THE UNIVERSITY OF CHICAGO CHAPEL

A GUIDE

By EDGAR J. GOODSPEED

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO · ILLINOIS
1928

III. THE EXTERIOR SCULPTURE

IT IS said that there is no religious building in America so richly adorned with sculpture as the new Chapel. The huge scale and general severity of the exterior are relieved by the use of 24 free-standing figures and 53 demifigures. Mr. Goodhue's extraordinary power to combine plastic ornamentation with his architecture could hardly be better illustrated. The places where sculpture was to be used and the number of figures desired was determined by the architects, but the scheme of individual subjects was worked out at their suggestion by a University committee in conference with them.

The Use of Sculpture

The sculpture up to the 30-foot level is the work of Mr. Lee Lawrie, of New York, who worked with Mr. Goodhue so successfully on the reredos of St. Thomas's Church, in New York City, and on the striking plastic decoration of the Nebraska Capitol. The figures above that level were designed by Mr. Ulric Ellerhusen, in consultation with Mr. Lawrie.

The Sculptors

The sculpture is in general archaic in style and primarily symbolic in character. It seeks to set forth the religious continuity of the present with the past.

The Choice of Subjects

The subjects chosen are therefore not exclusively biblical or even ancient, but are in part drawn from modern and even contemporary life. The sculpture would say to the observer, "We are a continuous part of the great heroic religious development of mankind."

Each entrance has some sculptural enrichment, but it is upon the south front that it has been most impressively employed. The principal French cathedrals

The "Galerie des Rois"

—Amiens, Paris, Rheims—had their great rows of sculptured kings, but it must have been the Romanesque churches of Lombardy that suggested to Mr. Goodhue the arcaded gable, into which he has so skilfully and powerfully introduced his sculpture. At Notre Dame in Paris, the *galerie des Rois* is just above the doorways of the front; at Amiens it is half-way up the façade; at Rheims it is at the very top. In the new Chapel it is likewise at the top; but it is not horizontal in arrangement, but follows the line of the low gable and is thus integrated in the structure of the building and gives extraordinary interest and light and shade to the front, already deeply embrasured between the great buttresses.

Above the doorway stands the archangel Michael, a young warrior, the captain of the Lord's host, the

champion of the great cause, the symbol of militant religion. He stands, a grim yet youthful figure, holding his mighty sword, a mute witness that there's a battle to fight, and a challenge to every earnest heart to stand with him. He fits wonderfully well into the austerity of the great building of which he keeps the door. The shields that flank the figure bear the emblems of his traditional dignities: the sword and crown, forming a cross, symbolize his rank as Prince of the Church militant; the balances, his place as Lord of Souls.

The Keeper of the Door

The winged demifigures at the spring of the arch represent Gabriel, the angel of annunciation, and Raphael, the angel of companionship and guidance.

Across the parapet above, eight kneeling angels bear the coats of arms of nine American universities of private foundation, as follows, from left to right: Harvard, Yale, Princeton, Columbia, Chicago (center), Johns Hopkins, Stanford, Northwestern, Cornell.

University Coats of Arms

The great window above echoes the dynamic movement of the *Te Deum*, the great ancient hymn of the church: the Glorious Company of the Apostles, the Goodly Fellowship of the Prophets, and the Noble Army of Martyrs. The first pair of free-standing figures in the jambs of the window are the apostles James and John. James holds the pilgrim's staff; and John, traditionally represented as a youth, holds the poisoned

The "Te Deum" Window

cup, from which, as in the ancient legend, the poison is seen emerging in the form of a snake.

Above them are the prophets Amos and Hosea, appropriate here since, close by, President Harper wrote his great commentary upon those prophets, which was almost the last work of his life. The shepherd's crook marks Amos as the herdsman prophet. Hosea holds a scroll.

The martyr figures above them, John Huss and William Tyndale—Huss with his chain, Tyndale holding his New Testament—bring us nearer to the modern period of history and remind us that it is continuous with the ancient, and has its own heroic religious figures, worthy to stand with those of the more distant past.

At the spring of the window arch are demifigures of St. Monica and St. Cecilia, symbolizing Devotion and Music. St. Cecilia holds a musical instrument. St. Monica is famous as the mother of St. Augustine, who says much about her in his *Confessions*. Their last conversation has been beautifully presented in Matthew Arnold's sonnet beginning "Ah! Could thy grave at home, at Carthage be!" These feminine figures somewhat relieve the general severity of the sculpture on this front. The figure of Monica here recalls the popular though not strictly historical account of the origin of the *Te Deum;* how at the baptism of her son Augustine at Milan, the bishop Ambrose and he burst forth ecstatically with its great clauses, one answering the other

Monica and Cecilia

in a spontaneous antiphony, which gave the church the *Te Deum*.

It will be seen that the sculptural scheme has been broadly and unconventionally conceived. For the casual passer-by, it contributes variety and lights and shadows to the general effect. The closer observer who stops to ask who these figures are will find a meaning in each of them, while together they will recall to mind the noble cadences of the *Te Deum*, and even before he enters the building, will strike for him the note of praise.

Flanking the summits of the two great buttresses that inclose the window are demifigures of the evangelists, each holding a book bearing his traditional emblem, the angel for Matthew, the lion for Mark, the ox for Luke, and the eagle for John. The symbols go back to the four living creatures mentioned in Ezekiel, which were fancifully applied by Irenaeus, about A.D. 185, to the four evangelists. Irenaeus, however, because he thought of the gospels in a different order from ours, connected the lion with John and the eagle with Mark. Here, again, John appears as a youth.

The Four Evangelists

The great feature of the front is the series of life-size figures that fills the gable. At Amiens, and at Notre Dame in Paris, these are kings of Israel and Judah, while at Rheims they are kings of France. Another familiar arrangement would use the twelve apostles, gathered about the figure of Christ. The scheme followed here is bolder

The March of Religion

and more dramatic. It represents the March of Religion across the centuries, from the days of Abraham to the Reformation.

Facing west, in the west turret, is the patriarchal figure of Abraham, the knife in his hand suggesting the moment of the sacrifice of Isaac. In the south niche of the same turret is the figure of Moses holding the tables of the Law. Beside him is Elijah, the founder of the prophetic order. Then the statues begin to rise toward the gable; Isaiah, the greatest of the literary prophets, is followed by Zoroaster, the reformer of the Persian faith, whose teachings so affected later Judaism. Plato stands next, as a molder of the Greek religious thought which was afterward to blend with Christianity. Below these four figures are shields charged with devices appropriate to each of them. Elijah's bears the chariot of fire, supported by horses' heads, perhaps in allusion to Elisha's farewell cry to him, "My father! My father! The chariots of Israel and the horsemen thereof!" Isaiah's emblem is the lion of Judah, supported by a lion and a lamb; "The lion and the lamb shall lie down together." Zoroaster's fire altar is supported by blazing torches, in allusion to the Persian fire-worship. Plato's shield bears the portico of a Greek temple, supported by wings, since philosophy, to the Greek mind, gave wings to the soul. The whole series from Abraham to John the Baptist forms, as Walter Sargent finely said,

The "Praeparatio Evangelica"

a sort of *praeparatio evangelica*—a preparation for the Gospel.

The figure of Christ the Teacher in the commanding center niche of the gable is flanked by John the Baptist, his forerunner, at his right, and Peter, the foremost of his apostles, at his left. The shields below carry their several emblems—the cross, the axe, and the keys. John's shield is supported by the scroll; Peter's by the cock, the emblem of his denial; and Christ's by the peacock, the emblem of immortality.

Paul, the missionary apostle, follows, with the sword of martyrdom on his shield, which is supported by the martyr palm. Tradition relates that where his severed head struck the ground, three springs burst forth, and these are symbolized in the three wells on his shield. Athanasius and Augustine next appear as great representatives of Greek and Latin Christianity. Their emblems are: for Athanasius, the symbol of the Trinity, with a pillar on either side, since he was a pillar of the faith; and for Augustine, a cross and a lily, supported by lilies, the arms of his namesake of Canterbury.

The "Demonstratio Evangelica"

The simple, earnest figure of St. Francis represents medieval piety at its best. That great lover of nature and his fellow-men has on the shield at his feet the birds he called his little brothers and sisters, and the shield is supported by birds.

The figures of Luther, facing south, and Calvin,

facing east, in the east turret, complete the series, and bring us to modern times and the stirring scenes of the German and French reformations.

The whole sculptured front thus comes to possess a dramatic unity, the heroes and molders of religion marching across the stage of history, to the noble music of the *Te Deum*, and reminding us of our own religious continuity with the past and hence also with the future.

It was the architect's first intention to flank the side buttress finials and enrich the side window jambs with demifigures of philosophers, scientists, artists, and statesmen of every age; and a body of material was gathered for this purpose from the departments of history, art, education, and the various literatures and sciences. The committee had thought to have represented statesmen from Charlemagne and Arthur to Washington and Lincoln, and scientists from Copernicus and Galileo to Darwin and Pasteur. With no little regret, the lists were reduced on the architect's instructions from ten in each group to five; and finally the necessity of limiting the sculpture costs caused the idea of individual portraiture to be abandoned and a single ideal figure made to represent each group. Those who remember what the ravages of time have done to the sculptured philosophers about the Sheldonian Theater at Oxford will perhaps not regret the decision.

Artist, Philosopher, Statesman, Scientist

The four noble antique demifigures that resulted from these efforts flank the summits of the side buttresses nearest the south front. The Artist with the winged horse and the Philosopher with the staff are on the east; the Statesman with the scroll and the rods of office and the Scientist with the crystal and the open scroll are on the west, all conceived as buttressing true religion, in its broadest and highest sense.

The West Entrances

Passing to the left, to the west front, later to be inclosed as a cloister garth, we find the west (cloister) entrance to the narthex. It is flanked by demifigures representing Learning and Service. Learning carries the lamp and book; Service the cup and pitcher. The aisle entrance farther north along this front is similarly flanked by demifigures, representative of student life. In the sculpture of a building especially intended for student use, it would be strange if student figures were wanting. These are not primarily portraits; they stand here as typical student figures of the generation in which this chapel was being planned and built. But they are reminiscent of Laurens Shull and Margaret Green, leading personalities of our own student body, and fully identified with its life—intellectual, social, athletic, and religious. Each has already been singled out for commemoration in college life. Miss Green, who died in her senior year, is commemorated by a loan fund and a tablet in Ida Noyes Hall; to Lieutenant Shull, who fell in action

The Student Doorway

in France, one of the memorial columns in the University of Illinois Stadium at Champaign is dedicated. Beside Lieutenant Shull are the arms of the United States; beside Miss Green are those of the University. She carries the torch of truth; at his feet is a cluster of poppies.

The sculptured figures that adorn Rheims and Milan were many of them portraits of men and women living when those churches were being built, and the presence of these student figures of today, side by side with ancient and medieval saints and martyrs, is no impertinence but declares the continuity of modern religious life with that of the past and reminds the observer of the unity of religion, the communion of saints.

The West Transept

The next entrance, in the west transept, is also enriched with a group of three figures placed above it and representing the three types of mind concerned with university life: the Scholar, the Administrator, and the Scientist. The Scholar holds the pen, the Administrator the diploma with its seal, and the Scientist the vial. About the base of the great window are demifigures of Mercy and Truth (at its foot) and Righteousness and Peace (in the jambs of the window), reminiscent of Psalm 85:10:

"Mercy and Truth are met together;
Righteousness and Peace have kissed each other."

High up in the jambs of the five west windows are the arms of ten state universities, in the following order, from north to south: Michigan, Indiana, Virginia, Illinois, Pennsylvania, Wisconsin, Iowa, California, Minnesota, and Ohio.

State University Coats of Arms

In similar positions on the east side are the arms of ten foreign universities, in the following order, from south to north: Oxford, Cambridge, Paris, Geneva, Salamanca, Padua, Tokyo, Berlin, Bologna, and Calcutta. The outer arch of the *porte cochère* bears demifigures of Day and Night, and the inscription on the doors is from the Nineteenth Psalm: "Day unto day uttereth speech; night unto night sheweth knowledge." The aisle door farther to the north is flanked by demifigures of Dante and Milton. Beside Dante is the lily of Florence; beside Milton are the arms of England. The inscription is "Blessed are the pure in heart."

Foreign University Coats of Arms

The "Porte Cochère"

Above the tower door is the inscription "Holy, Holy, Holy" and a cross with the motto "In hoc signo vinces" traditionally connected with the conversion of Constantine but later used as a crusader's watchword. The story is that Constantine in a momentous crisis saw in the sky a cross with these words, "Under this standard you will conquer," and became a Christian. The initials IHSV also spell the name Jesus, in a hybrid fashion

The East Tower Door

—part Greek and part Latin—and the Latin form of the motto probably arose from that fact. The door is flanked by demifigures of President Wilson and President Roosevelt, two university men of our own time who have carried the crusading spirit into public life. Each figure is attended by the emblems of the magistrate, the eagle and the fasces. The arms of Princeton and of Harvard are on the adjacent shields, and below are those of the United States and of the University. Upon the doors is the legend "They shall bring the glory and honour of the nations into it."

In the spandrels of the arch are shown, at the left, Athens, the ancient city of learning; and at the right, a modern city of learning, Chicago.

Tower Sculpture

The rugged severity of the tower is relieved by the occasional use of sculpture. The canopied niches at the southeast and northeast corners at the 66-foot level will contain free standing figures of Youth and Freedom, the rights of both of which in religion this chapel would reassert. Seventy-six feet higher up, at the 142-foot level, the gablets of the tower buttresses are flanked on each face of the tower with demifigures of the Poet, the Thinker, the Merchant, the Craftsman, the Builder, and the Teacher, since the work of all is in the broad and deep sense religious. The six designs are repeated to make the necessary sixteen, or four on each face. Each carries some emblem

Youth and Freedom

The Belfry Figures

of his work: the Merchant, his stuffs and bales; the Poet, the pen and scroll; the Craftsman, an ornament he has made; at the Builder's feet is a model of the Chapel; at the Teacher's, the torch of Truth; at the Thinker's, the owl, the bird of Wisdom.

Below the lancets of the topmost story, sixteen shields, four on each face, at the 162-foot level, contain emblems of the life and death of Christ. The series begins at the middle of the east face, with the Annunciation (the lily), and the Nativity (the star). The series is continued on the north face with the Epiphany (the dove with the olive branch), the Presentation (two doves in a basket), the Flight into Egypt (a pyramid and sphinx), and the Baptism (the dove, the XP [the Greek abbreviation for Christ], and water). On the west face are the Transfiguration (the XP with tables of the Law, and chariot, suggesting Moses and Elijah), the Last Supper (the cup in a "glory"), the Agony in Gethsemane (the cup), and the Wounding of Malchus (sword and stave). On the south face are the Betrayal (a purse and gold), Peter's Denial (the cock), the Mocking of Christ (the crown of thorns), the Bearing of the Cross (the handkerchief). The cycle is completed on the first and second shields of the east face: the Crucifixion (the cross) and the Resurrection (the peacock).

The Life of Christ

Beautiful demifigures of Faith and Love flank the windows on the four sides of this topmost story, at the 172-foot level. Twelve feet higher, the owl and the

eagle, the birds of Wisdom and Inspiration, crown the little buttresses that flank the windows; and at the height of 188 feet from the ground, in the center of the east parapet, rises the figure of Thomas Aquinas. At the center of the south parapet stands the figure of John Bunyan; of the west parapet, that of Thomas à Kempis; and of the north parapet, that of Erasmus. Thus two great intellectuals and two great mystics look down from the summit.

The Parapet Figures

On each side of them, in the topmost angle of the stonework, the arms of Vanderbilt and Tulane look toward the south; those of Colorado and Kansas, west; those of McGill and Toronto, north; and those of Maine and the Massachusetts Institute of Technology, east.

Henry Adams found the theology of the generations that built Mont St. Michel and Chartres in their sculpture; and our Chapel will tell those who stop to hear sermons in stones, of our faith in the religious significance of daily work, of the enduring worth of the religious experience, and of our own sense of continuity with the past and the future of religion.

IV. THE INTERIOR

THE best impression of the interior will be gained from the middle door of the narthex, which opens into the center aisle. Here the noble and harmonious proportions of the interior can at once be seen. Many an Old-World cathedral is less impressive. The height is almost twice the width, and the length almost three times the height.

Interior Proportions

Mr. Emory B. Jackson, '02, the designer of the beautiful south front of Ida Noyes Hall, says of Mr. Goodhue that he seemed to go over a structural design "and make it sing." That phrase comes constantly to one's mind as one studies the University Chapel. From the pairs of massive pointed arches opening into the side aisles up to the graceful yet majestic ceiling is a perfect crescendo. It hardly needs music to make it vocal, its rests and rhythms, its basso and soprano, its soaring high notes and thunderous low ones are so clear.

The most commanding feature of the interior is the tile vaulted ceiling, the treatment of which makes the Chapel unique among Gothic buildings. Feeling the

cold and sombre effect of the usual stone or tile vaulting, and perhaps also remembering the bold and effective use of color on the wooden ceilings of many Gothic buildings, Mr. Goodhue, as Mr. Mayers puts it, "turned to the use of gold and coloured and decorative ribs, instead of the heavier stone vaults of the Middle Ages." He chose to give warmth and color to the ceiling by the use of colored panels and medallions. What would ordinarily be the main transverse ribs of the vaulting are developed into great arches 6 feet wide and so richly ornamented as to constitute great bands of color. The arches spring from the stone piers at a height of 52 feet from the floor. The diagonal and lateral ribs are also emphasized with color, and the effect is to fill the great room with an atmosphere of cheer and even of joy. This is said to be the only example of the use of colored glazed tile in a Gothic vaulted ceiling. Combined with the soft mellow light of the windows, it gives the interior a radiance which recalls the joyful mood of early Christianity rather than the austerity and gloom of medieval religion. The richness of the decoration culminates in the ceiling of the apse above the reredos, which is almost covered with color.

The Vaulted Ceiling

The medallions and panels are the work of Miss Hildreth Meiere, a gifted New York artist. The medallions represent fourteen subjects: Bird, Beast, Fish, Reptile, Sun, Moon, Star, Tree, Flower, Man, Earth, Air, Water, Fire—emblems of the universe which, as

the objects of man's study, reveal God. On the panels are angels with musical instruments. The ceiling can best be seen from the south choir gallery or from the floor of the choir.

Panels and Medallions

The windows next attract attention. The low aisle and very slight triforium leave room for a series of soaring clerestory windows, each 15 feet 2 inches wide and 43 feet high, which enhance the sense of height. On the west this series is unbroken. On the east, it is modified by the tower transept, and by the organ chamber, which occupies part of the east bay of the chancel. The great south window measures 20 feet 6 inches by 38 feet 9 inches; and the north (chancel) window 25 feet 2 inches by 46 feet 3 inches. This last is one of the largest tracery windows in America, even surpassing the great chancel window at Princeton, which is 20 feet 10 inches wide and 40 feet high.

The Clerestory Windows

The windows are filled with softly tinted glass—mauve, amber, and pale blue—especially made for the purpose. The deep tones and jewel-like effects of stained glass have been purposely avoided; and a general plan for the ultimate installation of rich stained windows, should that become possible, has been worked out. The present glass is set in elaborate geometrical designs; and, in view of the great width of the individual lancets—5 feet—is strongly reinforced with irons.

The Horn Glass

While the glass may be regarded as in a sense temporary and experimental, it has proved in its way a marked success, and gives the interior a softened, mellow light that harmonizes well with the woodwork, walls, and ceiling.

The Lamps

The antique lamps, swung by chains from iron supports and projecting from the piers almost 50 feet above the floor, are reminiscent of the old glass lamps of ancient Eastern churches, where the wick floated upon the oil and the light came down through it to cast a dim religious light upon the worshipers below.

As one advances from the narthex to the crossing, to the sense of height is added the sense of breadth. The interior is 102 feet 8 inches in width at this point, through the transepts, and appears all the more spacious since the east transept contains no gallery and is so large, forming as it does the first story of the tower. This location of the tower above the east transept is one of the bold and unconventional features of the building.

Choir-Rail, Lectern, Pulpit

The aisles are floored with ragged-jointed slate; the choir, with Napoleon gray marble inlaid with imported marbles. The choir rail is also of Napoleon gray marble, inlaid with almost Byzantine richness. From it rises the marble lectern, at the left (west), and the marble pulpit, at the right. The lectern is formed by two eagles, set back to back. The pulpit is enriched with

angels' heads and the emblems of the Four Evangelists —the Angel, the Lion, the Ox, and the Eagle. The prevailing color of pulpit and lectern blends perfectly with the stone of the neighboring piers.

The Reredos

Beyond the choir rises the reredos, 35 feet in height. Four steps lead up from the nave to the choir, four from the choir to the apse, and one leads from the apse level to the reredos. Its thirteen niches will contain statues of great Christian preachers gathered about the central figure of Christ. They will be designed by Mr. Lee Lawrie, who collaborated with Mr. Goodhue upon the magnificent reredos of St. Thomas's Church, in New York. The twelve preachers will represent every age of Christian history from the first century down to our own. The figure of Christ at the top is to be flanked by the figures of John and Paul. At the observer's left, the three upper figures are St. Francis, John Wyclif, and William Carey; at his right, Martin Luther, John Calvin, and John Wesley. The lower pair at the left are Chrysostom and Phillips Brooks; and at the right, Charles Richmond Henderson and Augustine. The sculpture here, as everywhere else in the building, seeks to bring out our own religious continuity with the past, and to emphasize the fact that we are a part of the great stream of religion. An eminent Roman Catholic recently said that it was a pity Protestantism had no saints, for such a man as Dr. Henderson should have been canonized. Certainly, as the first chaplain of the

University, and as a man who nobly served his generation in social understanding, in prison reform, and in all the great uses of religion, he should have a place here.

And as the preacher of today stands in the pulpit of the Chapel, the congregation will see behind him the great historic preachers of Christianity gathered about Christ himself, to indorse and enforce the preacher's word.

The Reredos Parables

The eight tracery panels forming the cresting of the reredos present a series of parables, archaic in style and yet extraordinarily spirited in design. The subjects (from left to right) are: the Talents, the Sower, the Prodigal Son, the Wise and Foolish Virgins, the Tribute Money, the Laborers in the Vineyard, the Rich Man and Lazarus, and the Unjust Steward.

Strength and Beauty

The severity of the stonework is somewhat relieved by the occasional use of carving. Standing under the crossing, we see in the corbels supporting the transept gallery the Oak and the Lily, the emblems of the strength and beauty that are in his sanctuary. Flanking the transept entrance are demifigures of the Priest and the Prophet, the former holding the seven-branched lamp, the latter the scroll. The tower entrance opposite is flanked by demifigures of Bach and Goodhue, representing Music and Architecture in the service of Religion. The shield above bears the arms of the University. The figure of Mr.

Priest and Prophet

Goodhue is the work of his friend and collaborator, Mr. Lee Lawrie, who designed the beautiful Goodhue monument in the Chapel of the Intercession, in New York City, Mr. Goodhue's first independent work, as this Chapel was his last. Mr. Goodhue is represented with a model of the University Chapel in his hands. The model behind him is his other great academic Chapel, West Point.

Music and Architecture

When the chapel at West Point was built, a small figure of Mr. Goodhue, holding a model of that building, was introduced by Mr. Lawrie into the capital of one of the aisle columns, and was actually erected. It was afterward displaced, however, by order of the War Department, which did not find it suitable for such a building. It was a natural decision but is probably regretted now. The choice of Mr. Goodhue to represent Architecture in the sculpture of the University Chapel was made by the Committee on Symbolic Figures, which thought it most fitting that he should be thus vividly commemorated within the walls of his great Gothic masterpiece and his last and noblest contribution to religious architecture.

In the great lancet above the tower door demifigures of the Sage and the Psalmist, the latter holding a harp, emerge from the jambs and support the tracery.

The corbels of the great arches of the ceiling are formed by the emblems of the evangelists—the Angel, the Lion, the Ox, and the Eagle. The corbels of the

diagonal rib of the quadripartite vaulting of the ceiling are composite, the small base representing the Olive, the Thorn, the Shell, and the Apple, and the larger device into which the corbel expands, representing the Dove, the Pelican, the Fish, and the Lamb. The corbels of the lateral (wall) ribs represent the Wheat, the Grape, the Alpha and Omega, and the IHS (the Greek abbreviation of Jesus)—all highly conventionalized.

Corbels of the Vaulting

Already memorial tablets have begun to be placed in the low vaulted aisles. The first is very appropriately for Dr. Charles Richmond Henderson, for twenty-three years the beloved Chaplain of the University.

The Chapel is seated with pews, with a normal capacity of 1,789. In contrast with the massive simplicity of the walls, the woodwork—the pews, stalls, canopies, and organ screens—is extraordinary for its richness and lightness. It is finished in a soft gray tone to harmonize with the stone. The woodwork was done by the American Seating Company, and the exquisite carving is the work of Mr. Alois Lang, a cousin of Anton Lang, the wood-carver of Oberammergau. All the wood is carefully selected white Appalachian oak. The delicately traceried screens and canopies were designed by Mr. Farren of the architect's office, under the direction of Mr. Murray.

The Wood-Carving

The gracefully canopied choir stalls culminate in

the President's chair, for use at convocations, which occupies the middle arch of the reredos. The choir and apse, it will be observed, have for the purposes of convocation been treated as a cathedral chapter house, in which the seats run about three sides. The canopy tracery is finished alike on front and back. On the west of the choir is the main organ console, with four manuals and one hundred and three stops. Both organs may be played from this console. The great organ screen on the east wall of the choir has in the center the figure of Jubal, the son of Lamech, in Hebrew tradition "the father of all such as handle the harp and organ" (Gen. 4:21). The pendants on each side are groups of angels blowing trumpets. Above, the screen culminates in conventionalized fruit and flowers, the pineapple flanked by roses.

The Organs and Screens

The great south screen covers the gallery organ, the two parts of which flank the choir gallery. The gallery console has two manuals and twenty-three stops. From it the gallery organ alone can be played. The great tracery crosses on either side show the emblems of the Four Evangelists—the Ox, the Eagle, the Lion, and the Angel—at the top, and below, the Thistle, the Loaves and Fishes, the Butterfly, the Peacock, and the Pomegranate.

The four pendants forming the lower part of the screen frame beautifully carved reliefs of four parables: at the left (east), the Lost Sheep and the Sowing of

the Tares; at the right, the Barren Fig Tree and the Unjust Judge. Each is carved from a single block of oak. They are the work of Mr. Lang, who designed and executed them in consultation with Mr. Murray. These exquisite little reliefs with their note of warning catch the beholder's eye as he leaves the building.

V. THE INSCRIPTIONS

THE frequent use of inscriptions is a characteristic feature of the decoration of the Chapel. For the most part they have been chosen from the Authorized Version of the Bible, the language of which, as Professor Palmer once remarked, is so freighted with associations as to be especially suited to such a purpose. The English inscriptions are carved in the old Gothic lettering, which is not only more appropriate to the architecture but also somewhat masks the wording, so that the text is never so plain as to be staring. Other texts have been incorporated into the metal work of the doors themselves.

Use of Inscriptions

The aim has been to select texts not so much dogmatic or didactic in character as suggestive and inspiring. Over the great south door, "Thy Kingdom is an Everlasting Kingdom" recalls the use of the same inscription from Psalm 145:13 on the walls of the great mosque in Damascus, which was originally built as a Christian church by Arcadius. The quotation is continued on

The South Front

the doors below: "Thy dominion endureth throughout all generations." On the doors at the right is the text "Seek ye first the Kingdom of God and his Righteousness" (Matt. 6:33). The tracery in which the stair turrets at the southwest and southeast corners terminate, at a height of 36 feet, forms at the left (west) the words "Thy Righteousness is like the Great Mountains," from Psalm 36:6; at the right, "I will lift up mine Eyes unto the Hills" (Ps. 121:1)—suggestive of the majestic character of the architecture.

Below the figure of St. Monica, at the upper left corner of the great south window, are the words, "Alleluia, for the Lord God Omnipotent Reigneth" (Rev. 19:6); below that of St. Cecilia, in the upper right corner, "On Earth Peace, Good Will toward men" (Luke 2:14).

Upon the west narthex door are the words "I will have mercy and not sacrifice" twice quoted in Matthew (9:13 and 12:7) from Hosea 6:6. Below, "To obey is better than Sacrifice" (I Sam. 15:22). Over the west aisle door, between the student demifigures, is the inscription "Ye are the sons of the Living God" (Hos. 1:10). These texts from the prophets look toward the President's House, where President Harper worked so indomitably upon his great commentary on Amos and Hosea, which appeared just as the shadow of death was falling upon him.

The West Front

Over the west transept door are the words "Strength

and Beauty are in his Sanctuary" (Ps. 96:6); and the group of figures at the base of the great transept window above—Mercy and Truth, Righteousness and Peace—recall the words of the Eighty-fifth Psalm:

"Mercy and Truth are met together;
Righteousness and Peace have kissed each other."

Upon the east narthex door are the words "Day unto Day uttereth speech; Night unto Night sheweth Knowledge" from Psalm 19—suggested by the demifigures of Day and Night on the east face of the adjacent *porte cochère*.

The East Front

Over the east aisle door, between the demifigures of Dante and Milton, is the inscription, "Blessed are the Pure in Heart" (Matt. 5:8), which appropriately calls the rest of the sentence to the mind of the reader as he enters the building.

Over the tower door is the *Tersanctus*—"Holy, Holy, Holy," familiar from scripture (Isa. 6:3, Rev. 4:8) and liturgy; and about the cross is the crusader's motto earlier associated with the story of the conversion of Constantine, "In hoc signo vinces." The possibly staring effect of the plain roman letter is avoided by the use of antique abbreviation and compression. Upon the doors below are the words "They shall bring the glory and honour of the Nations into it" (Rev. 21:26), suggesting the contribution of statesmen and artists to the Kingdom of God, and just within the door stand the

The Tower Entrance

figures of the Architect and the Composer, bringing the works of their genius into the City of God.

Memorial tablets will be placed from time to time on the walls of the aisles. The first one to be erected is in honor of Dr. Henderson, so long the Chaplain of the University. A graduate of the Old University of Chicago, in 1870, and of what is now the Divinity School, in 1873, active in the movement to establish the present University, and a member of its Faculty from its establishment until his death in 1915, his whole life was intertwined with that of the institution. He found time, however, to study at the University of Leipzig, and took his Ph.D. degree there in 1901. He produced a dozen books upon sociology, was President of the United Charities of Chicago, of the Chicago Society of Social Hygiene, and of the International Prison Congress of 1910, and was the University's Barrows Lecturer in India in 1912–13. His classes in his later years were the largest in the University. His best epitaph is the legend attached to a cartoon in memory of him which appeared soon after his death, in the *Chicago Daily News:* "He died saving Men." The tablet is just south of the east aisle door. It was designed by the chapel architects, Mayers, Murray and Phillip, and executed by the Birmingham Guild, of Birmingham, England. It bears this inscription:

The Henderson Tablet

CHARLES RICHMOND HENDERSON
1849–1915
Chaplain of the University
Professor in the Department of Sociology
1892–1915
Stimulating Preacher and Teacher
Moderator of Industrial Conflicts
Organizer and Administrator of Charities
Investigator and Reformer in Penology
Promoter of International Friendship
Beloved by Students and Colleagues

The tablet was provided by a bequest of his devoted wife, Ella Levering Henderson, who did not long survive him.

In these inscriptions, both Scriptural and memorial, the spirit of the Chapel, elsewhere expressed in symbol, becomes articulate.