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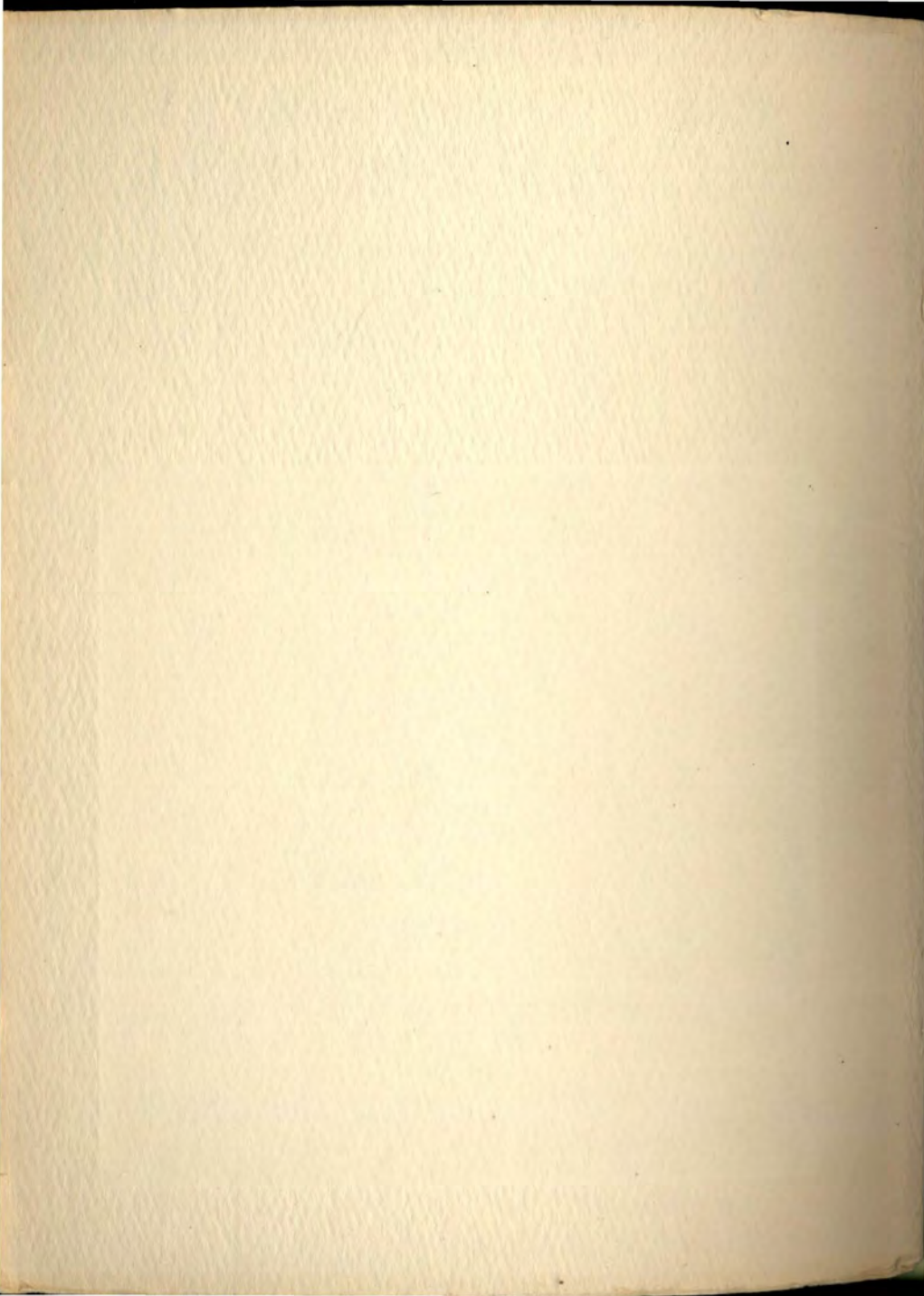
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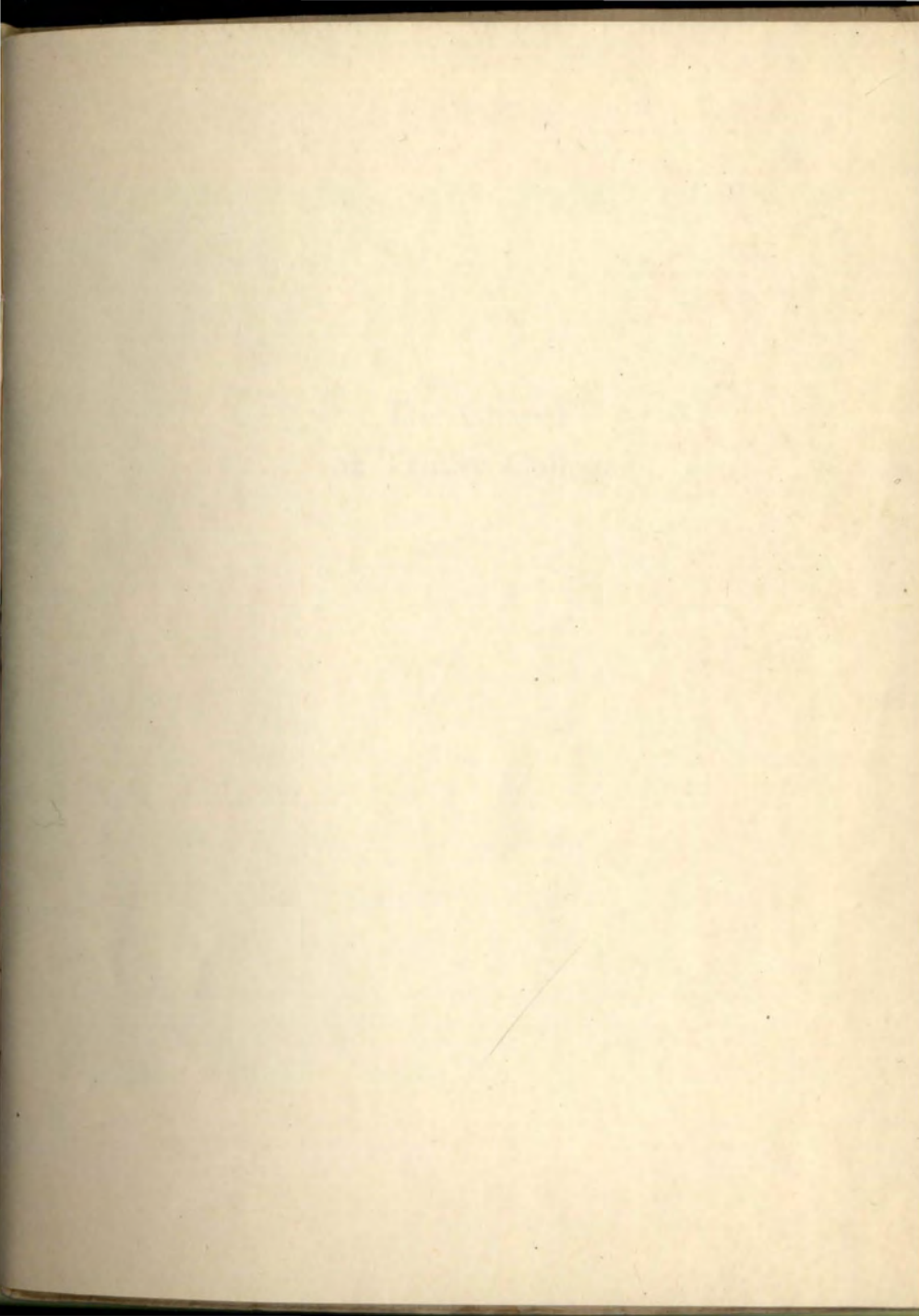
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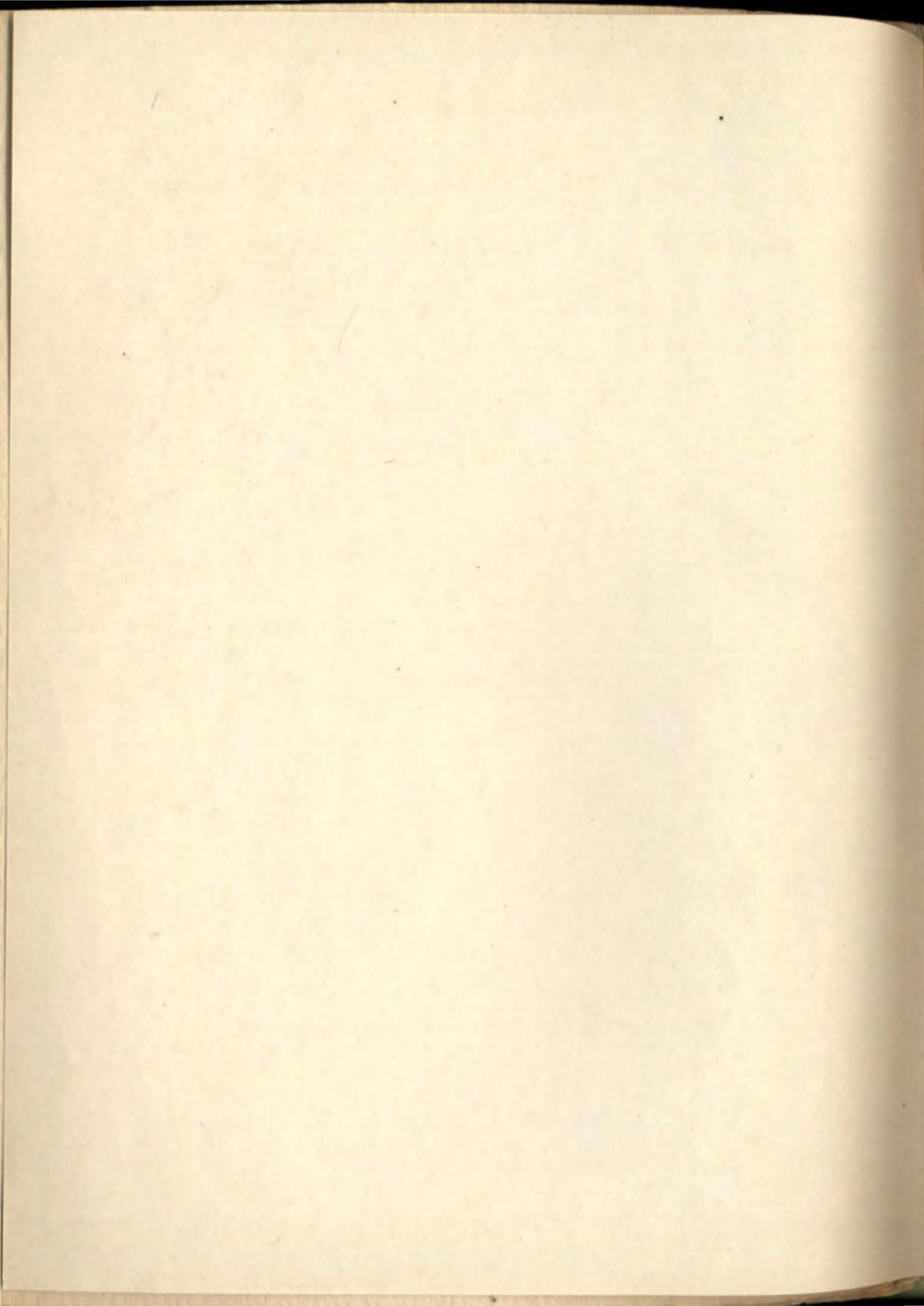
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*The Chapel of  
Trinity College*











The Chapel  
of Trinity College

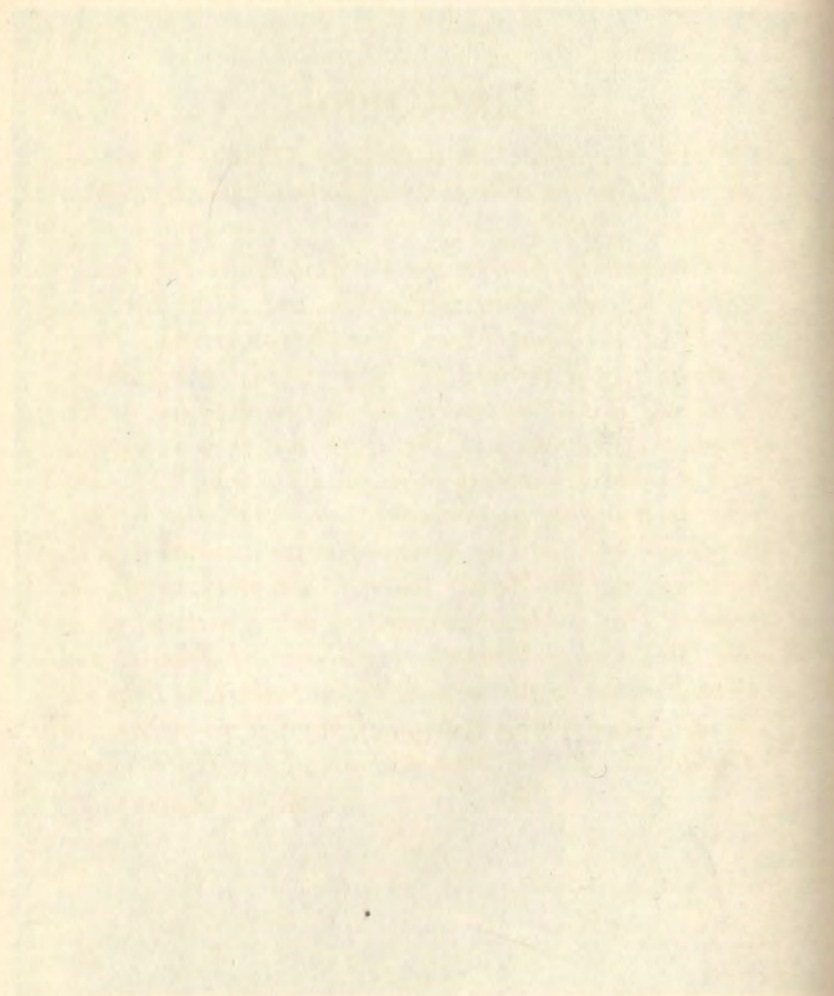


# The Chapel of Trinity College



HARTFORD, CONNECTICUT





## Foreword

*THE Chapel of Trinity College, Hartford, was presented to the college by William Gwinn Mather of the class of 1877.*

*Ground was broken for the building in December, 1928. The cornerstone was laid in June, 1930. On June 18, 1932, the Chapel was formally consecrated. Four years from the turning of the first sod, in December, 1932, the last stones were laid to complete the tower. From the beginning of the work everyone connected with it shared in adding to its beauty: by gift, by careful craftsmanship, by thought taken, by reverent prayer, above all by love. The names of those associated in its building, and the details thereof, are given in the appendix. This guide is intended to tell a little of what this House of God means to the sons of Trinity, and what it meant to the workmen who built it, to help the casual visitor realize that this Chapel is an offering to Almighty God, to be used in praise of His Holy Name.*

R. B. Ogilby.

## Foreword

THE Chapel of Trinity College, Hartford, was presented to the college by William Gordon Mather of the class of 1877.

Ground was broken for the building in December, 1912. The cornerstone was laid in June, 1917. On June 12, 1921, the Chapel was formally consecrated. Four years from the laying of the first stone, in December, 1921, the last stone was laid to complete the tower. From the beginning of the work everyone connected with it shared in adding to its beauty by gift, by craftsmanship, by thoughtfulness, by fervent prayer, and all by love. The names of those mentioned in its building, and the details thereof, are given in the appendices. This guide is intended to tell a little of what this House of God means to the rest of Trinity, and what it means to the workers who build it, to help the general student realize that this Chapel is an offering to Almighty God, to be used in praise of the Holy Name.

R. B. Ogden

### *The Entrance*

The main entrance into the Chapel is through the Tower Door, at the left of which is the Cornerstone, laid at Commencement time in June, 1930. The inscription, "NISI DOMINUS", indicates the Latin form of the verse from the one hundred and twenty-seventh psalm, "Except the Lord build the house, their labor is but lost that build it." This verse, used as the antiphon in the service held by the workmen every week during the building of the Chapel, well illustrates the spirit with which the work progressed.

### *The Main Chapel*

One entering the Chapel for the first time will do well to pass at once from the tower entrance into the main chapel, to stand for a moment at the crossing and get the full sweep of the perspective looking towards the east end. From here may be noted with pleasure the dignity and simplicity of the altar with its silver cross and two single candlesticks. Although the plans call for a carved reredos in stone or oak behind the altar, the present blue hangings seem most satisfactory.

On the north of the nave is the Chapel of the Perfect Friendship, on the south the tower entrance, on the west the rose window, and on the east the choir with the sanctuary beyond.

### *The Choir*

Following the tradition obtaining in collegiate chapels in England, the seats for the students in the choir face each other.



The ancient custom of having the psalms read antiphonally, one side against the other, follows naturally. The Oak Stalls are a memorial to Frank Richmond of Providence, a benefactor of the College who died a number of years ago. When these stalls were built, the ends were left in plain pine and are gradually being replaced by pew-ends of carved oak, each one a gift or a memorial. All of the carving has been done by J. Gregory Wiggins of Pomfret, Connecticut, who received the honorary degree of Master of Arts from Trinity College in June 1940.

The end of the second pew on the left as one faces the altar shows General Israel Putnam on horseback with, below, a representation of the purchase of the land in and around Putnam and Pomfret, Connecticut, from the Indians. On the arm-piece is a wolf, recalling the story which tells how Israel Putnam crawled into a wolf den to kill the beast which had been harrying the flocks of the neighboring farmers. His motto should be noted: "He dared to lead where others dared to follow."

In front of this is the Charter Oak Pew-End, given by the descendants of Captain Joseph Wadsworth, to whom is due the honor for the rape of the Royal Charter.

The panel shows Captain Wadsworth on tiptoe about to place the Charter in the oak while the oblivious rabbit in the foreground is a silent tribute to the Captain's stealthy tread. On the arm, with the overturned candlestick on the table before him, Governor Andros is shown in a towering rage at the theft of the Charter. Below the table are carved some oak-leaves, with what may be acorns, or possibly wooden nutmegs. The finial at the top is of course the British coat-of-arms.

The two kneeler-ends are gifts of the workmen who built the Chapel. The one on the left represents Tubal-Cain, the instructor of artificers in brass and iron, and is therefore a tribute to the mechanics and plumbers among the Chapel

builders. On the right is St. Joseph, the patron saint of the carpenters who worked on the Chapel; the little figure kneeling is a mason, to represent the most important craft in the building.

The first pew-end on the right is the Washington Pew-End given by the class of 1932 at the time of graduation in the Washington Bi-centennial year.

The panel represents Washington stopping on one of his trips through Connecticut to greet his friend, Jonathan Trumbull, "Brother Jonathan", in front of the little store at Lebanon which was kept by Trumbull for many years. The finial is in the form of an American eagle, whose scornful eye is turned toward the British coat-of-arms across the aisle, while on the arm-piece is a Continental soldier on guard. Below the soldier is a little fox-head: it is not generally known that in the British army during the Revolution Washington was known as "the old fox".

The second pew-end on the right is a tribute to Dr. Horace Wells, a Hartford dentist, to whom credit should be given for the discovery of anaesthesia and its use in medicine. The figure on the top is Aesculapius and on the arm-piece is St. Apollonia, to whom people in the middle ages made prayers when they had a toothache. She was a Christian martyr in the fourth century in Alexandria. Before she was boiled in oil, they pulled out all her teeth one by one. She is shown holding in one hand the palm leaf as a symbol of her martyrdom and in the other a pair of forceps gripping the last molar.

In the next aisle on the right is a pew-end representing the building of Solomon's Temple, with King Solomon on the arm-piece and the cedars of Lebanon on the finial. This is the gift of masons of Hartford. Facing it is an end given by an anonymous citizen of Hartford in tribute to our Fire Department. The old-fashioned three-horse hitch is shown drawing a steamer down the avenue to a fire while a fireman, with hose in hand, is crawling out on the roof of a burning building. At



the top are represented the three patron saints of the firemen, Shadrach, Meshach and Abednego in the fiery furnace.

Across the aisle is a companion pew-end given in tribute to the Police Department of Hartford. The police parade is seen walking down the street while on the arm-piece is an old-fashioned cop cautioning a little boy. Above is the patron saint of the Police Department, the centurion who said to the Master, "I say to this man 'Go' and he goeth and to that man 'Come' and he cometh."

Facing the police is St. Brandon holding an oar, an Irish monk of the sixth century who, according to his own account as reported in Caxton's "Lives of the Saints", is entitled to consideration as the discoverer of America.

The story of his voyage rivals Baron Munchausen at his best. The saint is shown steering his little boat over a stormy sea, with a whale in the background, suggesting the time when Brandon's monks said Mass on the back of a whale, thinking it to be an island. The arm-piece is in the form of a "great grip" or sea-serpent, which came near devouring St. Brandon and his little boat, crew and all. This is the gift of John P. Elton of the class of 1898, himself a gallant sailor.

Directly behind St. Brandon is Colonel Theodore Roosevelt on horseback. This pew-end was given in tribute to Walter Cash, who was the first volunteer for Roosevelt's Rough Riders in 1898, who are shown on the finial storming San Juan Hill. He was a great Princeton football player, and so on the arm-piece is represented a tiger holding a football.

The kneeler-end in front of the centurion was given by members of the class of 1941 in memory of Edward Foster Chapman, who died early in his freshman year. It represents the youthful scholarship of the Venerable Bede.

In the next aisle to the right is a memorial to Mrs. Barrett Wendell given by her son, William G. Wendell, a member of the Trinity College Faculty and his wife. On the finial is

shown the Dutch ship which brought the original Wendell over to this country, and on the panel is the old Wendell House in Portsmouth, New Hampshire, which was Mrs. Wendell's pride. Her son is shown kneeling in prayer.

Behind this is the Fishermen's Pew-End, given to the College Chapel by a group of trout fishermen. Izaak Walton himself is sitting under a tree with a book, catching a trout, while above him Peter and Andrew are casting their nets into the sea and catching nothing. On the arm-piece is the greatest fish story of all time. Usually men brag about catching fish, but once a fish caught a man. Of course it was a headline story. The inscription on this pew-end, "*Abeo piscatum*", is St. Peter's phrase in the Vulgate, "I go a-fishing".

A number of Harvard graduates paid tribute to their alma mater in the representation of General Washington reviewing Continental troops in front of old Massachusetts Hall. Note the skill of our carver in the depth of perspective with only five-eighths of an inch for his third dimension. On the arm-piece is John Harvard seated in his chair, while above is the lion of Emmanuel College, from which he graduated. There is also a representation of the first intercollegiate boat race in America, held at Lake Quinsigamond, Worcester, in which Harvard, Yale and Trinity participated, finishing in the order named. Below are three great Harvard Presidents, Dunster, Mather and Eliot. Just in front is a kneeler-end given by the class of 1940 in memory of their classmate, Ernest William Schirm, who died at the beginning of his Junior year. He was a pre-medical student and in the carving is shown St. Dunstan, the mediaeval scientist.

Across the aisle to the left is the Hunters' Pew-End to balance that of the fishermen, given by J. E. of Hartford and his son, both, like Nimrod, "mighty hunters before the Lord". On the panel is Davy Crockett bringing down a deer in a forest glade, with above a buffalo, most famous big game of America.



On the arm-piece is "Highland Drake", President Ogilby's dog, a springer spaniel from the kennels of J. E.

Facing are two pew-ends given by Dr. E. G. Stillman of New York. One shows the old meeting house in Wethersfield, Connecticut, where there was a Deacon Stillman for many generations. On the top is a brig reminiscent of the time when Wethersfield was a seaport.

In front is Paul Bunyan, the legendary hero of the lumbermen in Michigan. The many stories told about him are our only genuine American folklore. His massive pancakes and super-doughnuts are well known. On one occasion his ox, Babe, whose head is shown on the panel, fell sick; so Paul took an afternoon off to lead him from Michigan to the Pacific coast. He left Babe on the beach, swam out into the Pacific until he found a cow-whale, which he rode ashore, beaching it along the side of Babe, who sucked the teats of the cow-whale and recovered.

On the right, in the short aisle leading to the pulpit, is a group of three pew-ends given by graduates of their preparatory schools. Lenox is a great hockey school, and therefore the finial of the Lenox end shows a hockey player "facing off" for action. On the panel is St. Martin, the patron saint of the School, who shared his cloak with a beggar. As Lenox School was founded by Dr. Thayer of St. Mark's School, the lion of St. Mark is an appropriate bit of decoration, while two heads of monks pay tribute to the first headmaster of Lenox.

Just in front of the Lenox end is a kneeler-end in tribute to Jack Melville, a member of the first graduating class of Lenox, who died three years after graduating from Trinity. He was assistant college organist in this chapel, and so on the panel is a representation of Jubal-Cain, referred to in Genesis as the father of all those who handle the pipe and organ.

Opposite is the gift of Westminster School, Simsbury, with its lovely little chapel, a memorial to John Hay. Strange as it

may seem, the tennis player on the arm is so much interested in the book he is reading that he has forgotten the match he was to play. Above is the arms of the Cushing family adopted and adapted for the School.

As Mr. Wiggins, our wood-carver, taught at St. Paul's School for some years, his tribute to that School is discerning. On the arm is a young lad, forever pulling at an immovable oar, for many boys row at St. Paul's. The panel naturally shows the patron saint of the School, with his great sword, emblem of his martyrdom.

Across the main aisle is a pew-end in memory of Joseph Mosgrove Truby of the class of 1879, who died at the College before his freshman year was over. He is shown on the panel at his studies, with the candle burning low in its socket as the kindly Angel of Death lays hand on his shoulder. On the arm-piece is St. Abba, patron of learning, and above an eagle, symbol of immortality.

In strong contrast to the memorial to young Truby, dying in his freshman year, is the tribute to Horace Russell Chase, who died as the result of an automobile accident just as he was planning to return here on the sixtieth anniversary of his graduation. Towards the close of an active life he entered the ministry at the age of seventy—witness the Phoenix on the finial arising from the ashes. The Holy Family on the panel adds a touch of tribute to his wife, who like him came from Peoria, Illinois. The discoverer of Peoria, Father Marquette, is shown on the arm, blessing the new land from his canoe.

The football player on the top of the next pew-end is Kingston, captain of the undefeated Trinity team of 1933. He was the hero of Peter and Lyman Ogilby, who gave this pew-end on the occasion of their confirmation in the Chapel. He was a tough player, never injured; so his substitute, Snowden, on the arm-piece, never left the bench. The successful forward



pass is good carving. Note the mathematical formula on the inside, which demonstrates the superiority of Kingston's team over two traditional opponents.

In front of Kingston and his warriors is a kneeler-end given by Sandy Ogilby at the time of his confirmation. His ardent interest in aviation is reflected by the carving of Daedalus, the inventor of flying, with his adventurous son, Icarus, soaring up too near the sun.

In the last aisle on the right are five pew-ends. The first was given by graduates of Pomfret School in tribute to their headmaster, the Reverend William B. Olmstead, Trinity '87. As he went to Pomfret from St. Mark's School, we note again the lion of St. Mark, not quietly couchant as on the Lenox end but violently rampant. On the arm-piece is the Trinity mascot, a bantam rooster, and on the panel a bas-relief of the first Trinity College Chapel, designed by S. F. B. Morse, inventor of the telegraph.

Next is an end dedicated to the memory of Lillian Armstrong Dodd, a loyal church-member and a devoted mother. Her five sons, who were all choir-boys, appear on the finial, while below Mrs. Dodd is seen in her garden, caring for her beloved flowers. On the arm is the pelican, the symbol of a mother's devotion.

The third pew-end, the gift of the Reverend Godfrey Brinley '88, was presented in 1933, the one hundredth anniversary of the Oxford Movement (not to be confused with the "Oxford Group"). Newman, Keble and Pusey are seen conversing in the quad of Oriel College, with the arms of Oriel and of Oxford University on a shield above. The arm presents Bishop Hobart, preaching, the chief exponent of the Oxford Movement on these shores.

Across is the gift of the boys of Camp Merryweather, their tribute to Mr. and Mrs. Henry Richards, organizers and owners of the Camp on the Belgrade Lakes. The finial is a

copy of the Merryweather Light, always burning at night when any campers are off on the water. Below is a rear view of Mr. Richards, watching canoes full of boys coming back to the Camp across the Lake. On the arm is an Indian crouching behind a stump, symbolic of the scouting games played at the Camp.

The retirement of Dr. Peabody, long Headmaster of Groton School, led a group of Grotonians to give a pew-end in tribute to the three founders of that famous school. The Chapel given by Mr. Gardner, and Mr. Billings preaching will be recognized at once. On the finial is Dr. Peabody, mounted for his regular ride.

Across the main aisle is the gift of the class of 1933. King David playing on his harp, the lad David with his sling, and David when an outlaw chieftain pouring out to Jehovah the water from the well of Bethlehem with his Three Mighty Men, suggest stories known to all.

Then we note Charon pushing his boat across the river Styx and Christopher carrying the Christ Child across a stream, both symbolic of the earliest Wiggins ancestor, who ran a ferry across the Mississippi. On the arm is Bishop Chase, another ancestor, preaching a famous sermon. Note that this carving is given by three Charles Wiggins' and three John Wiggins', as per formula on the inside of the panel.

One of Mr. Wiggins' most interesting pew-ends is that given by the League for the Hard of Hearing, a group of persons afflicted with varying degrees of deafness, who meet once a year for a special service in the Chapel, aided by the use of audiphones and a strong light on the speaker's face for the lip-readers. Dr. Thomas Gallaudet, who introduced the sign language into America from France, is shown seated in a chair, teaching the deaf: he is making the sign for "God" with his right hand. On the panel is Christ, curing a deaf man, while



above stands the angel Gabriel, ready to blow his great horn that all will hear!

Two memorials on the stalls at the right complete the series. One was given by the class of 1940 in tribute to their classmate, Philip McCook, who was killed in an automobile accident in his senior year. His grandfather, the Reverend John J. McCook, '63, for forty years a professor at Trinity, is represented conducting a service, and a Crusader in full armor bears witness to the high idealism of the family. On the panel is the story of the two friends, Damon and Pythias. The other pew-end, with the wooden cross on top, was given by members of the class of 1897 on the occasion of their fortieth anniversary, in memory of two classmates, W. S. Danker and H. S. Hayward, who were killed in the World War. Danker, a Chaplain, is shown on the arm-piece preaching to his men, while on the panel he is ministering to the wounded. Below, Hayward is leading a file of his men forward into the front-line trenches through a ruined village.

Half way down the choir, in the middle of the aisle, is the Lectern from which the Bible is read, a gift from the Class of 1910. Following an ancient custom it is in the form of an ambon, so that the Old Testament Lesson can be read from one side and New Testament from the other. At the top of the Old Testament side are carved in Hebrew the first words of the Bible, "In the beginning God created the heaven and the earth"; while on the other side one may read in Greek the opening words of the Gospel according to St. John: "In the beginning was the Word." On the triangular panels on each side is carved the story of the transmission of the Holy Scriptures: on one a monk illuminating a manuscript and on the other Gutenberg printing his first Bible.

The four figures on the pedestal are Moses and Elijah for the Old Testament and St. Peter and St. Paul for the New. Various symbolic animals are introduced into the decoration: the raven for Elijah, the brazen serpent for Moses, the rooster

for St. Peter, and the lizard that can look at the sun without flinching for St. Paul.

The candlestick holders were forged and presented to the Chapel by A. Janes of Hartford, the iron-worker who made the iron supports for the Communion Rail.

From this point also the Litany is sometimes said. The Litany Book is the gift of the Misses Beach as a tribute to two friends, John Williams, Bishop of Connecticut, and Doctor Samuel Hart, of the Trinity Faculty. As Dr. Hart was for many years custodian of the Book of Common Prayer, and as it was under his direction that the first Litany Book was printed in a separate volume, this memorial to him is most appropriate.

### *The Lighting of the Chapel*

At the time of the building of the Chapel, the problem of the lighting came up early. So often is the lighting of churches ineffective, unartistic, and even painful, that it seemed important to give careful consideration to this particular problem. For the first year, in all late afternoon and evening services, candles were used, most of them placed on temporary wooden standards. The general effect was pleasing but the candles often gutted badly in the wind and were unsightly and untidy.

The original plans of the architects called for large chandeliers hung from the ceiling throughout the choir. Such an arrangement would have broken the clear view of the altar from the rear of the Chapel and would have presented other serious difficulties. Finally, after various fixtures were tried and discarded, the experiment was made of placing along the sills of the windows of the choir lights concealed behind prismatic glass. This diffused rays for the use of the worshippers on the same side as the fixtures and yet protected the eyes of those across the aisle from anything in the nature of glare. All of these lights were put under the control of a rheostat so



that they could be dimmed or brightened at will. A pair of flood lights for the high altar concealed behind columns and also under rheostat control completed the installation. The passages, the cloister, the tower and the smaller chapels are all lighted by wall fixtures, plain in design but not without real beauty. Four chandeliers were hung from the ceiling to illuminate the seats under the rose window.

All of this lighting is the gift of Miss Pauline Hewson Wilson in memory of her brother, the Reverend George Hewson Wilson, of the class of 1893, who died shortly after he graduated from Trinity College. This memorial is recorded by an inscription carved on the door of the light control box inside the northwest door.

The heavy hangings on either side of the choir are designed partly to mellow the light and partly to deaden the reverberation of the speaking voice that results from the hard plaster walls. During an organ recital or a musical service these curtains may be drawn back to allow the resonance to have full effect.

### *The Rose Window*

From the ambon one can look back to see to advantage the Rose Window high up in the western wall. In the Middle Ages the Western Rose was usually dedicated to the Mother of Our Lord,—a jewel fair enough to be placed on her breast. This window in the Trinity Chapel is dedicated to the Mothers of Trinity men, and in the Mothers Book below the window are recorded the names of all those who have given to the window as a tribute of love for their mothers, with the name of the mother in each case placed beside her son's. The glass of the window is of rare beauty; indeed, some say it may be mentioned in the same breath with that of Chartres. It is remarkable to notice how the color of this window changes, varying from

deep blue in the early morning to bright red and gold when the western sun shines through it, transforming it into a shimmering jewel. It is technically a jewel of glass, without much pictorial representation.

In the centre is shown the Blessed Virgin with the Holy Child, while in the circles are the various symbols of the Blessed Virgin, alternating with angels swinging censers.

### *The Organ*

Under the Mothers Window are twelve pedal pipes, the low octave of the thirty-two foot open diapasons of the organ. The largest one to the left gives out the lowest musical sound that the ordinary human ear can detect, and yet for all its size, it can be used with the softer stops on the organ. Its effect is felt rather than heard. The organ itself is in a loft high up on the north wall, played from the console or key-board in the middle of the choir on the south side. There are approximately 4,070 pipes in the organ controlled by 65 stops, with couplers and other mechanical devices. Five hundred of these pipes, under the control of five stops, came from the old Roosevelt organ built for the former College Chapel in Seabury Hall.

Although recitals are given on the organ at various times, it is designed primarily to accompany men's voices in the worship of Almighty God, and provided with a glorious Diapason Chorus admirably suited to this purpose. An abundance of mixtures and other harmonies supply the characteristic brilliance so well suited for the performance of music by the great Johann Sebastian Bach.

### *The Chancel*

Exceedingly popular in the Middle Ages were the "Bestiaries", or the descriptions of various animals, told in such a



way as might indicate what we would call "the nature of the beast". The ancients were not always accurate in their observation of animal life, and some of their wild conclusions, interpreted in allegorical form by philosophers of the Alexandrine School under the title of "Physiologus," were spread far and wide, often expressed in carving of wood and stone.

During the Middle Ages many of these Bestiaries were enriched by commentaries, bringing out a real, or fancied, theological interpretation. In thirty-one medallions in the paneling of the chancel, Mr. Wiggins has carved a more complete assemblage of these old bestiaries than can be found in any other single church, chapel or cathedral. The fifteen on the left side of the chancel are:

1. The Deaf Adder, signifying wilful neglect to hear the Word of Life, is shown stopping one ear with her tail, holding the other against the ground.

2. The back of Fastitogalon, a great sea-turtle, often appeared to be a small island to weary sailors, who would land thereon to rest and eat, only to perish miserably when he dove to drown them. Thus does the Devil deceive sinful men with apparent security, plunging them later into the Mouth of Hell.

3. The representation of Jonah emerging from the mouth of the whale requires no comment other than expression of admiration for the apparent serenity with which the prophet seems to have survived his experience.

4. The Otter is the arch-enemy of the crocodile. As it is well known that the crocodile sleeps with his mouth open, the otter darts in and, finding his way down into the entrails, proceeds to gnaw himself out. This is of course a symbol of the Savior breaking out of the tomb.

5. Note the Owl, sitting with eyes tightly closed in broad sunlight. To us she is the bird of wisdom; but to the mediaeval

mind she was the type of sinful foolishness, since she "loved darkness rather than light."

6. On the sixth panel the Whale represents the Devil. When he is hungry and opens his mouth, a sweet scent is exhaled which lures silly fish within, where, in the language of an ancient bestiary, "around the prey together crash the grim gums." Note that two sensible fish have avoided temptation and swim safely away.

7. Many men are like the Mermaid, say the old bestiaries; for though their lips speak fair, their black deeds destroy the soul.

8. The Griffin became exceedingly popular in heraldry because he combined the essential features of the noblest of birds with the noblest of the animals. We see he has the head and the wings of the eagle and the back and the legs of the lion.

9. Notice the connubial peace of the two doves sitting on the same branch. Marriage was the symbol Christ chose to express His relation to His Church.

10. Strange interpretations of the Peacock appear in the bestiaries. We see him here glorying in the pomp of his plumage (man's worldly possessions), but when he sees the ugliness of his feet he cries out in agony, for they typify his sins.

11. This panel shows the true origin of the phrase, "Lick the child into shape." The ancients maintained that bear-cubs were born without any particular form and then the she-bear fashioned them properly with her tongue. Note one little Teddy-bear completely finished while his mother is at work on his baby-brother. The significance of this is that the process of "licking the children into shape" is not accomplished by the father's strong hand, but by the mother's tongue!

12. For the sailors in ancient times, when their little boats were swept helpless before a storm, the only hope was in the



Remora. This strange little fish could attach itself by suckers to the keel of a ship and hold it motionless against wind and wave. So Christ will save His Church when it is tempest-tossed.

13. Even as late as the natural history of Oliver Goldsmith, there persisted the idea that the lion had a tuft on the end of his tail so that with a proper use of it he could cover his trail from the eyes of the hunter. In this panel two young lions are shown, one watching from a crag and the other covering his trail with sand blown in by his tufted tail. Even so did Christ efface all trace of His divinity when He became man.

14. The nature of the Hart impelled it to hunt out snakes and devour them; but the snake's venom would cause the Hart to burn, so that it had to drink or die. The Hart in this panel has wisely chosen a spot near a waterfall to consume the evil serpent.

15. The idea that the Pelican pecked her own breast so raw that her young could be nourished with her blood was a favorite theme for mediaeval theologians when striving to illustrate the sacrifice of Christ. St. Thomas Aquinas wrote:

"Most loving Pelican, Jesu Lord our God,  
Cleanse me unclean with thy most cleansing blood."

Pelicans are found often in Christian art. Perhaps we have here a result of faulty observation: some early naturalist saw from a distance a pelican opening her mouth so that her great pouch lay exposed. As her young picked at the little fish she had caught for them, the distant observer concluded that the lining of the pouch was her flesh.

On the right side of the chancel are sixteen more medallions illustrating these old bestiaries.

1. The Wyvern is another composite beast of the dragon type, a symbol of powers of darkness to be exterminated by



courageous heroes. It has the head of a beast, the wings of a bat and the tail of a serpent.

2. The wiles of the Devil were again portrayed in warning to simple folk by the cunning of the Fox. He is here shown after rolling himself in red earth to look like a bloody carcass. He is holding his breath until the ravens, hungry for carrion flesh, light upon him,—to their fate.

3. In the folk-lore of various races appears the story of the Phoenix, who as old age came upon it was wont to leap into a fire and rise reborn from the ashes. For Christian monks this was naturally a symbol of the Resurrection.

4. The Basilisk was a strange creature, hatched by a toad from the egg of a rooster. Accordingly it had the head and body of a cock with a reptilian tail. For a man to look upon it meant death, unless he provided himself with the mirror of purity in which case he could gaze indirectly with impunity,—and then the Basilisk, the type of loathsome foulness, promptly died.

5. The next panel is the most interesting in the collection. From olden times it was believed that the Elephant could not bend its legs. If it fell down, it could not rise again of its own power, so always slept standing, leaning against a tree. Early naturalists therefore recommend that an elephant hunter should go into the forest, find a tree with the bark rubbed off (therefore an elephant's favorite sleeping-place) and then saw it three-quarters of the way through. The carving shows a weary elephant about to fall with the weakened tree, while the hunter with the saw looks on. The sermon to be preached from this text is that fallen man cannot rise from sin without God's help.

6. The Lion appears again in legend to typify the Resurrection of Christ. It is recorded in the bestiaries that lion cubs are always born dead, but on the third day thereafter the Father Lion roars mightily above them and they come to life.

The carving shows this marvel in process, with two of the three cubs vivified, while the mischievous third is perhaps feigning sleep.

7. The friendliest of mediaeval beasts was the Panther, admired for his soft coat and his sweet breath. Christ is the Panther, drawing all men unto Him by His sweetness.

8. The Wild Ass had a curious "nature". March was his great month, for he had the privilege of announcing by twelve brays the vernal Equinox, when the length of the day had increased until it was equal with the night. He was also supposed to eat the wind if no grass were available. All this seems to indicate a carry-over from pagan superstition, not now available.

9. Very rare are references to the Peridexion Tree. In the carving two doves are happily ensconced in its branches, while a strange dragon crawls about its roots. It seems that the shadow of the Peridexion is fatal to the dragon, and he cannot cross it to harm the doves. Of course the dragon is the devil, and the tree is the Tree of Life.

10. The Partridge, like the cuckoo, hatches the eggs of other birds, who fly away and leave her. There may be some symbolism here of the Children of God leaving the Devil and returning to their true allegiance.

11. Rich indeed is the literature of the Unicorn, as Professor Shepard has made clear in his book, "The Lore of the Unicorn." In the carving here the Unicorn stands for Christ, which explains his devotion to the Virgin.

12. Just as the Salamander is able to pass unscathed through fire, even so the Christian soul should pass through the fires of passion to atonement and peace.

13. Johann Commenius reports that the Tiger, the most savage of beasts, is so enraged by the beating of drums that



when she hears them, she goes mad and tears herself; this is well portrayed in the carving.

14. Just as the Dolphin, a very kingly beast, passes safely through the mightiest billows, even so the human soul will triumph over adversity.

15. Like the Phoenix, the Eagle undergoes a process of rejuvenation. A plunge into a pure spring of cool water renews his plumage, and then he soars straight for the sun with eyes wide open, which completely clarifies his vision.

16. The Charadrius, representing the powerful love of Christ, had the capacity to absorb noxious vapors from a sick person, who might then be restored to health. The carving shows two such ministrants of healing.

The crowning glory of the wood carving in the Chapel is the frieze above the paneling on either side of the chancel. Mr. Wiggins here took as his theme the idea of processions, pilgrimages, all moving toward the altar. On the right-hand side, at the end nearest the altar, is the stable at Bethlehem with the Christ Child in the manger. The rest of the frieze illustrates various processions in the Bible. First we see the shepherds with their dogs hurrying to Bethlehem, and behind them the three kings traveling in state with slaves, warriors and attendants; one of them, perhaps weary from sitting too long on his camel, is being carried in a sedan chair. Next we see Christ as a Lad in the Temple, His first long journey, and then the Palm Sunday procession into Jerusalem. The agony of the procession up the Via Dolorosa is well brought out by the huge cross under the burden of which the Master is staggering. Next comes Christ with the two disciples on the way to Emmaus. Finally we have the Children of Israel carrying the ark towards the promised land, while behind them Pharaoh's army is overwhelmed in the Red Sea.



On the left side the Castle of the Holy Grail is shown with Galahad riding on his quest. There follows a procession of crusaders exhorted by Peter the Hermit, who is leading them to the Holy Sepulcher. An excellent representation of Canterbury Cathedral introduces the Canterbury pilgrims riding at a brisk pace towards the shrine of St. Thomas à Becket. St. Peter's, Rome, is shown next with the two pilgrims on their way thither. Christian and Faithful represent the Pilgrims' Progress, and the Pilgrim Fathers appear on the shore making friends with the Indians, while the Mayflower rides at anchor in the background. We also have a suggestion of the journeys of the early French missionaries through the Canadian woods.

Some mountaineers from the Balkans are on their way to Jerusalem, while the crowd of the lame, the sick and the blind are making a difficult journey to the shrine of Saint Anne de Beaupré. The theme of processions is brought up to date by a group of Trinity alumni coming back to the College Chapel at Commencement time.

### *The Sanctuary*

The central feature of the Sanctuary, indeed of the whole Chapel, is very properly the Altar. In his directions to the architects the President of the College from the beginning insisted that every detail of the interior must be so planned that the eyes of everyone entering the Chapel would instinctively be turned to the altar.

The donor of the altar was Miss Katharine Mather. The color of the stone selected, a Texas limestone, is a pleasing contrast to the Indiana limestone used elsewhere in the Chapel. On the front of the altar is carved in Latin one of the verses from the forty-third psalm which the priest says to himself before he starts the Communion Service:

"I will go unto the altar of God, even unto the God of my joy and gladness."

In the upper edge of the central shield is set a little brown stone, a fragment from King Solomon's Temple. This interesting treasure was presented to the College by Lewis Wallace, master mason, who not only superintended all the masonry during the greater part of the building, but also himself laid the stones of the altar. On the occasion when the workmen held a special service for the blessing of the foundations of the altar, Wallace presented the stone, and laid it himself on the foundations.

The silver Altar Cross is the gift of the class of 1889. Its beauty is a tribute to the genius of Robert H. Schutz, secretary of the class, whose constant interest and devotion to the Chapel in building merits appreciation.

The Candlesticks were presented by James Butler and Sarah Buell at the time of their wedding, the first wedding held in the main chapel. There are also two large candlesticks, the gift of Mr. and Mrs. William G. Wendell. The Sanctus Bell is the gift of "The Ogilby Auxiliary", an informal association made up of couples married by Dr. Ogilby.

On the right of the sanctuary, against the wall, is a credence table for the sacred Vessels, the work of Lewis Wallace, the Verger of the Chapel.

Mr. and Mrs. J. H. Kelso Davis gave the Communion Rail on the occasion of the twenty-fifth anniversary of their wedding.

The large Carved Chair in the chancel is part of the memorial to Frank Richmond, a friend of the College in whose name all the seating arrangements were given. It was designed to have in front of it a kneeler, or prie-dieu. This kneeler, however, is usually kept at the foot of the chancel steps where it serves as a Litany Desk. The carving on these two pieces is



of an earlier period than the rest of the Chapel and is somewhat Celtic in suggestion.

On the front of the kneeler, and on the arms of the chair, are the four Evangelists, each one holding in his hand a scroll containing in Greek the first words of his Gospel, and each one having his halo held steady by the symbolic beast assigned to him in mediaeval art. The inscription on the panel of the kneeler is Raphael's words in the dome of St. Peter's in Rome.

The Altar Linen for the Chapel was given by Miss Agnes H. Goucher. The Altar Book was given by Gerald Arthur Cunningham and Raymond Cunningham, of the class of 1907, in memory of their father, the Reverend Herbert N. Cunningham. The silver stand upon which it rests was given by Philip Edward Coyle, Jr., of the class of 1933, at the time of his graduation. He sold his motorcycle to buy the book rest.

On the sides of the Chancel arch are a pair of Hymn Boards, the gift of A. Tillman Merritt, for two years Assistant Professor of Music at Trinity. Mr. Merritt was the first head of the Department of Music at Trinity when it was organized in 1930, and did much to lay the foundations for the music which has become such a feature of the College Chapel.

The Flags were presented to the College by the undergraduates in 1923 in memory of the Trinity men who lost their lives in the War.

### *The East Window*

Above the altar is the great East Window, the gift of Mr. and Mrs. Mather. It is what is known as a *Te Deum* window, representing apostles and prophets, angels and martyrs, kings and children, saints and sinners, of all the ages, adoring Christ the Lord. Through the different panels of the window runs a scroll bearing in Latin various verses from the *Te Deum*; the opening words of that great hymn are at the bottom of the window.



In the lower part of the central panel is Bishop Brownell, founder and first president of the College, represented as officiating at the service of Holy Communion. Below him and all around are groups of saints. At the foot of the altar are the apostles kneeling with the Centurion of the Crucifixion, St. Louis, Alfred the Great, and others. At the left are St. Augustine with Pope Gregory, by whom he was sent to England. At the right are St. Paul and Bishop Seabury. The latter is shown wearing his mitre, which is carefully preserved in the sacristy. The shield on the left is the coat-of-arms of the See of London, and on the right is that of Connecticut. In the extreme right-hand panel at the top is shown Constantine the Great with his wife, St. Helena. Just below is King Arthur, with St. Lawrence, the patron saint of football (because of the gridiron he is always holding in mediaeval art, the instrument of his torture). In the next panel, above Bishop Seabury, the profile of Abraham Lincoln can be seen, and next to him a little slave boy, breaking the shackles on his hands. In the left-hand panels are Moses, David, Abraham, and other worthies. Note St. Francis with his little brothers, the birds.

All through the window are groups of angels bearing shields on which are represented the Twelve Fruits of the Holy Spirit. These mount higher and higher until they gather round the central figures of Christ in the middle lancet, with His Mother and St. John on either side. The representation of the figure of Christ took much time and several trials in drawing and in glass before the final result was achieved. At first the artist represented Christ as King, sitting on the throne with crown and sceptre. It did not seem appropriate, however, to picture him with the trappings of earthly royalty which He had refused to wear. Accordingly He is shown here in the simplicity of the humanity with which He judges the world. In his hand is the book with the Seven Seals, which St. John in the Revelation said only the Lamb of God was found worthy to open. He has

broken the seals and is slowly unrolling the scroll with pain and reluctance, for it represents the judgment on His people.

In the tracery on the other part of the window are shown angels with various musical instruments, and sundry Christian symbols, such as the pelican in the center at the top.

Following ancient custom, the designer of the window has introduced in the lower right-hand corner the donor of the Chapel, Mr. Mather, and his wife, adding their praise to the hymn of the Saints. In the lower left-hand corner, the designer wanted to introduce a typical Christian family with their contribution to praise; thus are pictured the President of Trinity College and Mrs. Ogilby, with their three sons, Peter, Lyman, and Sandy.

A triumph of beauty of design and color, this great window, with its massed collection of human glorification of God, is worthy of its position.

### *The Sacristies*

To the right of the chancel is the door into the three sacristies. On either side of the doorway are two heads carved in stone. The one on the right is a likeness of Gordon Reeves, master mason when the Chapel was started. He died while the building was in process and his work was carried on by Lewis Wallace, now Verger of the Chapel, who carved this head of Gordon Reeves, the first master mason, and also his own on the other side of the door. A picture of Reeves hangs on the wall of the third sacristy.

The Working Sacristy next to the Chancel contains a safe where the College silver is kept. This is an interesting collection, ranging from a Communion service presented to the College in 1857 by Mrs. Goodwin, the wife of President Daniel Goodwin, and her daughters, down to a set of silver Alms Basins presented in 1932 by Robert Schutz, '89, in memory of his brother, Walter



Stanley Schutz, '95. A special communion service for this Chapel was given by Mrs. Emma J. Ferguson in memory of her husband, Professor Henry Ferguson, class of 1868. One of the most precious gifts to the Chapel is the carved Credence in this Sacristy, to be used for the altar linen and furnishings. It is the gift of Mrs. Richardson Wright, and came originally from Dinon in France. Nothing is known about its history, but it probably dates from the fourteenth century, and was used in some monastery or parish church as a repository for the Sacred Vessels. The antique locks and the strange carving make it of great interest. The two uncouth figures in the doors are probably Bacchus and Pan.

The Corner Sacristy contains a large closet for vestments, and is to be used by the clergy and those taking part in the services. The crowning glory of the College vestments is a marriage cope presented by Richardson Wright in memory of his wife. It is one of the most perfect pieces of ecclesiastical embroidery in this country. The seals of Trinity College, Hartford, Trinity College, Cambridge, Trinity College, Oxford, and Trinity College, Dublin, are all introduced. On the back is the coat-of-arms of the Washington family, recalling the fact that this college was founded as Washington College. On the morse in front is a symbol of the Trinity with Mrs. Wright's wedding ring in the center.

The pair of Oak Chairs were given to the College in memory of Bishop Benjamin Paddock of Massachusetts, a member of the class of 1846. These chairs were brought over from the Old Chapel, and at the time of the Consecration of the New Chapel the first person to sit in one of these chairs was a son of the Bishop, Lewis H. Paddock, of the class of 1888, who at that time received the honorary degree of Doctor of Canon Law.

There is also an interesting chair in the Sacristy which was presented one hundred years ago by Dean Hook, a noted clergy-



man in England, to the Reverend John D. Ogilby, grandfather of President Ogilby. The back of this chair is hinged and can be tilted forward to make a prie-dieu.

The Third Sacristy nearest the cloister, known as the Treasury, contains built into the wall a vault in which can be kept various treasures of the College. In one corner of the room is a beautiful English clock, formerly the property of Bishop Seabury, first Bishop of the Episcopal Church in America, and in another corner is his mitre. The old colonial chair is the gift of Frank Farber of Hartford, who became so much interested in the Chapel through his labors in the restoration of the Seabury clock that he decided to give to the Chapel his most cherished possession, this chair.

On the centre table, which was given by three friends in recognition of their mutual love for the Chapel, is a set of chessmen, the work of Mrs. Wiggins. The pieces on one side represent Trinity College, with Wesleyan on the other.

In the closet of this Sacristy is kept the College Processional Cross. This was given for the consecration of the Chapel by Mrs. Clarence Carpenter of Colorado Springs in memory of her husband who graduated from Trinity College in the class of 1882. This is a heavy silver cross of rare beauty. On the three ends of the cross are coats of arms of Trinity College, Oxford, Trinity College, Cambridge, and Trinity College, Dublin, with the coat of arms of Trinity College, Hartford, in the center. Below is the shield of the Washington family.

### *The Prize Stones*

Early in the progress of the building of the Chapel, a competition was held among the workmen, the conditions of which were that any man on the job could get from the stone yard a stone of any size and carve on it anything he wanted. Prizes were awarded, and all of the five Prize Stones have been built

into the Chapel. Out of nineteen entries the jury composed of Henry Wright, architect, Richardson Wright, of the College Trustees, and Odell Shepard, of the Faculty, awarded three prizes and two honorable mentions.

At the head of the stairs leading up from the Crypt, to the right of the door leading into the cloister, is a stone cross set in the wall, carved by Richard Bray, carpenter. This won the first prize.

### *The Crypt Chapel*

On the wall of the stairs to The Crypt Chapel, there is shown a case containing the square and the compasses used in proving the cornerstone of the Chapel as well as the trowel with which it was laid.

At the far end of the passage outside the Crypt Chapel is another of the prize stones, a reproduction of the Angelus. This carving is the work of Anthony Temple, a day laborer. He had no proper tools, and did his work at home with a jack-knife, a screw-driver, and an ice-pick, taking one hundred seventy-three hours of working time. He not only received honorable mention in the competition, but for his creative ability was promoted to be a mason.

In the center of the pavement in this passage is a small square of Mosaic with around it four large bricks in the form of a cross. The mosaic is composed of stones from the palace of Augustus on the Palatine Hill in Rome, the gift of Mr. James Carter, of Lincoln University, Pennsylvania; the four bricks were brought from the Royal Cathedral at Copenhagen by Miss H. C. Lange with the express permission of His Majesty the King of Denmark.

The large picture of "Christ in Gethsemane" was presented to the Chapel by Judge Buffington. It is a copy of Hoffman's painting executed by an Italian artist in Philadelphia.



## *The Windows of the Crypt*

Entering the Crypt Chapel, one notices at once the three Lancet Windows over the altar at the east, representing the Crucifixion. They are distinctly twelfth century in spirit, with brown flesh-tints and somewhat crude drawing. It is not easy to show the Crucifixion in three narrow windows and the composition is particularly successful.

The traditional arrangement has been followed of placing Mary Magdalene at the foot of the Cross, with the Mother of Our Lord and the Centurion on His right, and on His left the other Mary with John and the soldier with a sponge on a reed.

The first side window on the right is the Workmen's Window. This was given by the workmen who built the Chapel, and was their own spontaneous suggestion.

The window represents a group of men building a tower. The costumes and the tools are all in the spirit of the thirteenth century, but the faces are the faces of some of the workmen themselves, reproduced by the designer from snapshots taken while they were at work. The man at the bottom of the window mixing the mortar is Gordon Reeves, the master mason whose picture hangs in the third sacristy.

The second window on the right is the gift of Henry Wright, one of the architects. At the bottom of the window Henry Wright is represented showing plans to the donor, while beyond him is the senior architect (Mr. Philip H. Frohman). In the background is Mr. Robert Schutz, whose interest in the building of the Chapel won for him the affectionate title of "Architect de Luxe". Above this group is a representation of the architect's dream, beginning with Stonehenge at sunrise, with the gradual development of architecture illustrated by an Egyptian pillar, a Norman arch, an Italian tower, and the tower of Trinity College Chapel at the top. In the upper part



of the window is a representation of President Ogilby conducting the first service in the Crypt.

There are four windows on the left side. This first is in memory of George Hewson Wilson, Class of 1893. It shows a group of students in the College Chapel, portraying the Inspiration of Religion.

The next window might be entitled "The Inspiration of Science". At the bottom is a professor in his laboratory with his microscope and jars of specimens. Above him is an arc, illustrating the stages of evolution from the worm and the star-fish up through the animals to man with the cog-wheel. At the top is the Storm God short-circuiting two electric wires to make the lightning.

The third window is given by the family and friends of Christopher C. Thurber, Class of 1903, who gave his life for the cause of the Near East Relief. He is shown seated in a chair surrounded by refugee children, while the rest of the window illustrates other phases of the Relief Work.

The last window on the left is a memorial to Dorance Coles of the Class of 1930, given by his classmates. Dorance died in March of his Senior Year. He is shown among his books at the bottom of the window, while above him is a quaint representation of a little ship starting out on the voyage of life. Before the ship clears the harbor a storm comes on and she is wrecked. At the top the Angel of Life is carrying his soul up to the Heavenly City.

The Pavement in the Crypt is of real beauty, particularly the tiles in the center. In the further right-hand corner under the Workmen's Window, there is built into the pavement an old tile with an interesting history.

It was taken from the ruins of the Chapel of St. Pancras in the grounds of St. Augustine's College in Canterbury, and given by the Warden of the College to President Ogilby for the

Trinity College Chapel. This Chapel of St. Pancras, formerly a heathen temple, was consecrated to be a Christian Church by St. Augustine when he was sent over to England by Pope Gregory at the end of the Seventh Century. As this particular tile is undoubtedly of Roman workmanship, there is a possibility that before the building was a heathen temple, it may have been a Christian Church, built by Roman legionnaires.

The ashes of Earl Sanborn, artist of the stained glass, are buried under a slab in the floor.

The altar in the Crypt Chapel is the older altar from the former Chapel in Seabury Hall, which had been enriched by polychrome carving, the work of Mr. Wiggins. The Altar Book was given by A. Palmon Harrison, of the class of 1932 and the book-rest by the class of 1931.

On the right side of the Crypt Chapel is a representation of St. Christopher, the patron saint of travelers. It was presented by Charles C. Buell and Edward Holdsworth, Jr., as a thank offering on their return from a long trip across the continent on which St. Christopher was their protector and guide.

The small Organ in the Crypt Chapel is used largely as a practice organ. The Crypt is used for various small services, and has been the scene of several alumni weddings. During Lent the undergraduates hold Compline services here at ten minutes past ten in the evening. From the time that the Crypt was first completed in rough form, it played an important part in the spiritual side of the construction of the Chapel, as services were held here once a week at an early morning hour by the workmen engaged in the building. The hangings on the altar in the Crypt Chapel are the same ones which were used for many years in the old Chapel. Of singular beauty is the white frontal which was embroidered by a number of young ladies in Hartford under the direction of the Misses Beach, long friends of the College.



### *The Choir Practice Room*

To the right of the Crypt Chapel is the choir practice room. On the iron railing of the staircase is a representation of the choir-master, shown in the act of instructing a chorister in voice production.

The piano used in choir rehearsals belonged to Ernest William Schirm of the class of 1939, who died in his junior year. It was given to the College with his collection of music by his parents.

The door into the choir room is in memory of Dr. Bern Budd Gallaudet of the class of 1880.

### *The Cloister*

In the cloister are the other prize stones. In the upper part of the first bay is a little bust of President Ogilby, the work of Ray Holmquist, which won the third prize, and in the third bay on the right is the second prize stone, carved by John Borocci, mason, representing a young girl seated on a bridge. Richard Bray also received honorable mention for a cluster of leaves built into the wall in the last bay.

On either side of the open doorway leading from the cloister out into the campus are the carved representations of two students, names unknown, but obviously Phi Beta Kappa material. Outside of the same doorway are two distinguished teachers, names also unknown; the fact that one of them has six toes on one of his feet may ultimately lead to identification.

On one of the flagstones in the Cloister is carved a little bunny rabbit, drawn from life by one of the Chapel workmen. During the process of the building a family of rabbits took up residence in the piles of stone outside the Cloister. One day a workman happened to see one of these rabbits sitting in the sunshine outside of the Cloister, and with hammer and chisel perpetuated his likeness in the stone.



Built into the cloister are various Historic Stones.

The rough block in the first bay on the right comes from the dungeon in Rouen where Jeanne d'Arc was imprisoned. The carving on the large stone represents the Maid of Orleans leading her soldiers into battle. The red fragment in the pillar in the column on the opposite side was picked up on Mount Sinai by the Reverend William H. P. Hatch, D.D., a former student at Trinity College, and by him presented to the College. In the second bay is a small stone decorated with lozenges: this is the gift of the Dean and Chapter of Canterbury Cathedral and is from the old water-tower attached to the Cathedral. In the third bay is a small corbel from Trinity College, Cambridge, England, the gift of Sir J. J. Thomson, Master of Trinity. In the last bay on the right is an old stone from the Great Wall of China, presented to the College in 1906 by the Reverend James H. Roberts, of Hartford, with one or two bricks from the old Chapel of St. John's University, Shanghai. The name of that institution is faithfully recorded in the Chinese writing on the bricks.

Every year, on or about December 19, the date when the Tower was finished, the workmen who built the Chapel return for what they call "The Annual Reunion of the Trinity College Chapel Builders Alumni Association". They meet in the late afternoon to inspect the work of their hands and then at six o'clock hold once more in the Crypt Chapel a service as they used to do every week during the years of construction. At this time the names of all of the gang who have died are read and prayers offered for the repose of their souls. The names of these men are carved in stone in one of the cloister bays. The reunion ends with a grand banquet in the College Dining Hall.

In various bays are built-in stones to be carved later as subjects are suggested. In the left-hand bay next to the stone from the Great Wall of China is a representation of Laotze (sometimes known as Tai Shang, or the High Exalted One). He

was disgusted with the corruption at the court of Chou where he was librarian and decided to go into retirement. On reaching the gate of the city, Yin Hi, the gate keeper, stopped him, saying: "You are about to withdraw yourself from the world. I pray you first write for me a book". Whereupon Laotze stayed six weeks with Yin Hi in his lodge at the gate. Here he wrote "Tao Teh Ping" or the Classic Reason for Wisdom and Virtue. Then he departed.

In this same bay is another stone to represent a tribute from one of the earliest American religions to the Trinity College Chapel. Two Maya figures are shown. The one on the left is Itzamna, the founder of Maya civilization, paying tribute to Kukulcan, the patron of learning, who is often portrayed as the Feathered Serpent. Kukulcan is the best known of many of the Maya gods and is the most popular in Mexico.

The heads on the outside of the Cloister are caricatures of the various workmen.

On the left is Eddie Madden, the spectacled foreman, and Lew Wallace, the master mason who later became the Verger in charge of the Chapel. These heads were carved by the assistant stone cutter, so it is fairly clear that the handsomest one, the third from the left, must be Ross, the head carver, whom his Assistant did not dare to caricature. Next to him is Fred Bent, Superintendent of the construction. The pair on the right are Mac the time-keeper, blowing his whistle, and Dewey, engineer in charge of the elevator. There are two more of these heads on the outside of the east end of the Chapel, one of them being an excellent likeness of "Romey," the faithful mixer of all the mortar used in the building.

The oak doors at either end of the Cloister are gifts from two different College classes. The east door leading from the Cloister into the Sacristies was given by the class of 1885 on the occasion of the fiftieth reunion of the class in memory, as the inscription shows, of the classmates who had died during



those fifty years. The text is from the Vulgate and may be translated as follows: May God open to us this door in memory of our classmates who have gone on before.

The door at the other end of the Cloister leading into the Tower was given by the class of 1941 and was dedicated the evening before Commencement day of that year. The quaint Latin verse written by Professor Helmbold in medieval style may be translated as follows:

Closed is this door: from cloister it is called  
Where holy folk are barred within in God;  
But to the keys of prayer it, too, stand open  
Since here we enter through the gates of heaven.

### *The Out-door Pulpit*

At the west end of the Cloister is a little staircase leading up to the Out-door Pulpit. This is a memorial to Flavel S. Luther, President of Trinity College from 1904 to 1919. The annual out-door service on the campus which has become such a Trinity tradition was established during his time, and perhaps the greatest day of his life was when he introduced his friend Theodore Roosevelt to speak at the out-door service on the campus in June, 1918. Dr. Luther was a great preacher, and the pulpit is a worthy memorial to him.

The slab of brown granite in the out-door pulpit is a gift to the College from the people in the town of Tabor, Czechoslovakia. It is the stone from which John Huss preached out-of-doors at Kozi Hradek from 1413 to 1414, after he had been forbidden to preach in the churches in Prague. In 1930 the people in the town of Tabor had a town meeting and voted to send this stone to the Trinity College Chapel, and it is, therefore, one of the chapel's most precious possessions. An engraving of Kozi Hradek hangs in the middle Sacristy.



On the Sunday before Commencement, 1939, when Dr. Edouard Benes, President of the Republic of Czechoslovakia, was the guest of the College, he made the address at the annual out door service on the campus. Afterwards he was escorted to this out door pulpit and laying his hand upon this stone from which the Patron Saint of his people once preached, he addressed a crowd of over one thousand Czechs and Slovaks in their own tongue.

### *The Stone Shields*

On the outside of the Chapel under the chancel windows on the north and the south sides are the shields of some of the preparatory schools which have sent men to Trinity. The cost of carving most of these was borne by undergraduates of the College, alumni of the various schools.

The schools are: St. Paul's, Concord; St. Mark's, Southboro; St. James, Maryland; Kent; Choate; Loomis; Howe School, Howe, Indiana; Pomfret; and Salisbury.

The shields of Groton School and Kingswood are carved on either side of the door leading out from the Choir Practice Room.

### *The Tower*

The Tower, in proportion recalling the famous tower of Magdalen College, Oxford, rises 163 feet above the campus, dominating the city of Hartford. Here is hung the Carillon of thirty bells, given by the Reverend and Mrs. John F. Plumb, in memory of their son, John Landon Plumb, of the class of 1925. Every fall on October 16th, the day of his death in his senior year, his fraternity holds its annual Corporate Communion and the bells are rung as a special tribute to him. The largest bell, with a tone of B natural and a weight of 5600 pounds, bears a memorial inscription and the Latin version of

the text from the hundredth psalm: "Into his gates with thanksgiving and into his courts with praise."

The bells are played from a clavier, or key-board, located just below the bell-deck where the bells are hung. The carillonneur sits on a bench, striking wooden levers, usually with clenched fist; and in addition the sixteen largest bells are connected with pedals which he may strike with either foot. For a skilful carillonneur to play an elaborate program involves considerable physical exercise! There is no electrical or mechanical device for ringing the Trinity Carillon.

Up in the fan-room under the bell-ringer's deck there is a little brass plate in memory of Martin Horan, glazier, who on November 24, 1931, lost his balance just after setting the glass in one of the tower windows. He fell from the scaffolding and died next day in the hospital. On November 25, 1932, the last stone was laid on the tower with some little ceremony. At that time the aluminum identification disc which Martin Horan wore around his neck during the War was placed in the mortar under the stone as a tribute to his memory. It was just a year and a day since he fell from the tower. The workmen also put under the stone the names of all the men on the job.

A second practice organ, for the use of students in music, has been placed in the fan-room. It formerly belonged to Mr. Arthur Priest, long organist at Christ Church Cathedral in Hartford, who received an honorary degree in music from Trinity College in 1922.

Since Trinity College was founded in 1823 under the name of Washington College, it would seem appropriate to enshrine in the Chapel the name of Washington as exemplifying the second half of the Trinity motto, "PRO ECCLESIA ET PATRIA". Accordingly the large window in the south side of the tower has been designated as The Washington Window, and will some day portray in glass something of the life and ideals of the Father of Our Country. In the pavement below this window



is a slab of concrete in which are imbedded many pebbles from Runnymede, the island in the Thames River where the Magna Carta was signed, thus illustrating something of Washington's inheritance in the ideals of government. The black stone in the center of this slab is a fragment of chert from the main tower of St. Edmund's Abbey, Bury St. Edmunds. Here Magna Carta was first planned and drawn up, and here the Barons and the Bishops entertained King John in an effort to get him to sign the Charter. He slipped away, however, and the Barons and the Bishops swore an oath to catch him and force him to sign, which they succeeded in doing at Runnymede on June 20, 1215.

High up on the wall, under the window, is a protruding stone which came from Sulgrave Manor, England, the home of the Washington family. Resting on this stone is a lead eagle which formerly decorated a down-spout on the home of Lanier Washington in Virginia.

Carved on this wall are the names of all the Trinity men who died in the World War, 1916-18. The inscription above the list is a quotation from Virgil: "These are some who have made others mindful of them by what they have done." A magnificent understatement.

### *The Chapel of the Perfect Friendship*

It has been the custom at Trinity College to have annually a Corporate Communion Service for each of the different fraternities, perhaps once a year on a date of particular significance to the individual fraternity. With this in mind, the college authorities decided that the North Chapel, planned for various smaller services, should be designated as the Chapel of the Perfect Friendship, to enshrine the fraternity ideal. From the walls of the Chapel hang flags of the different fraternities, each one presented by the Trinity chapter. The stained glass win-



dows on the sides of the Chapel represent the great friendships of history, while over the altar is shown the Master with His disciples at the Last Supper, with the legend at the base of the window in Latin:

"Greater love hath no man than this, that a man lay down his life for his friends."

This Last Supper Window is a new treatment of an old theme.

The designer was reluctant simply to add one more copy of the immortal painting of Leonardo da Vinci: instead of looking across the table at Christ and the Apostles, one stands behind the Master, entering into His thought. The table stretches out into the background, with the Twelve ranged on either side—St. John on the left, St. Peter on the right, and above Judas with his money-bag, just going out into the night. While they are all watching Him, He, with the Cup in His hand, looks up to see a vision of Himself on the Cross the next day. As He looks at the vision He sees that around Him on the Cross are the Father's arms, and is strengthened in His purpose.

In the panel at the left is the figure of Moses, with a representation below of his striking the rock to give drink to the thirsty Israelites in the wilderness—a symbol of the Eucharist. On the right is St. Paul, with a picture of him giving the Bread and the Wine to the sailors in the storm at sea.

This window is the gift of Miss Mary E. Henney of Hartford, in loving memory of her brother, the Hon. William Franklin Henney, who received the degree of Doctor of Laws from Trinity College in 1906. He was a distinguished jurist, and a writer, and during his term as Mayor of Hartford he laid solid foundations for the financial administration of municipal affairs.

In the lower left-hand corner of the window is shown the coat-of-arms of the City of Hartford and at the right the coat-of-arms of the Henney family.

The ten windows in the sides of this Chapel, arranged in five pairs, will, when completed, present in pageantry the development of the ideal of friendship. The first pair on the left show two classic friendships:—Damon and Pythias for the Greek and Aeneas and Achates for the Roman. The Damon-Pythias Window was given by Major Frank Langdon Wilcox, class of 1880, in memory of his friend Robert H. Coleman, class of 1877.

Damon is shown in the centre panel on his knees before the tyrant of Syracuse, pleading to be held as hostage while his friend Pythias, condemned to death for treason, is allowed to go home to say a farewell to his wife and children. Above the executioner is about to slay Damon when Pythias gallops up on his stolen horse, just in time. In the lower panel is shown the coat-of-arms of the Wilcox family.

The Aeneas-Achates Window was given by President Ogilby in testimony of his friendship for Bishop Brent, who on their journeys together in the Philippines was wont to call him affectionately in Vergilian phrase his "Fidus Achates".

In the centre panel Aeneas is fleeing with his family from burning Troy, while Achates carries the baggage down to the ship, leading little Ascanius by the hand. In the upper panel the weary Aeneas is resting during his wanderings in Africa, while the faithful Achates is bringing him a drink of water. The lower panel shows the coat-of-arms of the Ogilby family, with the motto, "Each Day", and at the bottom on a scroll is inscribed Bishop Brent's favorite quotation, from Dante, "In His will is our peace."

The next pair of windows illustrate two friendships recorded in the Bible. The great friends of the Old Testament



are of course David and Jonathan. In the upper panel of his window Jonathan is shown shooting at a mark with his bow and arrow, with his lad running to pick up the arrows. David, at that time, a fugitive, is hiding in the bushes to watch for the pre-arranged signal which will inform him as to his personal safety. Below in the centre panel David sees as a vision the death of Saul and Jonathan in the battle on Mount Gilboa.

This window is given in memory of Charley Hobby Bassford of the class of 1910 by his friends in his fraternity of Alpha Chi Rho. The seal of the fraternity is reproduced in the bottom panel, which also indicates by a football player and by some books the honors Bassford won at Trinity.

The other half of the Bible Window represents Philip and Nathanael, two friends from the New Testament. It was given in memory of Isbon Thaddeus Beckwith, long Professor of Greek here, by one of his former students, Albert Church Hamlin of the class of 1882.

It was of Nathanael that Christ spoke, when He said, "Behold an Israelite indeed, in whom is no guile." The upper panel shows Philip going to tell his friend Nathanael, who is sitting in a reverie under a fig tree, about the Lord Jesus. The middle panel represents the promise the Master gave to Nathanael that he would see the heavens open and the angels descending upon the Son of Man.

In the lower panel appear the Four Beasts of the Apocalypse gathered around an open book: this is a tribute to Professor Beckwith's great commentary on the Book of the Revelation.

The third pair of windows on the left represents, in symbolic fashion, the friendship between Bishop John Williams and Dr. Samuel Hart, both men closely associated with this College. Two friendships of the middle ages are depicted.



On the left we see Roland and Oliver, warrior-comrades, and, in the middle of the window, the death of Roland. The artist has given to the legendary figure of Archbishop Turpin, blessing the dying Roland, the features of Bishop Williams, who is shown again below, in the Bishop's robes of to-day, conducting a service.

The window on the right, in its tribute to Dr. Hart, an eminent classical scholar, brings together Virgil and Dante. In the upper panel we see them walking together on the edge of Purgatory, and in the central panel they see together the vision of Beatrice in Paradise. Below is a fine reproduction of Dr. Hart himself seated in his study.

On the opposite wall is a double window illustrating two pairs of friends in English history, Lancelot and Arthur, and Hamlet and Horatio. This window is a memorial to Earl Edward Sanborn, the artist who put in the stained glass windows in the Chapel. After his untimely death, sketches for this window were found in his notes and two of his workmen designed and executed the window in tribute to their master.

In the center of the left part of the window Lancelot, on one knee, is pledging his loyal devotion to King Arthur. Above is the tragic interview when King Arthur discovered that Lancelot, his closest friend, has not been true to him. Lancelot is sheathing his sword, which he feels no longer worthy to wield for his King, while the guilty Guinevere turns away in grief.

In the center of the other half of the window is the famous scene on the battlements of Elsinore when Hamlet and Horatio saw the ghost of the murdered King. Above is the scene from the end of the play when Hamlet, mortally wounded, sinks into his friend's arms. On the wall below is hung a small photograph of Mr. Sanborn. His ashes have been interred under a slab in the Crypt Chapel.

## *The Fittings of the North Chapel*

The Altar in the North Chapel is a temporary one, built out of artificial stone by the chapel workmen and rubbed smooth by hand. From the old Chapel came the Altar Cross, a memorial to the Reverend Frederick Gardiner, and the Eagle Lectern, which was given by Robert C. Hill of New York, in memory of his brother William Chapin Hill of the class of 1893, who died while a student at college. The Altar Rail of the old Chapel was remade to fit the step here.

Of especial interest is the small Credence Table to the right of the altar. The top, an Ionic capital, once formed the head of one of the four columns of the original chapel of the College, located where the State Capitol now stands. At the time when the old buildings were being torn down, nearly sixty years ago, one of the contractors, Mr. James Madison Dow, rescued two of these capitals, which were kept safely in his barn until the time of the Consecration, when they were presented to the College by one of his daughters, Miss Elizabeth M. Dow, in his memory.

The candle sticks on the Altar and the dossal were given to the Chapel in memory of William D. Guckenbuehler of the class of 1932 who died shortly after his graduation when a student at the General Theological Seminary. The Altar Book was presented by Elton G. Littell of the class of 1899 in memory of his brother, the Reverend John S. Littell of the class of 1890. At the back of the Altar Book are two illuminated pages giving the special Epistle and Gospel used at the corporate Communion of the fraternities with prayers written especially for this occasion. The frontal for the Altar was given by the Honorable Joseph Buffington of the class of 1875. His class cane used by the Commencement marshals hangs on the wall. The small door leading from the Sacristy into the North



Chapel is a gift of Louis A. Schuler, for forty years a janitor at Trinity College.

### *The Wolsey Window*

Worthy of note is the triple window in the small room to the right of the North Chapel. The stone-work of this window came from Whitehall Palace in London, built by Cardinal Wolsey, and is therefore over four hundred years old.

Some fifty years ago the Reverend Arthur Delgano Robinson of Hartford happened to be in London when a portion of the palace was being torn down, and securing these stones, sent them back to Hartford to his father-in-law, William Russell Cone. The latter presented the stones to the College, to be embodied in some new building. The cases were stored away without ever being opened. In 1928, while the plans for the Chapel were being drawn, President Ogilby found by chance certain boxes in the basement of Boardman Hall, marked "Old Stones from England". It was some time before the history of the stones could be established; obviously it was fortunate that they were discovered in time to be built into the New Chapel.

The grandson of the donor of the stones, William R. C. Corson of Hartford, was naturally much interested to hear of the use made of his grandfather's gift, and decided to give the stained glass for the three windows in memory of his grandfather. The designer has caught the spirit of the early glass; some of the pieces of glass used are over a hundred years old.

As Cardinal Wolsey's first important charge was Bursar of Magdalen College, Oxford, the left hand panel displays the arms of Magdalen. Below is a drawing of the famous tower of Magdalen, built by Wolsey, appropriately reproduced here as its proportions are identical with those of the Trinity Chapel



Tower. The open money-bag recalls the fact that Wolsey was relieved of his responsibilities as Bursar for misappropriation of funds!

The centre light of the window contains Cardinal Wolsey's coat-of-arms. As every student of English history knows, Wolsey had no right to adopt armorial bearings as he was simply a butcher's son: it was an act of sheer bravado, quite typical of the man, in defiance of all the laws of heraldry. The designer, with a touch of grim humor, has introduced a black sheep into the coat-of-arms, with the word "wool" on the collar. Below the shield as a hatching are some waves with the word "sea" to complete the rebus in mediaeval style. Underneath is a picture of Henry VIII, Wolsey's patron and rival.

In the right hand panel are the arms of the See of Winchester, Wolsey's last preferment, with the Cardinal himself on his knees, praying for forgiveness for his sins—a task of some dimensions. In this panel there is also the coat-of-arms of the Cone family, and a reproduction of the portrait of William Russell Cone, now owned by Mr. Corson and ultimately to be presented to the Morgan Memorial.

As one comes out the north-west door, one sees in the wall a piece of painted Caen stone which was at one time in the reredos of Canterbury Cathedral. Originally it came from St. Augustine's Chapel in Canterbury, and is the gift of the Dean and Chapter of Canterbury to the College.

Outside this door are two heads on the corbels. One of them is of Henry Wright, architect, the other of Robert Schutz, architect de luxe.

## The Consecration

THE chief event of Commencement time at Trinity in 1932 was the Consecration of the Chapel, and the first services therein. The actual consecration took place on the morning of Saturday, June 18th, in the presence of a large number of Alumni and distinguished guests. By special request of Mr. Mather, his colleague on the Board of Trustees, Bishop Brewster, was the consecrating bishop, but the presence of the Right Reverend James deWolf Perry, D.D., Presiding Bishop of the Episcopal Church, made it naturally appropriate to have the important parts of the service turned over to him. Six other bishops were present to take part in the service: Bishop Acheson of Connecticut with his Coadjutor, Bishop Budlong; Bishop Cheshire of North Carolina; Bishop Cook of Delaware; Bishop Roberts of South Dakota; and Bishop Bartlett of North Dakota. Bishop Webb of Milwaukee, and Bishop Lawrence of Massachusetts also were to have been present, but were prevented from coming by illness.

In order to give opportunity for the various bishops to share in the consecration as well as to avoid the difficulty of having one long single procession passing through the chapel, it was decided to have five separate processions so that the different parts of the chapel could be consecrated simultaneously, these processions later joining for the consecration of the whole.

After a short service in the old chapel, where various Alumni of the college in Holy Orders took charge of the furnishings and appurtenances to carry them over to the new

chapel, the five processions entered the chapel with all due ceremony. The simultaneous consecration of different parts of the chapel was arranged and carried through with dignity and precision. The presence of many of the workmen, all in their working clothes, was a tribute to their devotion deeply appreciated by many.

President Ogilby's address at the consecration service is printed on the next page.

At the close of the service the carillon was played by Edward B. Gammons, Master of Music at St. Stephen's Church, Cohasset, who later in the afternoon played a recital on the bells. That same afternoon the first organ recital was played on the new organ by Doctor T. Tertius Noble of St. Thomas', New York.

On Sunday morning, Bishop Perry preached, and Sunday evening Bishop Bartlett gave the first Baccalaureate sermon in the new chapel. On Monday, June 20th, Commencement exercises were held here for the first time.



## Address By The President at the Consecration

THREE score and nine years ago, the President of the United States, called upon to dedicate a great battlefield of the Civil War as a final resting place for those who there gave their lives that our nation might live, expressed in immortal phrase the truth that consecration is a matter not of words but of deeds. Men had wrought valiantly upon that battlefield; many men had died there. It was already holy ground.

We are met here this morning to consecrate this Chapel, and yet in a larger sense we can add little to the consecration it has already received. For the last fifteen months the men engaged on this building have met together at least once a week at an early morning hour before beginning the tasks of the day to praise together God's Holy Name and to ask His blessing on their work. And that weekly service has been only one expression of their attitude towards the job every hour of every day.

In services for the consecration of a church, it is sometimes directed that when the Bishop knocks at the door of the finished structure, his chaplain shall cry out, in the words of the psalm we have just said: "*Lift up your heads, O ye gates, and be ye lifted up, ye everlasting doors, and the King of Glory shall come in.*" We left out that bit of ritual this morning; it did not fit. It might even have seemed a bit humorous to Christ and to the workmen. The King of Glory come in? He has

been here all the time! Not only have we felt his presence in the silence of our prayers in the Crypt, but He has been near us all the day.

It is a long time since we heaved back the earth and, far below where we stand today, laid bare the living rock, never before seen by mortal eye. Biting deep into the rock crouch the massive arches, sturdy to bear the weight on them now placed. Then two years ago in the sunshine of another June we laid the Cornerstone. At that time our workmen pledged themselves that no imperfect work should enter this building, and full well have they kept that high resolve. They have built as for God's eye alone. As the masonry of the walls rose higher and higher, the King of Glory, who is the Stone rejected by earlier builders, noted with satisfaction the exact pride of the masons as they laid with precision every stone, even every brick now hidden forever from our sight. The King of Glory come in? He surely was here that morning nearly a year ago, when, just as yonder great roof-truss was being swung into place, the guy-wire snapped and the beams crashed down upon the scaffold where His brother-carpenters were working. No one of them was harmed. He was here that autumn afternoon when Marty Horan fell from the staging around the tower. As we bent over his battered body, I felt the anguish of His Divine solicitude at my side, His sympathy during the rush of the ambulance to the hospital, where the ministrations of the priest prepared Marty's shriven soul for the life to come. Yes, the Lord has been with us all the time. The dream of the donor, the vision of the architect, the exactitude of the engineer, the craftsmanship of mason and carpenter, the sweat of the laborer, the lavish beauty of carven wood and stone have all been conceived and carried out in a spirit of absolute consecration. To the artist of the glass the harmony of his color was the harmony of a hymn of praise; to the builder of the organ the blending of his chords was an act of prayer.



So today, when the last touch of loving hands has added the caress of beauty to this Chapel, to prepare it for use, our use, we are striving with the pomp and circumstance of phrase not only to dedicate this Chapel, but more perhaps, to consecrate ourselves that we may be worthy to worship here. Already this Chapel has received the consecration of use. One hundred and eighty-four services have already been held here. At some of them crowds have gathered, again late at night a few students have brought the day to an end by saying the Compline Office in the Crypt.

Sympathetic visitors during the period of construction have sometimes suggested with pleased surprise that we seem to have here regained something of the spirit of the Middle Ages, the craftsmanship of which endures to this day. If this be so, it is not because of any archæological imitation, but simply because of a gradually formed conviction that this is the way to build a House of God. A workman may easily become a craftsman when he loves his task.

This Chapel also embodies other convictions of long standing. It stresses the fact in days of change that there are values in our heritage from the past which will long endure. He who made possible this building bears a name which from the beginning of the history of New England has stood for leadership in religion and education. His contribution to this tradition has been to recapture the heritage of the beauty in religion which those of an earlier day would not see. In his desire to leave behind him some work of rare beauty he chose deliberately to enshrine it not in his own city, but in his college, and he chose to enshrine it in a college Chapel because it is his conviction that religion is of supreme worth, and especially the religion of a college man.

Today, therefore, the Trustees of Trinity College, in accepting for use this Chapel, feel that they are fulfilling their highest obligation. They are accepting the heritage of their predeces-



sors who over a century ago founded this college. They are carrying out the dream of Nathaniel Wheaton, architect, doctor of divinity, and second president of this college, who left his worldly estate to build some day a Chapel for the College which had been his very life. Already there has been expressed in one form or another the desire of others to enrich this House of Prayer with their gifts, perhaps to bear witness to a great love, but all prompted by the fundamental conviction that there must be a place in the life of an educated man for the worship of Almighty God. There are those in every age whose devotion to the pursuit of truth has led them far from the shrines of their youth. There are today reputable citizens of our Commonwealth giving loyal service to their day and generation, who seem to feel no craving for the release of their aspirations in worship, no hunger for the solace of prayer. This Chapel, however, stands to-day as a witness to the convictions of many more who are eager to go into God's House with thanksgiving, and to enter His Courts with praise.

It is a pledge of our faith in Jesus of Nazareth as the Lord of Life, a vehement assertion of our belief in Him as the Way, the Truth and the Life. As such it is a challenge to youth.

## Appendix





TRINITY College Chapel, Hartford, Connecticut, was designed by the architectural firm of Frohman, Robb and Little of Washington and Boston.

Charles J. Bennett of Hartford represented the College as Consulting Engineer.

All the glass in the Chapel was designed and made by Mr. Earl E. Sanborn of Boston.

The artist of the carved woodwork was Mr. J. Gregory Wiggins of Pomfret, Connecticut, who designed and executed all the carving.

The organ is a four manual instrument, built by the Skinner Organ Company of Boston, under the personal direction of Donald B. Harrison. It includes 4070 pipes, arranged under control of 65 stops. The blower, made by the Spencer Turbine Company, is placed in a specially constructed chamber in the basement, so that vibrations will not be discernible in the Chapel.

The dimensions of the Chapel are as follows:

|                                       |         |
|---------------------------------------|---------|
| Length of the Chapel                  | 178'9"  |
| Greatest width                        | 110'5½" |
| Width of the Choir                    | 33'6"   |
| Height of Tower                       | 163'    |
| Height of roof ridge in choir—approx. | 62'     |

The foundation required 2700 cubic yards of concrete, equivalent roughly to a cube 42 feet on the side. The total weight of the foundations is 5,460 tons. All the foundations go down to living rock. The deepest pier is 35'6" below the level of the floor of the choir.

There is no structural steel used in the building. The walls are all of solid masonry, blocks of stone inside and out and a core of brick between. 1,846,000 brick were used; all of them, except on the outside wall at the west end, forever hidden from sight. This brick alone amounted to 615 brick loads, or enough to build a wall 1 foot thick, 10 feet high, and 2 miles long.

It took 118 railroad cars to transport the cut stone from the mill in Indiana; 30,700 pieces were cut and carved at the mill, and 35,000 pieces were cut and fitted on the job.

#### CONTRACTORS

The R. G. Bent Company of Hartford were the general contractors for the building. Sub-contractors were:

#### SUB-CONTRACTORS

|                         |                            |               |
|-------------------------|----------------------------|---------------|
| Excavation              | John Hoyer & Son           | Hartford      |
| Sheet Metal             | Liner-Atwill Co.           | Hartford      |
| Roofing                 | C. G. Bostwick             | Hartford      |
| Electric                | Baldwin-Stewart Electric   | Hartford      |
| Heating                 | W. B. Carson Inc.          | Hartford      |
| Plumbing                | J. Lyon & Sons             | Hartford      |
| Leaded Glass            | Henderson Bros.            | New York      |
| Waterproofing           | Parlock Appliers of N. Y.  | New York      |
| Tile                    | Hartford Tile Co.          | East Hartford |
| Ironwork                | Bradley & Hubbard          | Meriden       |
| Lightning Arresters     | Boston Lightning Rod Co.   | Boston        |
| Rubber Tile Floors      | A. E. Gross Co.            | Hartford      |
| Casement Sash and Vents | International Casement Co. | Boston        |
| Organ                   | Skinner Organ Co.          | Boston        |
| Sheet Metal for heating | George Couch               | Hartford      |
| Millwork                | C. H. Dresser & Son        | Hartford      |
| Granite                 | Brennan Stone Co.          | Hartford      |

# FIRMS SUPPLYING MATERIAL

|                       |                                     |                    |
|-----------------------|-------------------------------------|--------------------|
| Limestone             | Bloomington Lime-<br>Stone Co.      | Bloomington, Ind.  |
| Stone Carving         | Ross Correll                        | Bedford, Ind.      |
| Grilles               | Tuttle & Bailey<br>Mfg. Co.         | Brooklyn, N. Y.    |
| Wrought Iron Hardware | Iron Craftsmen                      | Philadelphia       |
| Safe                  | Dewey Office<br>Equipment Co.       | Hartford           |
| Plaster Model         | John J. Earley                      | Washington, D. C.  |
| Bells                 | John Taylor & Co.                   | Loughborough, Eng. |
| Choir Seats           | L. F. Dettenborn<br>Woodworking Co. | Hartford           |
| Lumber for Trusses    | Capitol City<br>Lumber Co.          | Hartford           |
| Flagstone             | Windsor Cement Co.                  | Hartford           |
| Brick                 | Stiles & Reynolds                   | North Haven        |

# MEN WORKING ON CONSTRUCTION

|                            |                                       |
|----------------------------|---------------------------------------|
| Superintendent:            | F. O. Bent                            |
| Assistant Superintendent:  | Edward Madden                         |
| Timekeeper and cost clerk: | W. J. McIntyre                        |
| Civil Engineer             | B. Lovell                             |
| Watchmen:                  | { Gilbert Milberry<br>Thomas O'Connor |

# CARPENTERS

|                    |                  |
|--------------------|------------------|
| E. B. Anderson     | Alex Berglund    |
| Louis Anderson     | Elmer Borgeson   |
| J. Andreotta       | Richard Bray     |
| George Bent        | Frank Burnham    |
| Howard Bent        | John Colody      |
| Theo. Courtemanche | Robert Lundeburg |
| Winfred Creelman   | Peter Lykke      |
| W. Curry           | A. Paquette      |
| L. Dickinson       | A. Paskey        |



T. Dillon  
 James Doherty  
 Wm. Fraser  
 Carl Friske  
 H. E. Gates  
 Jean Gauthier  
 John Gresh  
 Walter Hammel  
 Raymond Holmquist  
 Jow Jankoski  
 Wm. Keating  
 W. Lewis  
 Joe Liberty

Geo. Read  
 Dewey Renfrew  
 Geo. Rowell  
 Charles Saunders  
 John Schlund  
 Phil. Schwartz  
 T. Smith  
 Frank Sobick  
 Edward Stebbins  
 Everett Taylor  
 Frank Vozzola  
 George Walker

#### PAINTERS

Carl Lunden

William White

#### MASONS

\*Gordon Reeves, Foreman  
 Lewis Wallace, Foreman

Wilbur Aubin  
 A. Beck  
 Bernard Bent  
 Antonio Bonaiuto  
 Paul Bonaiuto  
 Paul Bonaiuto, Jr.  
 John Borocci  
 A. Campbell  
 Philip Comeau  
 Vincent Consiluo  
 C. DiFazio  
 Lucien DiFazio  
 Paul DiFazio

Peter DiFazio  
 John Dorman  
 Fred Edlund  
 Mark Hamilton  
 William Hills  
 Leonard Hollis  
 Herbert Mather  
 Herbert Mather, Jr.  
 Peter Moretti  
 James Morrissey  
 E. J. O'Brien  
 J. M. Pathe  
 Peter Petrillo

\*Died April 21, 1931

Walter Pierson  
Stanley Reeves  
Ian Rose  
Robert Rose  
James Sentance  
Ralph Silvestri  
Pat Tomany

Thomas Tomany  
Abel Trembley  
S. Ventura  
Richard Walsh  
Walter Walsh  
Geo. Wynn  
Charles Zekas

#### LABORERS

##### Angelo Paternostro, Foreman

Ralph Abate  
B. Accremato  
James Adams  
Pete Aniello  
Joe Bassa  
Frank Bassano  
Louis Belisle  
Joseph Bowman  
Tony Cacchiotti  
John Calitri  
Joseph Carrio  
Paul Ciarciello  
Joe Colangelo  
Fred Daigle  
Ernest DeCeoccio  
Patsy DeMarco  
Joe DePietro  
Victor Dodge  
Joe Donato  
Patsy Donato  
Alex Cebulski  
Howard Gillard  
James Godfrey  
Luther Gordon  
Antonio Guerrera  
Dan Guerrera  
John Guerrera

Arthur Johnson  
Charles Jones  
Alfred Kemish  
John Kennedy  
John E. Legeyt  
Louis Longo  
Michael Longo  
Rocco Longo  
John Luber  
James Lumkin  
Constantino Magno  
Carlo Magno  
Antonio Manecini  
John Manecini  
Nick Manecini  
Peter Manecini  
Ralph Manecini  
Rocco Manecini  
Salvatore Manecini  
Sebastino Manecini  
John Mariana  
John Milner  
Harry Mooney  
Phillip Pappa  
C. Parks  
Carlo Pastizzo  
Joe Pastore

Dominick Paternostro  
Nick San Pietro  
S. Pollicito  
F. Pompei  
Antonio Renaldi  
Dan Renaldi  
Dominick Renaldi  
Frank Renaldi  
Rocco Renaldi  
W. J. Roselle  
Jack Scamoni

H. Simon  
Frank Simone  
Morton Spray  
R. L. Stannard  
A. M. Temple  
W. D. Thompson  
Rudy Unger  
Frank Williams  
Tony Zitkus  
Tony Zulu



Prayer for  
God's Blessing on the Work\*

*O God who dwellest not in temples made with hands, we Thy children are daring to rear in this place a House to be called by thy name. Bless Thou the work. We long ago determined that no imperfect or dishonest work should enter this building: strengthen us in this high resolve and teach us to build as for Thine eye alone. When the hours seem long and the burdens heavy, may the vision of the completed Chapel cheer us, a vision which can come into being only through our toil. Accept the offering of our craftsmanship, and in the years to come give us the thrill of showing to our children's children the work of our hands in this place, all built to the greater glory of Thy name, who livest and reignest, Father, Son and Holy Spirit, world without end. Amen.*

\*Used at the Workmen's Services during the Building of the Chapel.

