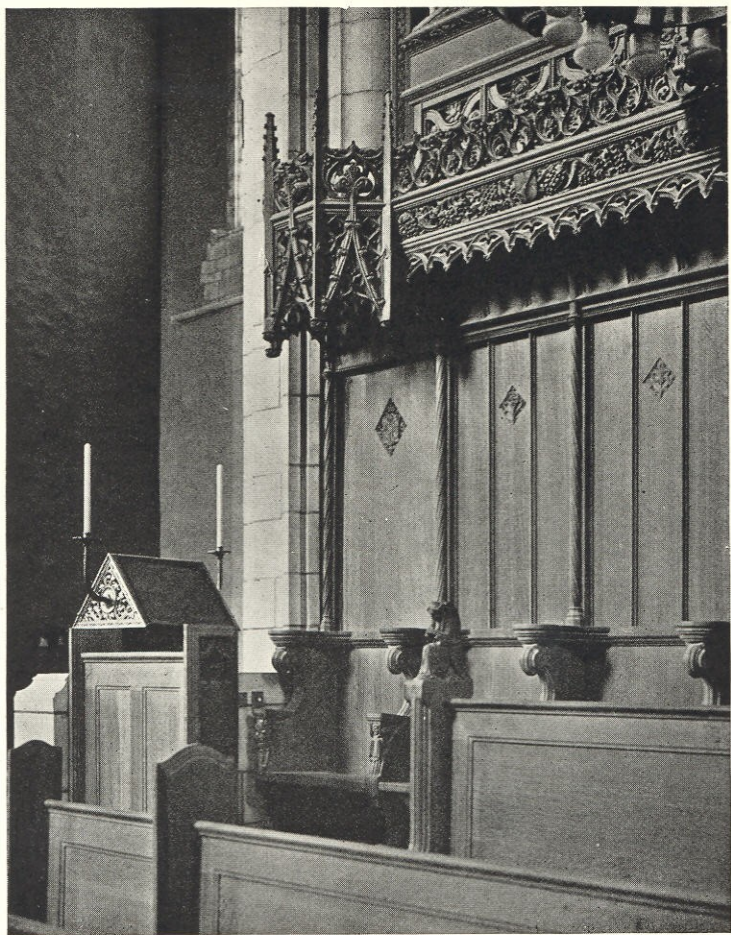
"COME UNTO ME, ALL YE THAT TRAVAIL AND ARE HEAVY  
LADEN, AND I WILL REFRESH YOU."

## EIGHT BOSSES in door moulding

### WORKS OF MERCY

- | SUBJECT                                | EMBLEM                    |
|--|---------------------------|
| 1. INSTRUCT THE IGNORANT . . . . .     | Books                     |
| 2. FEED THE HUNGRY . . . . .           | Bread and knife           |
| 3. GIVE DRINK TO THE THIRSTY . . . . . | Cup and ewer              |
| 4. CLOTHE THE NAKED . . . . .          | Cloak                     |
| 5. RANSOM THE CAPTIVE . . . . .        | Broken Manacles           |
| 6. HARBOUR THE HARBOURLESS . . . . .   | Open door                 |
| 7. VISIT THE SICK . . . . .            | Flowers and fruit         |
| 8. BURY THE DEAD . . . . .             | Coffin, spade and pickaxe |

GUTTERS ADORNED WITH EMBOSSED FIGURES OF THISTLE AND GRAPES



VICAR'S STALL

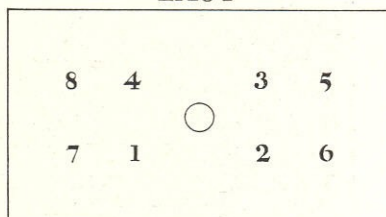


## SYMBOLISM—INTERIOR

Vault above gallery behind High Altar. Symbols of celestial kingdom, done in gold on a blue field. 0-Center—Trinity—three stars, flanked by emblems of four archangels.

1. ST. MICHAEL—Cross
2. ST. RAPHAEL—Fish
3. ST. URIEL—Scroll and book
4. ST. GABRIEL—Crossed staffs
5. ST. MATTHEW—Three money bags
6. ST. MARK—Lion's head
7. ST. LUKE—Head of ox
8. ST. JOHN—Eagle's head

### EAST



### TESTER

Emblem in center of tester—Pelican, symbol of the Blessed Sacrament. Boss in center of tester ceiling—IC—XC—NI—KA Crowned.

### SEDILIA AND PISCINA

Four shields, eight emblems, two bosses and inscription.

#### FOUR SHIELDS

1. PISCINA—The five wounds: two hands, two feet, one heart, all pierced.
- 2-3-4. ARMS OF THE THREE OLDEST AMERICAN SEES—Connecticut, New York, Pennsylvania.

#### EIGHT EMBLEMS

- |                        |                    |
|------------------------|--------------------|
| 1. PISCINA . . . . .   | Lavabo and cruets  |
| 2. PRIEST . . . . .    | Stole and chasuble |
| 3. GOSPELLER . . . . . | Chalice and cross  |
| 4. EPISTOLER . . . . . | Paten and flower   |

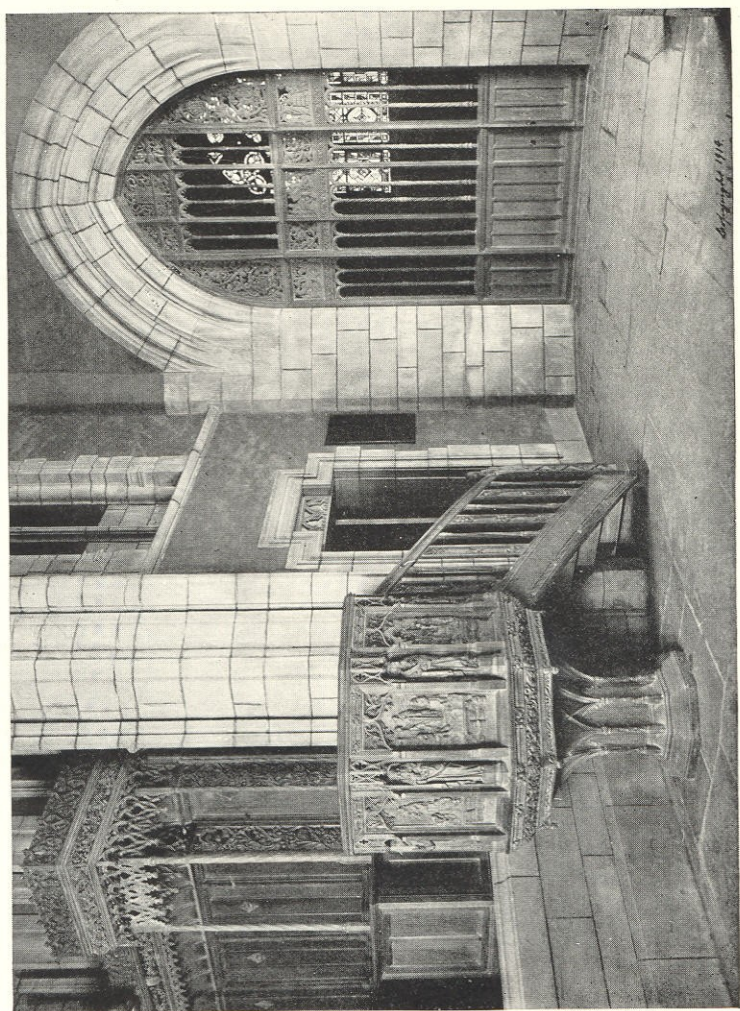
Two bosses at termination of labels. Two thurifers, with smoking censers and one with 3-branched candlestick. Inscription (in English):

“ONE VERY GOD IN TRINITY, AND TRINITY IN UNITY, O  
COME LET US ADORE HIM.”

### NUNS' GALLERY

Fourteen projecting winged figures, playing musical instruments. Emblematic flowers in panelling back of stalls:

- |                |          |
|----------------|----------|
| 1. POMEGRANATE | 5. LILY  |
| 2. WILD ROSE   | 6. LEAF  |
| 3. ACORNS      | 7. ROSE  |
| 4. ROSE        | 8. ROSES |



PULPIT

## MISCELLANEOUS EMBLEMS IN CHOIR STALL CRESTINGS

### *Rector's (Epistle) Side*

1. STAR . . . . .	Nativity
2. THREE FISH . . . . .	Trinity
3. LADDER . . . . .	Aspiration
4. CROSSED KEYS . . . . .	St. Peter
5. CROWN . . . . .	Victory
6. BEE HIVE . . . . .	Industry
7. SWORD AND BREASTPLATE . . . . .	Armor of God
8. SUN . . . . .	"Sun of Justice"
9. SHIP . . . . .	The Church

### *Vicar's (Gospel) Side*

1. TRUMPET . . . . .	Attention
2. TORCH . . . . .	Knowledge
3. LILY . . . . .	Purity
4. CASKET . . . . .	Covenant
5. BELL . . . . .	Marriage
6. BANNER AND CROSS . . . . .	Faith
7. SERPENT . . . . .	Wisdom
8. TOWER . . . . .	Strength
9. HORN . . . . .	Harmony

## FINIALS OF CHOIR STALLS

*North Side*—ANGEL PLAYING UPON PIPES  
SINGER WITH BOOK

*South Side*—LUTE PLAYER  
ANGEL, WITH A BOOK, SINGING

## ARMS OF PRESBYTERS' STALLS

VARIOUS GROTESQUES

## RECTOR'S STALL—(South side)

ARMS OF TRINITY PARISH

## VICAR'S STALL—(North side)

ARMS OF TRINITY PARISH WITH MARK OF CADENCY

## CARVED STONE SUPPORTING LECTERN

OLD AND NEW DISPENSATIONS

## PARAPET

TWO WINGED FIGURES





PULPIT IN DETAIL

## PULPIT

Four bas reliefs and four statues.

BAS RELIEFS (Four great sermons)

- |                         |                          |
|-------------------------|--------------------------|
| 1. ST. JOHN THE BAPTIST | 3. ST. PAUL ON MARS HILL |
| 2. ST. STEPHEN          | 4. CHRIST PREACHING      |

STATUES

- |              |                            |
|--------------|----------------------------|
| 1. ST. PETER | 3. ST. JOSEPH OF ARIMATHEA |
| 2. ST. PAUL  | 4. ST. COLUMBA             |

FOUR CORBELS SUPPORTING TRANSEPT ROOF BEAMS—Two in each transept. (The last four things.)

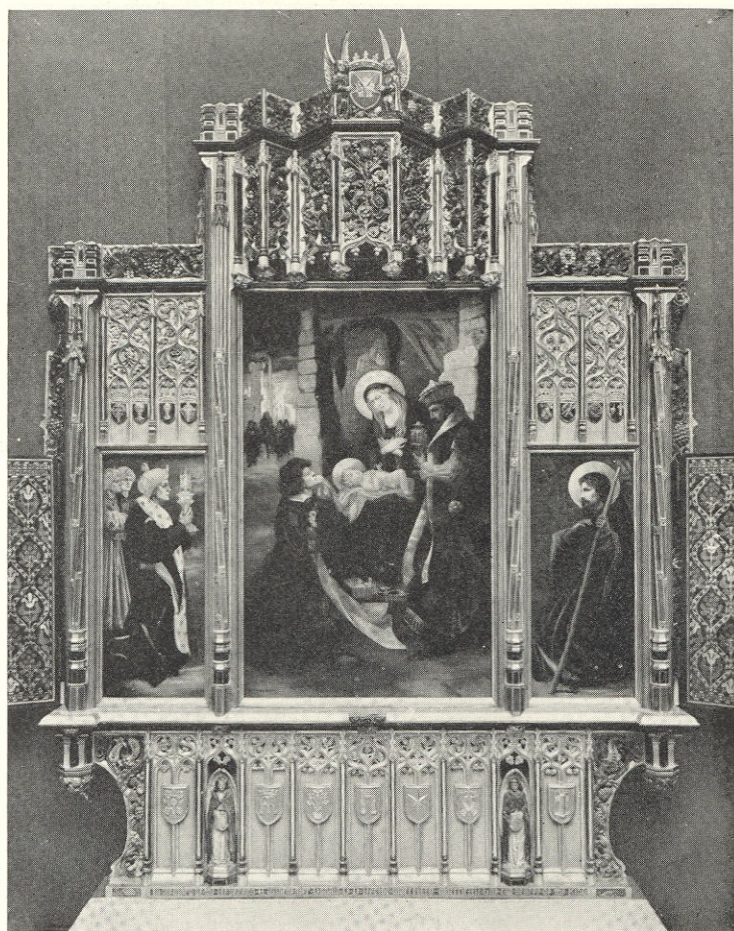
SUBJECT	EMBLEM
1. DEATH . . . . .	Winged figure with broken hour-glass
2. JUDGMENT . . . . .	Hand of God
3. HELL . . . . .	Two figures
4. HEAVEN . . . . .	God enthroned

SHIELDS ON ENDS OF HAMMER BEAMS OF NAVE ROOF TRUSSES  
Arms of Metropolitan Sees of Anglican Communion:

*South Side, beginning at east end*

- |                            |  |
|----------------------------|--|
| 1. SCOTTISH CHURCH . . . . | Half shield with thistle.  |
| 2. CANTERBURY . . . . .    | Blue shield with archbishop's staff surmounted white pallium and four crosses in black.  |
| 3. YORK . . . . .          | Shield of red with crossed keys and crown of gold.   |
| 4. WASHINGTON . . . . .    | Left side, four small crosses quartered by large cross in gold. Right side, alternate horizontal bars of white and red with three stars and crown on upper bars. |
| 5. MISSOURI . . . . .      | Mitre with crossed key and crozier in black on white shield.   |
| 6. OTTAWA . . . . .        | Crown and palm branches on blue field at top—lower part, red cross quartering white field.   |
| 7. JAMAICA . . . . .       | Lion at top. Crossed crozier and key with open book in center. Pineapple in lower part—all in gold on red shield.  |
| 8. BRISBANE . . . . .      | Figure of Good Shepherd on blue shield.  |
| 9. DUNEDIN . . . . .       | St. Andrew holding cross on shield of red. In upper left-hand corner three stars on blue field.  |
| 10. CAPETOWN . . . . .     | Shield quartered by cross of St. George in gold surmounted by anchor and shield—in quarterings are lions on blue and crowns on black.                            |
| 11. ENGLISH CHURCH . . . . | Half shield with rose.   |





REREDOS IN ST. MARY'S CHAPEL



*North Side, beginning at east end*

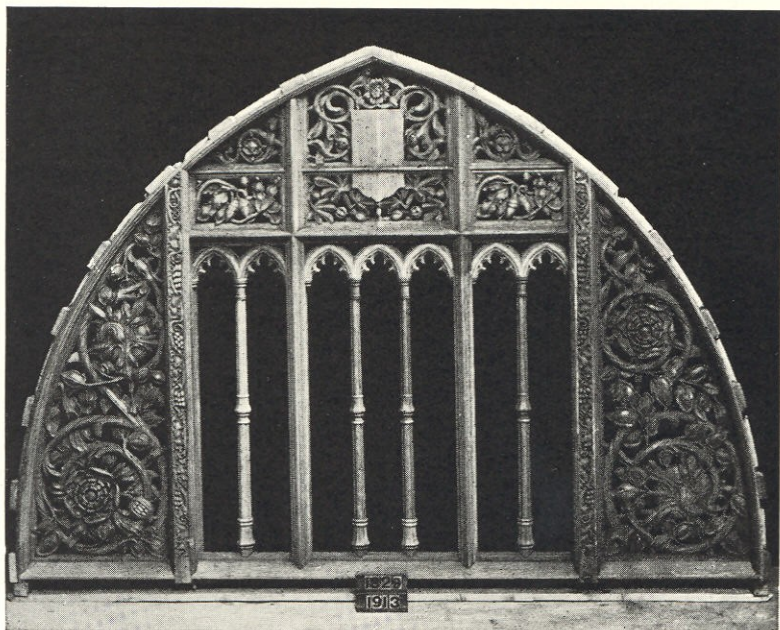
12. ANGLICAN CHURCH . . . Half shield with rose.
13. ST. ANDREW'S . . . . . St. Andrew's cross in white on blue.
14. DUBLIN . . . . . Five crosses in black on white pallium, surmounting an archbishop's staff.
15. ST. DAVID'S . . . . . Cross of gold with five cinquefoils in black on black shield.
16. LONDON . . . . . Crossed swords pointed upward on shield of red.
17. ARMAGH . . . . . Four crosses in black on white pallium, surmounting an archbishop's staff.
18. SIDNEY . . . . . Four stars on field of blue.
19. MELBOURNE . . . . . Open book surmounting chevron of white on blue field. Crozier and ship mast at top of shield, and four blue stars at bottom.
20. RUPERT'S LAND . . . . . Upper part of shield blue with crozier and open book. Lower part, ermine quartered by cross in red.
21. CALCUTTA . . . . . Upper part of shield of ermine with bishop's mitre and crossed branches of palm. Lower part of red with open book and crozier.
22. SCOTTISH CHURCH . . . . Half shield with thistle.

EMBLEMS ON NARTHEX SCREEN

1. ST. PETER . . . . . Crossed keys and reversed cross
2. ST. ANDREW . . . . . V, cross and fish
3. ST. JAMES THE GREAT . . . Three scallops
4. ST. JOHN EVANGELIST . . . Chalice with snake
5. ST. PHILIP . . . . . Archbishop's cross and spear
6. ST. JAMES THE LESS . . . Club
7. SON . . . . . Lamb
8. FATHER . . . . . Rayed triangle
9. HOLY GHOST . . . . . Dove
10. ST. THOMAS . . . . . Square and spear
11. ST. BARTHOLOMEW . . . Three knives
12. ST. MATTHEW . . . . . Three purses
13. ST. SIMON . . . . . Saw
14. ST. JUDE . . . . . Ship
15. ST. PAUL . . . . . Three fountains

NARTHEX

Four central bosses of carved wood with emblems of the Four Evangelists. Ten small bosses, with various flowers, emblematic of the loveliness of the Christian virtues.



ST. MARY'S CHAPEL SCREEN

## ST. MARY'S CHAPEL—INTERIOR

EIGHT CORBELS supporting vault ribs, with inscription:

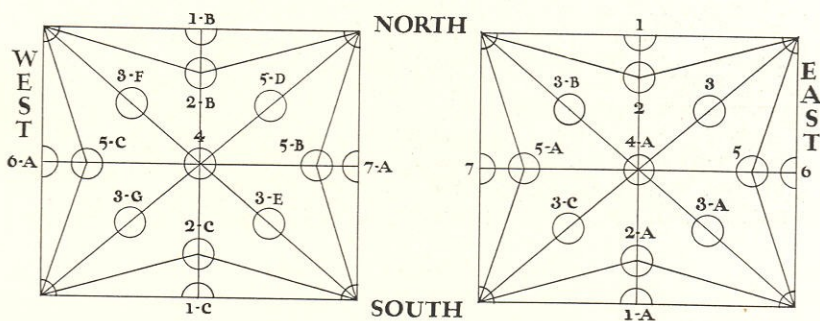
“THE ROD OF JESSE HATH BLOSSOMED, THE VIRGIN HATH  
BROUGHT FORTH HIM WHO IS GOD AND MAN.”

- |                           |          |
|---------------------------|----------|
| 1. CROWNED MONOGRAM M. R. | 5. TOWER |
| 2. VASE                   | 6. ARK   |
| 3. LILY                   | 7. GATE  |
| 4. ROSE                   | 8. STAR  |

### VAULT

Four large bosses. (All bosses numbered according to diagram on drawing.)

SUBJECT	EMBLEM
4. ST. HELENA . . . . .	Calvary cross, crown, church and double cross.
4A. ST. MARY MAGDALENE . . .	Box of ointment, skull and book, ship.
7. ST. ANNE . . . . .	Hand on book, holding crowned (M), gate, crowns.
7A. ST. ELIZABETH . . . . .	Hand holding monogram of St. John. Clasped hands, cleft mountain, “Io-hannes” on tablet.



- |                                |                             |
|--------------------------------|-----------------------------|
| 5. ST. AGATHA . . . . .        | Breast and pincers          |
| 5A. ST. JUSTA AND RUFINA . . . | Giralda tower               |
| 5B. ST. MARGARET OF SCOTLAND . | Black cross                 |
| 5C. ST. BERTHA OF ENGLAND . .  | Crown and flowers           |
| 2. ST. CECILIA V. M. . . . .   | Violin                      |
| 2A. ST. AGNES V. M. . . . .    | Book and scourge with sword |
| 2B. ST. BRIDGET OF KILDARE . . | Sheaf of wheat ears         |
| 2C. ST. NONE OF WALES . . . .  | Imprint of hand in rock     |



### Six half bosses

- |     |                             |                              |
|-----|-----------------------------|------------------------------|
| 1.  | ST. FRIDESWIDE . . . . .    | Three veiled heads           |
| 1C. | ST. GERTRUDE V. . . . .     | Loaf and three mice          |
| 1B. | ST. HILDA, ABBESS . . . . . | Snakes                       |
| 1A. | ST. ETHELDREDA, ABBESS . .  | Crozier and crown of flowers |
| 6.  | ELIZABETH OF HUNGARY, V. .  | Three crowns                 |
| 6A. | ST. URSULA V. M. . . . .    | Dove and arrows              |

### Eight small bosses

- 3-3A-3B-3C-3D-3E-3F-3G . . . Varying foliage

### PICTURES AND EMBLEMS used on side chapel triptych.

ADORATION OF THE MAGI—Subject

### PANELS BELOW PICTURES—(Left to right)

#### EMBLEMS OF OUR LADY

- |                   |                   |
|-------------------|-------------------|
| 1. MYSTICAL ROSE  | 4. GATE OF HEAVEN |
| 2. MONOGRAM M. R. | 5. STAR           |
| 3. FLEUR DE LYS   | 6. PIERCED HEART  |
| 7. TOWER OF DAVID |                   |

### TWO ANGELS BELOW PICTURES supporting *two emblems of St. Joseph*

1. CARPENTER'S SQUARE, SURMOUNTED BY LILY
2. CARPENTER'S SQUARE

### SIDE PANELS ABOVE PICTURE—(Left to right)

#### EMBLEMS OF THE PASSION

1. CROWN OF THORNS, CROSS AND TEARS
2. CUP OF SUFFERING
3. CHALICE AND HOST
4. CROWN OF THORNS, SPEAR AND NAILS
5. ROPE AND SWORD
6. HAMMER AND PINNERS
7. NAILS AND CROWN OF THORNS
8. CALVARY CROSS AND PIERCED HEART

### CENTER SHIELD IN CRESTING

ROSE SURMOUNTED BY STAR—Nativity

### PARCLOSE SCREEN—Between chapel and transept

OLD TESTAMENT	NEW TESTAMENT
ADAM AND EVE	NATIVITY
MOSES AND TEN COMMANDMENTS	ANNUNCIATION
MELCHISIDECH	LAST SUPPER

In working out the scheme of Symbolism and Iconography the following were adopted as the window subjects.

## CHAPEL OF THE INTERCESSION

### *Scheme of Window Subjects*

#### CHANCEL

East Window—Seven lights—Te Deum  
Five high lights in Sanctuary (Gospël side)

#### FIVE PRIESTS OF THE OLD LAW

1. MELCHIZEDECK    2. ABRAHAM    3. AARON    4. EZRA    5. ZACHARIAS

Five high lights on Epistle side  
Five priests of the New Law

1. S. JAMES                      2. S. JOHN THE EVANGELIST  
3. S. THOMAS THE APOSTLE                      4. S. POLYCARP                      5. S. CLEMENT

Two long chancel windows—south side  
Two lights each for eight subjects in all

#### PROPHETS AND FOUNDERS

##### *Easternmost One*

1. MOSES  
2. JOSHUA

3. DAVID  
4. SOLOMON

##### *Westerly One*

1. ISAIAH                      3. EZEKIEL  
2. JEREMIAH                      4. NEHEMIAH

#### TRANSEPT CLERESTORY

Four of three lights each—two subjects to each light  
Twenty-four doctors of Eastern and Western Church

##### *North Transept—Easterly*

- |  |   |   |
|--|---|---|
| 1. S. AMBROSE . . . . .                | } | Four Great Doctors of the<br>Western Church |
| 2. S. GREGORY THE GREAT                |   |   |
| 3. S. AUGUSTINE OF HIPPO               |   |   |
| 4. S. JEROME . . . . .                 |   |   |
| 5. S. THOMAS AQUINAS                   |   |   |
| 6. S. MARTIN OF TOURS                  |   |   |
| 7. S. ANSELM, ARCHBISHOP OF CANTERBURY |   |   |
| 8. S. BERNARD                          |   |   |

##### *Transept Clerestory—North*

- |                   |                |
|-------------------|----------------|
| 9. S. BONAVENTURE | 11. S. DUNSTAN |
| 10. S. ISADORE    | 12. S. LEO I.  |

*Transept Clerestory—South*

- |                                 |   |   |
|---------------------------------|---|---|
| 1. S. CHRYSOSTOM . . . . .      | } | Four Great Doctors of the<br>Eastern Church |
| 2. S. BASIL . . . . .           |   |   |
| 3. S. GREGORY NAZIANZEN         |   |   |
| 4. S. ATHANASIUS . . . . .      |   |   |
| 5. S. CYRIL OF ALEXANDRIA       |   |   |
| 6. S. CYRIL OF JERUSALEM        |   |   |
| 7. S. JOHN DAMASCENE            |   |   |
| 8. S. HILARY                    |   |   |
| 9. S. BEDE—THE VENERABLE        |   |   |
| 10. S. NICHOLAS                 |   |   |
| 11. RESTITUTAS—BISHOP OF LONDON |   |   |
| 12. S. JOHN OF MATHA            |   |   |

NAVE CLERESTORY WINDOWS

Eight of four lights each—each light to have one figure and one medallion. Beginning at Gospel side, East, showing historical development of English and American Church.

[ 1 ]

MEDALLION		SUBJECT
1. PENTECOST . . . . .	S. Peter	
2. GLASTONBURY . . . . .	S. Joseph of Arimathea	
3. COMMISSION FROM KING LUCIUS TO S. ELEUTHERIUS . . . . .	S. Eleutherius	
4. MARTYRDOM OF S. ALBAN . . . . .	S. Alban	

[ 2 ]

1. COURT OF CONSTANTINE . . . . .	Emperor Constantine
2. COUNCIL OF ARLES . . . . .	Eborius Bishop of York
3. STONE CHURCH AT WITHORN . . . . .	S. Ninian
4. VISION OF S. PATRICK . . . . .	S. Patrick

[ 3 ]

1. INVASION OF THE ENGLISH . . . . .	King Arthur
2. MONASTERY . . . . .	S. David
3. GLASGOW CATHEDRAL . . . . .	S. Kentigern, First Bishop of Glasgow
4. IONA . . . . .	S. Columba

[ 4 ]

1. COMMISSION OF POPE ST. GREGORY THE GREAT TO AUGUSTINE . . . . .	S. Gregory the Great
2. BAPTISM OF ETHELBERT BY S. AUGUSTINE . . . . .	S. Augustine
3. ST. MARTIN'S CHURCH, CANTERBURY . . . . .	King Ethelbert
4. MARRIAGE OF EDWIN AND ETHELBURGA . . . . .	S. Paulinus



MEDALLION	SUBJECT
1. LINDISFARNE . . . . .	S. Aiden
2. MELROSE ABBEY . . . . .	S. Cuthbert Ab.
3. FOUNDING OF WESTMINSTER . . . . .	S. Edward K.C.
4. NORMAN CONQUEST . . . . .	Lanfranc

1. MARTYRDOM OF THOMAS BECKET . . . . .	S. Thomas of Canterbury
2. MAGNA CARTA . . . . .	Stephen Langton
3. CRUSADES . . . . .	S. Louis
4. DISCOVERY OF AMERICA . . . . .	Columbus

1. FIRST PRAYER BOOK SERVICE IN AMERICA . . . . .	Chaplain Fletcher
2. SECOND PRAYER BOOK SERVICE, MONHEGAN ISLAND . . . . .	Robert Salterne
3. JAMESTOWN MEMORIAL . . . . .	Richard Hunt of Jamestown
4. NON-JUROR BISHOP'S CONSECRATING BISHOP SEABURY . . . . .	Bishop Seabury

1. S. P. G. . . . .	Bray, Founder of S. P. G. Commissary of Bishop of London
2. FIRST CONVENTION OF EPISCOPAL CHURCH . . . . .	Bishop White
3. BISHOP PREACHING TO INDIANS . . . . .	Bishop Hobart, Founder of Indian Missions
4. CHURCH MOVING WESTWARD . . . . .	Bishop Philander Chase

Great West Window—Seven lights—Jesse Tree

Aisle Windows—*Gospel side*

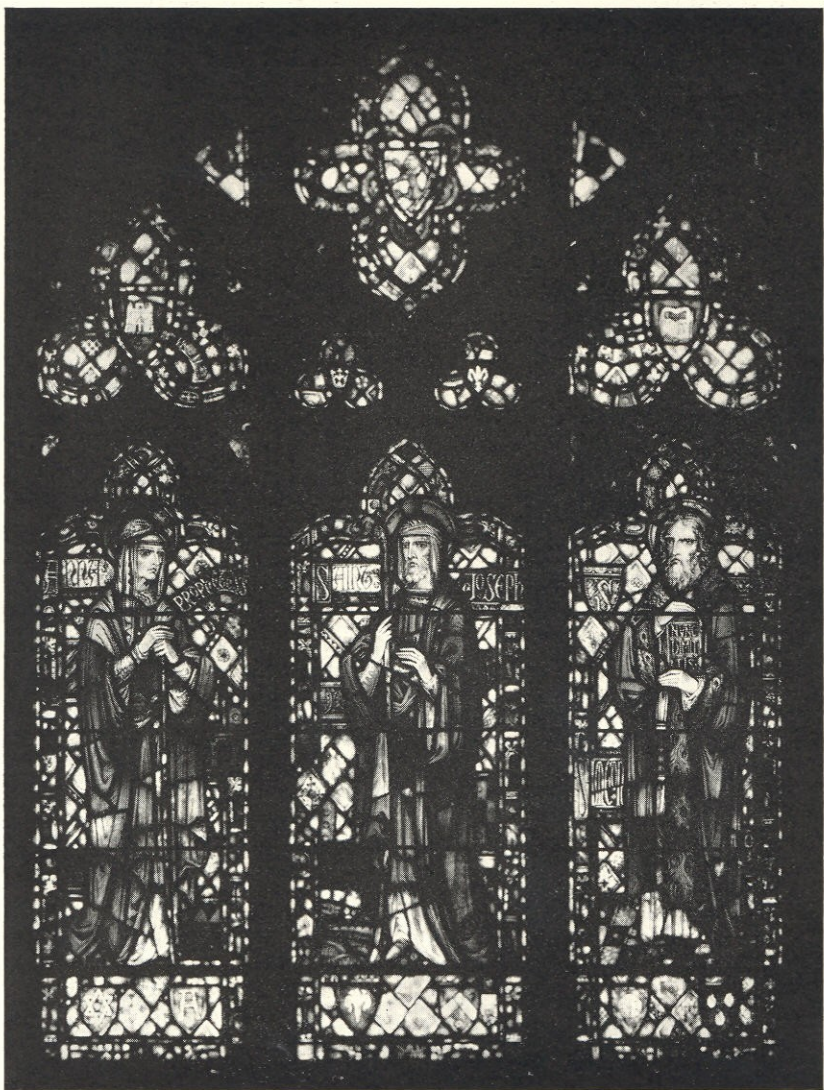
Four of three lights each beginning at east end

1. S. OSWALD	7. S. BONIFACE
2. S. FELIX, APOSTLE OF EAST ANGLES	8. S. BOTOLPH
3. S. WILLIAM OF NORWICH	9. S. HUGH OF LINCOLN
4. S. THEODORE	10. S. ALPHEGE
5. S. JOHN OF BEVERLY	11. S. THOMAS OF HEREFORD
6. S. SWITHUN	12. S. BENEDICT BISCOF

Three of three lights each and one of two lights

*Epistle side*

1. S. HELENA	6. S. AGATHA, <i>V.</i>
2. S. WALBURGE, <i>Abbess</i>	7. S. HILDA, <i>Abbess of Whitby</i>
3. S. FRIDESWYDE, <i>V.</i>	8. S. BRIDGET, <i>V.</i>
4. S. URSULA, <i>V.M.</i>	9. S. ETHELDREDA
5. S. WINEFRID, <i>V.M.</i>	10. S. MILDRED, <i>V.</i>
	11. S. EDITH, <i>V.</i>



NUNC DIMITTIS WINDOW

## Two Chapel Windows—Three lights each

### *Easterly One*

1. S. ANNE
2. S. MARY ("MAGNIFICAT")
3. ST. JOACHIM

### *Westerly One*

1. ANNA PROPHETESS
2. ST. JOSEPH
3. ST. SIMEON, "NUNC DIMITTIS"

CHAPEL OF THE NATIVITY

CRYPT—CHAPEL OF THE RESURRECTION

## Crypt Window—Three lights

### CRUCIFIXION

- |                       |   |                            |
|-----------------------|---|----------------------------|
| 1. OUR LADY . . . . . | } | Chapel of the Resurrection |
| 2. OUR LORD ON CROSS  |   |                            |
| 3. S. JOHN . . . . .  |   |                            |

## Muniment Room—One light

WIDOW CASTING ALMS

Text: "And Jesus observed how they cast their alms"

The glass in the Chapel at the present time is "temporary glass." It was made by the D'Ascenzo studios. As will be observed, for that kind of glass, it certainly is wonderfully good.

The windows in St. Mary's Chapel have been installed. The easterly window is the gift of the Young Women's Club. It was given and is to be a memorial for the departed members of that club:

ETHEL DECAMP—February 7, 1883—December 27, 1906

DOROTHEA A. REICHERT

EMMA COURTNEY

ANNE REICHERT

EMILY HOWETT

ISABELLE HOFFMAN

A. HAMILTON

CLARA LOCKWOOD

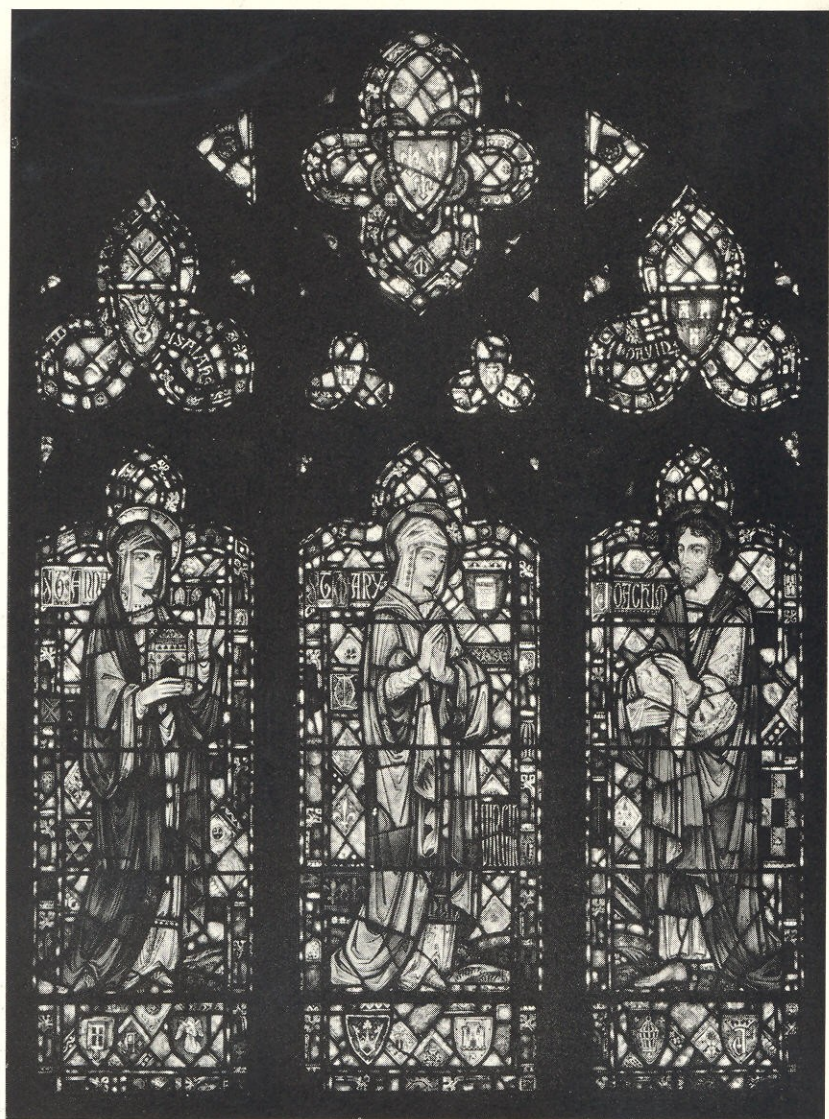
AMANDA I. HYDE

The two windows in the Lady Chapel are part of the scheme for all the windows in the Chapel of the Intercession, which was planned by Dean Gates, while Vicar of that Chapel, and adopted at the time the Chapel was built.

Both windows are of three lancets, in which is depicted a simple standing figure in full color, silhouetted on a grisaille background.

St. Mary, Virgin, occupies the center lancet of the easterly, or Magnificat Window, and is shown in an attitude of devotion. The background and base contain, among others, the well known





MAGNIFICAT WINDOW

symbols, Isaiah's Book of Prophecy, the Royal Crown and the Tower of David. St. Anna (Mother of the Virgin) is on the left, supporting the Golden Gate, so closely associated with the story of the Virgin's birth. In the base, are shown shields containing the Announcing Angel and the Prophetic Book. St. Joachim (Father of the Virgin), is seen on the right, holding his Temple offering of two doves, the base containing the emblems, a cage, and initial J beneath the Royal Crown, indicating his direct descent from the house of David.

The tracery shows in the center the Fleur-de-lis, and the emblems of Isaiah and David on left and right.

St. Joseph is shown in the center lancet of the westerly, or Nunc Dimittis window, holding his staff, which, according to legend, blossomed, signifying his selection as the husband of Mary. His emblems, shown in the base, are the conventional lily and carpenter's square. On the left, we find the ancient Prophetess Anna, who features in the presentation in the Temple; in the base of this lancet, are shields containing the six-pointed star and the initial A. On the right, we see the Prophet Simeon, holding a book inscribed with the words, "*Nunc Dimittis*"; while in the base are the symbols of the Rose of Messianic Promise, and the three heavenly flames of Inspiration.

The tracery shows in the center the red lion of the Tribe of Juda, from which Joseph descended. The Synagogue on the left, of which she (St. Anna) was early regarded as a type, which prophesied great things of the Messiah, but nevertheless, did not embrace Him when He appeared, as did the Gentiles. (As recorded in St. Luke's Gospel, she did not take the infant Jesus in her arms as did Simeon.) In the right tracery is shown the Book indicating the prophecy found in Isaiah 7:14.

The general color scheme has been thoughtfully arranged with the idea of preserving the necessary amount of light in the little chapel, and, at the same time, maintaining a brilliantly colorful effect.

The entire work of designing and executing these windows has been done by Ernest W. Lakeman.

The Nunc Dimittis window, in which are the figures of St. Joseph, Anna the Prophetess and St. Simeon, was provided from a fund called the "M. H. GATES, Treasurer, account," made up of donations and fees of various sorts.





MEMORIAL DRINKING FOUNTAIN



## MEMORIAL DRINKING FOUNTAIN

The beautiful sculptured Drinking Fountain in front of the church, at the northwest corner of Broadway and 155th Street, was presented by Mr. Henry C. Swords, for many years a vestryman of Trinity Church, in memory of Phebe Caroline Cotheal Lawrence.

The Fountain was designed by Mr. Thomas Nash. In form it is suggestive of a wayside shrine. The fount is contained in a beautifully sculptured Gothic arch, beneath which is the inscription. Over the inscription and within the arch are the entwined fishes symbolic of the water of the river of life. The arch supports the sculptured figures of angels adoring the cross with which the fountain is crowned. This memorial not only adds to the beauty of the front of the church but is also of great public service as is shown by the large number of people who stop to quench their thirst. The Fountain was dedicated on October 24, 1915, by The Very Reverend Doctor Gates, then Vicar of the Chapel, assisted by the Reverend Latta Griswold, the Right Reverend F. W. Keator, D.D., Bishop of Olympia, also being present and taking part in the service.

## A Final Word

The Church and the builders of churches have often been faulted because of expenditure or over-expenditure.

They who build have often the accusation brought against them that the means expended much better would have been expended if "given to the poor." What this means, I do not know. It probably means that money should be handed out directly. But "giving to the poor" may not be the best way of expending money. I should myself prefer, instead of giving to the poor in an indiscriminate way, to expend it as we have done in the building of this church. Instead of alms, is not occupation better?

For what has all the money here been expended? I will tell you. It has been expended in employment, it has been expended upon men, honest, earnest and industrious. Every man employed on this fabric received due and well-earned wages. He has never been pauperized. He has been encouraged to work upon something which rejoices his heart. He has felt that his work will be enduring. He has felt himself a man and an artist. He has been

dignified by his beautiful labor. He has been given an honest day's wage for an honest day's work. He has been treated as a man and a gentleman. He has taken an intelligent and enthusiastic interest in his production. He has been uplifted.

Suppose I should have tried to give a donation to these gentlemen who worked here. Would they have received it? Unquestionably they would not have received it.

How much better, then, is this which we have done. We were all sharers in the making of a thing of beauty. We have all shared in creating something which is lasting, and which, so long as it lasts, will also be inspiring.

"It would be hard to deny," writes Gerald Stanley Lee, "that if the Christian Church exists for one thing rather than another, it exists for the purpose of making God eloquent. And if men are on the street, it must make God eloquent on the street. If the church building that especially represents God on the streets of the city is vulgar or hideous or shabby or insincere, or if it is a mere sitting-room, with colored windows, where people drop in pleasantly for a cozy, comfortable chat with Him, before whom hell is naked, who stretcheth out the north over the empty place, and hangeth the earth upon nothing, why should one notice God? But I do believe that the main fact about the church of the future is that it is going to take the idea of the incarnation seriously. It is going to act on the principle that while the Bible has declared in a general way that God is a spirit, the most important thing about the spirit, as a matter of human history, is that it has always insisted upon having a body. It also seems to be a matter of history that the final test of the vitality and reality of a good spirit is that it can get a body. In other words, I believe that if the modern church rules the modern city, it is going to look impressive. If it rules, everybody is going to know it. The only church that shall ever rule them shall be a church with the cathedral spirit. It shall be a church of the Strong Men. And the spirit of the Strong Men shall build on all the great streets of the world mighty homes for God. The church of the future shall not be one that can be looked down on by mere opera-houses, by great hotels or temples for feeding people. It shall be one that suggests, when one looks at it, nations and empires, centuries of love and sacrifice and patience, and it shall gather the great cities like children about its feet."



## APPENDIX

It has always seemed to the writer that there ought to be a record made of those who build beautiful structures like the Intercession. Often even the names of the architects are not mentioned when describing such buildings. Therefore, the writer has kept, and here follows the list of those to whom we owe so much, and he takes this opportunity of saying how greatly he appreciates the deep interest which all these men took, and the just pride which they had in their work.

Various people engaged upon the work of erecting the

### CHAPEL OF THE INTERCESSION

REV. MILO H. GATES, D.D., *Vicar*

MR. BERTRAM GROSVENOR GOODHUE, *Architect*

#### OFFICE STAFF

- |                             |                           |
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| 13. FISCHER, W.             | 32. TUTTLE, A. B.         |
| 14. GWYNNE, VAUGHAN-KENNETH | 33. VAN RIPER, A. M.      |
| 15. HESS, A. P.             | 34. WILSON, JAMES PERRY   |
| 16. HOLLAND, T. B.          | 35. WOOD, A. B.           |
| 17. HOLM, O. J.             | 36. WOOD, ALEXANDER H.    |
| 18. HORSFIELD, WILBERFORCE  | 37. WOOD, W. HALSEY       |
| 19. KLABER, E. H.           |                           |



## ARTISTS, ARTISANS, CONTRACTORS, ETC.

- MR. TABER SEARS—Paintings and decorations of triptych in Lady Chapel.
- MR. THOMAS WATSON BALL—Decorator of nave roof
- MESSRS. FYFE AND GREY—Decorators of nave roof
- MR. LEE O. LAWRIE—Sculptor for all grotesque and other bosses—Figure work, including statue of Christ above main door
- IRVING AND CASSON—Dorsal—Tester, screens and all woodwork and special furniture
- MCGOWAN AND CONNELLY CO.—Marble work in High Altar—Tile and other marble work
- STERLING BRONZE CO.—Brass work in High Altar
- EDWARD F. CALDWELL CO.—Electric fixtures and Altar ornaments
- AUSTIN ORGAN CO.—Organ
- FREDERICK KRASSER & CO.—Special hardware
- BRONX ART METAL STUDIO—Special hardware
- THE D'ASCENZO STUDIOS—Glass
- ERNEST W. LAKEMAN—Glass
- HEYWOOD BROS. & WAKEFIELD CO.—Church chairs
- HENRY HOPE & SON—Casements
- JAMES F. HUGHES CO.—Electric wiring
- JOHNSON AND MORRIS—Heating
- JOHN T. BLAIR—Plumbing
- H. W. JOHNS-MANVILLE CO.—Acoustic felt
- THE HOWARD HAGER CO.—General contractors
- HOWDEN TILE CO.—Fireplace tiles
- NEW YORK FLOORING CO.—Oak floors of rectory
- COLEMAN AND KRAUSE—Roofing
- BEST & CO.—Bluestone and granite
- E. J. JOHNSON SLATE CO.—Slate floor of nave
- DAVIS BROWN—Plasterer
- HERMAN BEITZ—Plasterer of Choir Sacristy
- THE R. GUASTAVINO CO.—Tiles in Lady Chapel, Cloister and Sanctuary vault
- JAMES G. WILSON MFG. CO.—Rolling partitions
- SARGENT & CO.—Stock hardware
- ECONOMY CONCRETE CO.—Concrete stone.

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