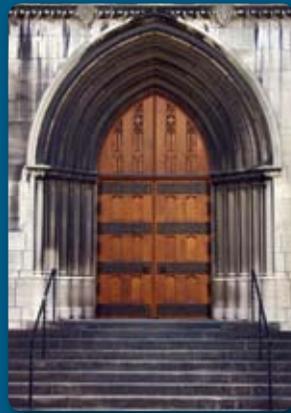


CALVARY EPISCOPAL CHURCH

PITTSBURGH PENNSYLVANIA



A GUIDE TO THE ART AND ARCHITECTURE



CALVARY EPISCOPAL CHURCH
PITTSBURGH, PENNSYLVANIA
A Guide to the Art and Architecture

Fifth Edition



First published 1908
Revised 1925, 1946, 1980
Revised 2008 by the Architectural History Committee,
Greg Galford, Chairman

Gillian Cannell and Roger Westman, Editors
Philip Maye, Photographer
Joseph Ruesch, Graphic Designer



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315 Shady Avenue
Pittsburgh, Pennsylvania 15206

ISBN: 978-0-615-25175-2

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On the cover: Calvary from the southeast.



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dear friends:

How appropriate it is that the Old Testament lesson appointed to be read on our patronal festival, the Feast of St. Michael & All Angels, contains the verse “How awesome is this place! This is none other than the house of God, and this is the gate of heaven” (*Genesis 28:17*). We echo Jacob’s words every time we set foot in Calvary Church. It was the intention of Ralph Adams Cram, the architect who built this church a century ago, that all who worship here experience a foretaste of the Heavenly Jerusalem. This sentiment was ably expressed by Cortlandt Whitehead, second bishop of Pittsburgh, when he officiated at the dedication of Calvary in 1907:

May every stone teach some truth, and every window tell some glorious story, and the whole edifice uplift, solemnize and sanctify the prayers and praises, the thoughts and desires and offerings of the multitude. May all who enter Calvary Church feel the abiding presence of Him whose honor dwells within his courts, that they may worship Him indeed in spirit and in truth.

Twenty-eight years ago, to mark the 125th anniversary of the parish, Vestrywoman Virginia Garland edited Calvary’s fourth guidebook, *A Guide to Calvary Episcopal Church*, containing a description of every window, every carving, and even every needlepoint cushion in our beautiful house of worship. Today, just a few years beyond our sesquicentennial celebration, the Architectural History Committee has produced this revised, enhanced and updated version of that guide. We are indebted to them for their creativity and vision, and express our gratitude as well to the many parishioners who helped to underwrite the cost of publication. This book will long serve as a keepsake of this hallowed place which we all cherish, and I commend it to your prayerful use.

Affectionately, your rector and friend,

The Reverend Harold T. Lewis, Ph.D., Rector



RECTORS OF CALVARY

The Rev. William H. Paddock
January 1855 - April 1858

The Rev. Robert B. Peet
January 1859 - January 1867

The Rev. Joseph D. Wilson
May 1867- February 1874

The Rev. Boyd Vincent, D.D.
April 1874 - January 1889

The Rev. George Hodges, D.D. D.C.L.
January 1889 - January 1894

The Rev. William D. Maxon, D.D.
May 1894 - December 1898

The Rev. James H. McIlvaine, D.D.
June 1900 - October 1916

The Rev. Edwin J. van Etten, D.D.
November 1917 - August 1940

The Rev. Arthur B. Kinsolving, II, D.D.
November 1940 - May 1945

The Rev. Lauriston L. Scaife, D.D., S.T.D.
July 1945 - May 1948

The Rev. William W. Lumpkin, A.B., B.D.
June 1948 - September 1951

The Rev. Samuel M. Shoemaker, D.D., S.T.D.
March 1952 - December 1961

The Rev. John-Karl M. Baiz
June 1962 - May 1984

The Rev. Arthur F. McNulty, Jr.,
July 1985 - September 1994

The Rev. Harold T. Lewis, Ph.D.
September 1996 -



preface

This new guidebook marks the hundredth anniversary of the first book about Calvary Church written largely by its architect, Ralph Adams Cram, and published in 1908. That book was essentially a commentary on his design of the church, organized as separate chapters on the architecture, stained glass, woodwork and statues. It was followed in 1925 by a guidebook organized as a tour through the building: this book retained much of Cram's text but incorporated more specific information about the entire program of stained glass windows. The 1925 guidebook was updated in 1946. In 1980 a new version appeared which reverted to the 1908 organization by chapter but omitted the first one on architecture. It was a mine of information but less useful as a practical guide. Our task for this fifth edition has been to return the guidebook to its 1925 format; to make its content current, accessible and useful as a tour guide to the building, and to reintroduce a commentary on the architecture.

We are blessed with the stunning photography donated by Philip Maye so that those who cannot visit the church can more fully appreciate its beauty and those who attend regularly can see it again in a new light. We are grateful to Gillian Cannell whose art historical expertise helps us experience and understand the mastery of Cram and who reorganized the book to make it more usable. We thank Roger Westman for his untiring and meticulous work in steering this edition through every stage of publication, and for keeping the information up to date as changes and additions have been made to the church. We want to acknowledge the book's elegant design by Joseph Ruesch that so perfectly complements the beauty of our church and brings it to life in portable form. We thank Susie Wolfe, Calvary Archivist, for patiently hunting for the answers to all our questions, and finally, Calvary's Architectural History Committee for the help they give others in understanding the treasure in which we worship. We are indebted to Calvary's Rector, the Rev. Dr. Harold T. Lewis, for his support and encouragement, and to those members of Calvary Church and others whose generous gifts enabled the publishing of this edition. We also wish to thank the vestry of Calvary Episcopal Church for their financial support. Without all of them, this publication would not have been possible.

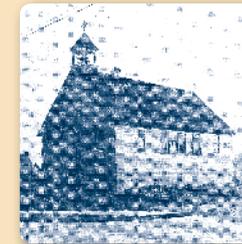
As the first major work of a gifted and influential architect, Calvary needs to be recognized both for the accomplishment of its powerful Gothic Revival style and for the expertise of its craftsmanship. Our goal in bringing this new edition to you is to enable both the novice and the expert to appreciate the richness of the art and architecture that surrounds us.

Greg Galford, Chair
Architectural History Committee



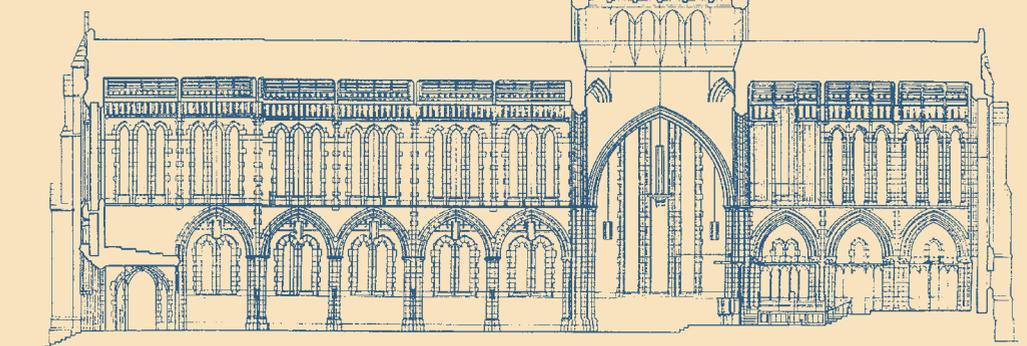
introduction

The present church is the third building in the history of the parish of Calvary Episcopal Church. Organized in January 1855, Calvary began its life humbly in, “the little old church behind the mill,” as the first building was fondly remembered by a parishioner. The rented space was first shared with two other denominations, but within a year Calvary had bought the building and within five years was planning to build its own church on Penn Avenue. This second church, designed by Joseph Kerr with the first part completed in 1861 (expanded 1871; completed 1884), accommodated the membership and



activities of Calvary until the turn of the century, when the needs of an ever-burgeoning parish caused the vestry to consider moving again. They acquired the property at Walnut and Shady at the end of 1904 and commissioned Ralph Adams Cram of Boston to design a new church. Cram had spent the previous decade deliberately establishing a niche for himself as a church architect in the Late Gothic Revival

style. In 1905, when he was called to Pittsburgh, he had just completed a tour of medieval English churches and subsequently published, *The Ruined Abbeys of Great Britain*. Cram was thus able to design an exceptional building based primarily on the “plain architecture” of 13th-century Cistercian abbeys recently seen in Britain, but made even more dramatic by his modern ability to use and combine historic forms in new ways. Cram’s Calvary became an exemplary building for the Late Gothic Revival style (featured in both Whiffen’s *Guide to the Styles* and Rifkind’s *Field Guide to American Architecture*), while the parish of Calvary Episcopal Church became the largest and most influential in the Diocese of Pittsburgh.

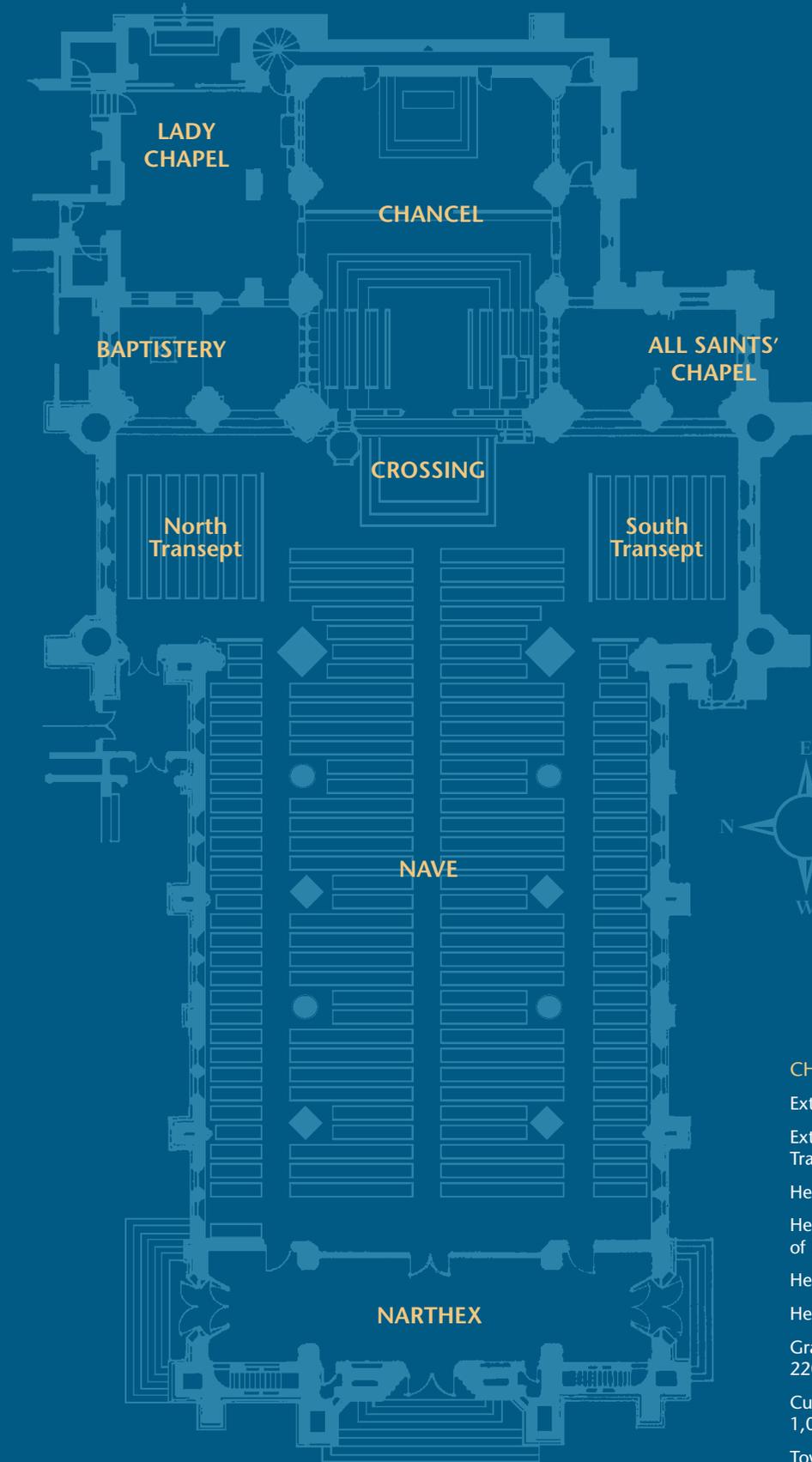


A TOUR OF CALVARY

This guidebook is planned in such a way as to escort a visitor through the different spaces of Calvary Church in a logical sequence, considering first the architecture and then the ornament of each separate space. The order of this sequence matches the key to the ground plan (on the opposite page) walking from west to east.

The tour is presented as follows:

- The Exterior
- The Narthex
- The Nave
- Crossing and Transepts
- The Chancel
- All Saints’ Chapel
- Lady Chapel
- The Baptistry
- Parish House Artwork
- Swan Garden and McCormick Courtyard



CHURCH DIMENSIONS

- Extreme length: 208 feet
- Extreme width of Transepts: 108 feet
- Height of Nave: 55 feet
- Height under Crossing of Lantern: 75 feet
- Height of Tower: 119 feet
- Height of Spire: 101 feet
- Grade line to tip of Cross: 220 feet
- Current seating capacity: 1,000
- Tower bells: 11
- Weight of bells: 13,800 lbs.

THE EXTERIOR

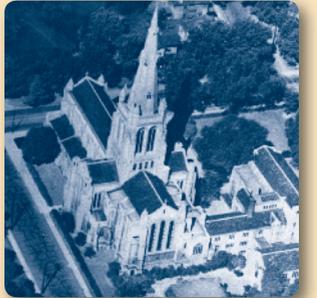
■ *Lift High the Cross*



THE ARCHITECTURE OF THE EXTERIOR

Traditional Plan

Calvary is designed on the traditional cruciform plan of the Latin cross, the symbol of Christ's sacrifice and of the Christian religion. Its nave and chancel are oriented on the traditional east-west axis, crossed by the arms of the north and south transepts. The tower and spire rise heavenwards from this crossing, emphasizing and connecting it to the spiritual realm above. Such a cruciform plan has been the basis for Christian churches since Old St. Peter's Basilica was built in Rome in 333 AD. Another traditional feature of the Early Christian basilica, a two-story central nave flanked on either side by one-story aisles, should also be noted at Calvary. The second-story nave wall rises "clear" above the side-aisle roofs, allowing its "clerestory" windows to convey light directly into the central nave below.



St. Andrew over north portal

Walls and Windows

In medieval churches and again at Calvary the basilica style was further refined by the division of the walls into a series of equal units or bays separated by wall buttresses. Calvary's nave walls are divided into six bays, each containing a set of windows framed between two vertical buttresses. This rhythmical design imposes a clear order on the exterior of the church and makes it easy to see both the horizontal sequence of bays, and the vertical relationship between the lower story and the stepped-back upper story. The dominance of the clerestory windows in Cram's design is immediately evident when the tall triple lancets filling each bay on the upper level are compared with the smaller double lancets in the bays below. Those triple lancets then reappear, multiplied in size, in the great windows at the east and west ends of the church, and finally culminate in the immense north and south transept windows.

CALVARY
EPISCOPAL
CHURCH

West Facade

Cram imposed an almost severe “plainness” on Calvary’s exterior stonework, choosing smooth walls and strong forms instead of rich texture and ornament. He found a different way to announce on the outside the importance of the holy space inside. The main entrance into the sacred interior is on the west front of the church, and he presented this entire west wall as a huge ceremonial gateway flanked by gigantic buttresses rising to culminate in turrets at the top. Cram revealed that, “the composition of the west front is based largely on that of the east end of Gisborough Abbey in Yorkshire,” but he made Calvary’s west end simpler and sturdier and thus much more powerful.

Tower and Spire

The doyen of Pittsburgh architectural history, James Van Trump, said of Calvary: “The tower with its octagonal stone spire is superb; it seems to gather itself magnificently from the crossing to ascend in masses of the most exquisitely adjusted proportions against the sky.”*

The tower itself is in two stages, the lower lantern, perforated on all four sides by groups of four lancet windows, and the taller and narrower belfry above. The belfry’s sides are dramatically cut open in the shape of a pair of double-lancet arches to allow the sound of the bells to ring out. To make an organic transition to the narrower belfry Cram carried the wider corners of the lantern upwards and transformed them into a cluster of turrets to overlap the corners of the set-back belfry as if to hold it steady. These turrets, some round, some square, culminate in caps or gables at four ascending levels, each one closer to the belfry, the last pair across each corner actually rising beyond the beginning of the spire as if in

anticipation of it. The diagonal positioning of this pair blunts the corner and in effect creates an octagon from which the octagonal spire can naturally emerge; a cut stone parapet at that point serves to connect the corners and conceal the transition.

As for the spire, an octagonal one with staggered hooded lights is common in England, but Cram brought it to Pittsburgh and made it a prominent and instantly identifiable landmark.

He designed decorative spire lights, their lancets, quatrefoils and sharply pointed hoods standing out effectively against the smooth planes behind them. This striking spire is crowned by a brass cross made famous by the Rector’s storied climb to install it in 1907, and recently rededicated, on July 21, 2002, by George L. Carey, Archbishop of Canterbury.

Thirty years after Calvary’s tower and spire were completed, Cram wrote in, *My Life in Architecture*: “The central tower [of Calvary] I look upon with a certain satisfaction, since there appears a new solution of the old problem of the transition from the square of the basic tower to the polygon of the spire.”

The tower and spire were built above great piers inside the church that contain iron H-columns, anchored in cast-iron footings. Cast-iron framing members



West facade detail:
St. John

continue upwards into the tower. The spire is supported internally by a latticed steel framework. This modern construction method enabled the tower and spire to be built as if it were a small skyscraper, before, and independent of, the rest of the church.

THE ORNAMENT OF THE EXTERIOR

The West Facade Figures

The plain character of Cistercian architecture was admired by Cram because of its visual power, not for the moral principle behind its austerity. He made use of figural ornament on Calvary’s exterior but kept it to a minimum to avoid lessening the architecture’s impact. On Calvary’s west facade there are just four stone figures, but they represent the Four Evangelists, authors of the gospels upon which the Christian Church is based. They are not placed together as a group as is usual; instead two of the figures, **St. Matthew** and **St. John**, appear high up in the gable at the very top of the facade. They stand on bases supported by tall clusters of three slender columns that rise through almost the whole height of the facade. Thus they help to carry the eye up and unite the different levels of the architectural design. **St. Mark** and **St. Luke** are lower down and further



PHOTO BY JOHN STRAIT

West facade



The spire under construction in 1906.



The spire is supported internally by a latticed steel framework. This modern construction method enabled the tower and spire to be built as if it were a small skyscraper, before, and independent of, the rest of the church.



apart, at the top of the two foremost buttresses framing the entrance. The figures thus read counterclockwise from St. Matthew, an arrangement derived from traditional depictions of the four of them placed around a central figure of Christ in Majesty, as on the west facade of Chartres Cathedral for example. At Calvary the lower figures appear to be sheltered by the pitched roofs covering the buttresses and so they become an integral part of that architecture. In fact Cram makes the four figures so much an integral part of the fabric of the church that the west facade becomes a metaphor for the Christian Church being grounded in the gospels. We walk beneath and between them in order to enter our church. The individual figures all hold their gospels and their symbols appear on shields propped against their feet: Matthew's (winged) man; Mark's lion, Luke's ox, and John's eagle.



West facade shield

The West Facade Shields

*"The one ornament everywhere visible on buttress and balustrade, on door and window and wall is 'the shield of faith, wherewith ye shall be able to quench the fiery darts of the wicked.' (Eph. 6:16)" (Cram 1908)**

Four shields placed across the top of the entrance announce an important motif that recurs throughout the ornament of the interior as well as the exterior of Calvary Church. Its underlying meaning, elucidated by Cram above, is just one example

*Cram 1908: The Cram quotations throughout the text have been taken from, *Calvary Church, Pittsburgh, Pennsylvania*, published for the parish by Richard G. Badger, The Gorham Press, Boston, 1908.

of the symbolism with which he imbued his entire scheme of ornament. The shields above the entrance bear the seals of the Roman, Anglican, and Scottish churches, and of the church of Jerusalem (representing the East), signifying the catholicity of the church. Other shields ornament the side entrances and the balustrade of the tower.

The Side Portal Figures

Additional sculpted figures are found at the side entrances. Over the south entrance portal (Walnut Street) three statues are contained within the window framework: **St. Timothy**, first Bishop of Ephesus, with his pastoral staff; **St. Stephen**, the first Christian martyr, with a palm; and **St. Barnabas**, missionary to the Gentiles, with his book.

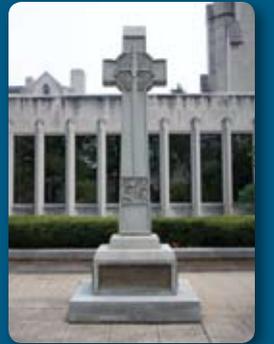
Over the exterior north entrance stands the single statue of **St. Andrew** with his X-shaped cross, the first Christian convert and first Christian missionary, whom Cram considered "representative of that great host, which no man can number, who have responded to the Master's call, and of that great army of missionaries, ministers, and workers by whom His kingdom has been spread abroad in the world" (1908). All figures were carved by the renowned J. Franklin Whitman Co. of Philadelphia, Pa.



South portal figures (from left): St. Timothy, St. Stephen, and St. Barnabas

WAR MEMORIAL CROSS

The War Memorial Cross in the courtyard beside the church was designed by Cram. He chose the form of the Celtic cross to express the eternal sacrifice of those who died in the Great War. It was erected after World War I as a memorial to the members of the parish who had served in that war. It is made of New England white granite from Concord, N.H. The front plate bears the inscription:



"To the Glory of God and in Honor of all those from Calvary Parish who served in the Great War" 1914-1918

"Fight the good fight of faith" (1 Timothy 6:12).

- Height: 15 feet
- Weight: 7 1/2 tons
- The side and back plates bear 226 names
- Made by the New England Granite Co. of Westerly, R.I.
- Dedicated by the Rector, the Rev. Edwin van Etten, on June 1, 1924





THE NARTHEX

■ *A Transition from the Secular to the Sacred*



*(above) Statue of St. Paul in the north end of the Narthex
(below) The west front of the church*

THE ARCHITECTURE OF THE NARTHEX

The interior of Calvary Church is divided into a series of separate spaces as shown on the ground plan at the front of this guidebook. Most of the spaces flow into one another but the space first entered, the narthex or porch, is completely separated from the church by a wall. Its traditional function, again inherited from Old St. Peter's, is to provide a transition between the secular world and the sacred world within, from which it is kept apart. It is a long narrow space, stretching across the five bays of the west end of the church, but Cram modulated the space by creating a tall stone-vaulted bay inside the two side entrances, with a stone archway leading into the lower central space beneath the organ gallery. This central space is where the great west doorway opens and it is appropriately ornamented with a wood-beamed ceiling supported by ornate stone corbels, the like of which only recur at Calvary near the sanctuary at the east end of the church. This is a busy space with no fewer than eight openings, including two narrow stone stairways in the far corners of the west wall, leading up to the balcony.

THE ORNAMENT OF THE NARTHEX

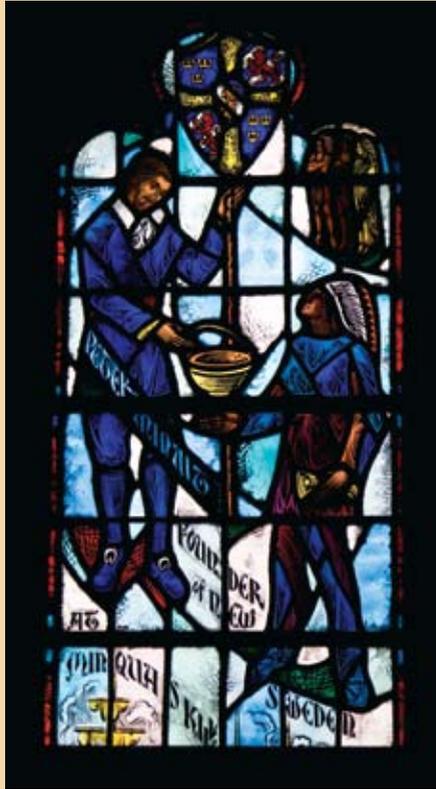
Narthex Stonework

The stone figures of St. Peter, with his keys (south end), and St. Paul, with his sword (north end), the joint founders of the church, are set into the west wall beside these stair openings. Facing east, they introduce us to the sacred space within Calvary's interior; and in fact these two saints can also be found at the east end of the church, standing in prominent positions on either side of the reredos behind the High Altar.

Narthex Stained Glass Windows

There are ten stained glass windows in the narthex. These windows have secular subjects and form part of a series of twenty at Calvary depicting American, especially Pennsylvanian, history and culture. The other ten are in the Parish House; they were all designed and executed by the C. J. Connick Company of Boston, Massachusetts, from which much of the descriptive material was obtained. Connick used Calvary to develop a signature artistic style for historic windows that he then used elsewhere, such as in Pittsburgh's Heinz Chapel.





South stairwell window detail: Peter Minuit and Chief Mattahorn



South stairwell window detail: Colonel Washington and Tanacharison

Four of these windows comprise two double lancets situated in the west wall of the church and thus are actually in the stairwells leading to the organ gallery. They can be seen from the narthex since Cram cut out matching window openings in the narthex wall immediately in front of them. They were given by Mrs. Harry Phillips Davis in 1939 in memory of her husband who had been a member of the Vestry, 1921-1925.

South stairwell windows:

LEFT LANCET: The story is of **Peter Minuit**, director of the Dutch Colony, and then leader of the Swedish Expedition that arrived at the Delaware River in March 1638. He is shown handing **Chief Mattahorn** the kettle that formed an important part of the sale of land completed by the Indians on board one of the ships. The two Swedish ships below, the Grip and the Kalmar Nyckel, are firing a two-gun salute with which Minuit greeted the new land. Arms of Sweden are represented as they were erected on a pole in honor of **Queen Christina**. Nearby are symbols of the other Indian chiefs who took part in the agreement. The inscription reads, "Peter Minuit, Founder of New Sweden at Minquas Kill." The Swedes, having established a government, became the first permanent white settlers of Pennsylvania. Official colors of the Commonwealth are the yellow and blue of the Swedish flag.

RIGHT LANCET: The story is of young **Colonel Washington** presenting a medal to the "Half-King," **Tanacharison**, vice-regent over the Delawares and Mohicans of the Ohio Valley, whose residence was at Logstown, about eighteen miles below Pittsburgh. Tanacharison always remained a loyal friend to the British, resisting all attempts of the French to turn him from them. At this momentous occasion at Great Meadows, Washington decorated several Indian Chiefs, including **Queen Aliquippa's** son, **Canachquasy**; with him is **Conrad Weiser**, the German immigrant who worked so long and well to maintain peace with the Indians. Washington holds the book of

service of the Episcopal Church, which he read at the conclusion of the ceremony at Great Meadows; and **Tanacharison** holds the belt of wampum with a hatchet designed on a black field, symbol of the Indian's loyalty to the British. Above are the arms of **King George II** and below is a symbol of **Fort Necessity** at Great Meadows, together with the inscription: "Tanacharison decorated by Washington at Great Meadows." In the tracery above the two lancets are the symbols of the **Turkey Clan** of the Delawares, and the pipe of peace contrasted with the tomahawk of war.

North stairwell windows:

The story of the next window concerns the fine traditions of friendship and mutual understanding between the Pennsylvania Indians and the colonists. The two lancets are dedicated to two famous leaders of the Seneca Indians, **Queen Aliquippa** and **Cyantwachia** or "Cornplanter," the last great chief of the Senecas.

LEFT LANCET: This commemorates **Washington's visit to Queen Aliquippa**, who was a staunch friend of the whites in Pennsylvania, and a potent influence for peace at a time when dealings with the Indians were all too frequently bellicose. **Aliquippa** holds a shield with the totem of her clan, the wolf. **Washington** holds the match-coat which she graciously received from him as a token of friendship and esteem. **Washington** and his guide, **Christopher Gist**, visited **Queen Aliquippa** at the mouth of the **Youghaughane**. **Washington** wrote, "I made her a Present of a Matchcoat and a Bottle of Rum which latter was thought much the Best Present of the Two." 1753. Below is

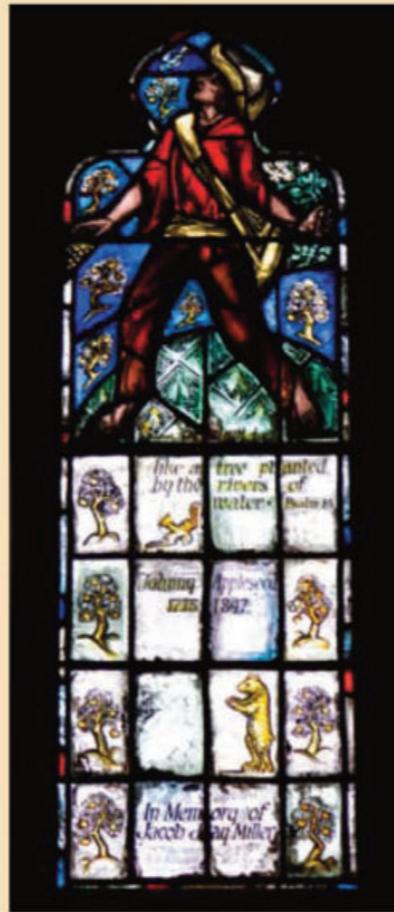
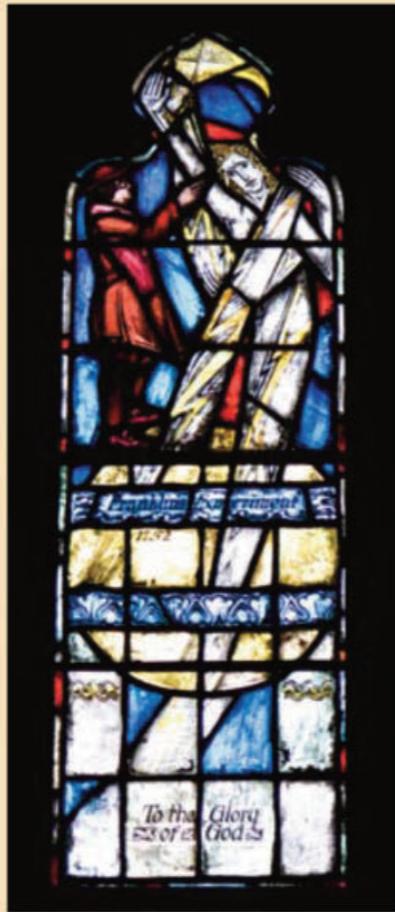
suggested the incident of **William Penn's** sailing from **New Castle** for England, when **Queen Aliquippa** brought her son **Canachquasy**, later a famous chief, to see him off. The motif of growing corn at the top recalls **Hiawatha's** traditional address to the Senecas: "You, Senecas, a people who live in the open country, and possess much wisdom, shall be the fifth nation, because you understand better the art of raising corn and beans and making cabins."

RIGHT LANCET: Cornplanter, who after the Revolution was an active mediator between the Europeans and Indians, is represented as the leader of the delegation from the Six Nations at Philadelphia in 1790, when he made an eloquent plea to **President Washington** for fair treatment of the Indians. Behind the figure of **Washington**, a suggestion of the Nation's Capitol symbolizes **Washington's** authority and the significance of his understanding relationship with the Indians in the country's development. Below is depicted a legend illustrating **Cornplanter's** keen and humorous perception of the Indians' position. As he and the missionary **Samuel Kirkland**, whom he had been entertaining, were sitting

on a log together, the Indian kept pushing his friend toward the end, until he said, "I can go no further." **Cornplanter** replied, "That is the way the white people are treating the Indians." In the tracery are symbols of the five "clans" of the Seneca tribe, the bear, the turtle, the wolf, the snipe and the hawk. The design presents simple eloquent figures, in clear glowing color, on a luminous white ground that reflects the window's theme of faith and the light of friendly understanding.

North stairwell window detail: Washington's visit to Queen Aliquippa





(from left) Narthex South window: *The Moravian Trumpeters*, Narthex North windows: *Benjamin Franklin*, *Johnny Appleseed*

Narthex South windows

These two lancets and those on the opposite north wall were given by Clark Miller in 1929. They are in memory of the donor's mother, Anna Clark Miller.

LEFT LANCET: A **circuit rider** traveled tirelessly on horseback to every lonely settlement of the then wilderness. The Methodists were in the lead in this movement of evangelizing the frontier. Below in the "forest" is a mountain lion; little churches grouped around the outer parts of the lower section; and the frontier family in the middle.

RIGHT LANCET: The **Moravian Trumpeters** salute the Easter Dawn. The trumpets shown are simplified instruments and not the elaborate trombones that a literal illustration might demand. In the lower part of the window is a Moravian woman calling her husband from the fields. The lily is a symbol of Easter morning.

Narthex North windows

The windows on the north wall are in memory of the donor's Father, J. J. Miller, Judge of the Orphan's Court and a member of the Calvary vestry, 1898-1921, and 1924-1928.

LEFT LANCET: **Benjamin Franklin** is depicted arousing the Giant of Lightning with his kite. The inscription gives the date of his experiment as 1752, and below the words, "To the Glory of God."

RIGHT LANCET: **Johnny Appleseed** with an open right hand is a sower of seeds, and holds a branch of apple blossoms in his left hand. Apple trees scattered all over the window, with the flying eagle and the bear, all develop this idea. John Chapman (1775-1847) was one of the best-loved individuals of pioneer times. He gathered his seeds from a cider mill in Pennsylvania and took them over into Ohio, peddling them from cabin to cabin. He was

usually without shoes, carrying books in his shirt and so earned the name of the "First circulating library in Ohio." He was an ardent follower of the Swedenborg doctrine and used every opportunity to plant his seeds of faith as well as the apple seeds. The inscription is from Psalms 1:3, "Like a tree planted by the rivers of water."

Narthex Woodwork

Choir pews with finials:

The most significant pieces of woodwork in the narthex, apart from its beautiful doors and the elaborate wood ceiling, are two former choir pews with carved end finials. They represent the musical theme, appropriate to the original choir location, of great hymn writers, and were carved by Johannes Kirchmayer who also carved most of the rest of the woodwork at Calvary. The pews have been placed along the east and west walls of the narthex.

EAST WALL PEW (SOUTH END): The finial represents **Thomas Tallis** (1505-1575), sometimes called the "Father of English church music." He was organist at Waltham Abbey at the time of the dissolution in 1540, and then he was appointed a gentleman of the Chapel Royal.

EAST WALL PEW (NORTH END): The finial represents **George Frederick Handel** (1695-1795). He composed a number of Psalms, "Te Deum," and organ concertos, but is probably best known for his oratorio, "Messiah."

WEST WALL PEW (SOUTH END): The finial represents **Henry Purcell** (1654-1695), at one time the organist of Westminster Abbey. He has been said to be "the most outstanding composer England has produced." He wrote notable canticles and anthems for the English church service, his greatest piece of church music being the "Te Deum and Jubilate in D," written for St. Cecilia's Day.

WEST WALL PEW (NORTH END): The finial represents **John Marbeck** (c.1510-c.1585), who was first heard of as a lay clerk and organist at St. George's, Windsor, in 1541. Three years later he was condemned for heresy, but was pardoned by Henry VIII. Shortly after the appearance in 1549 of the first Prayer Book of Edward VI, Marbeck provided the first musical setting of the Anglican services.

THE NAVE

■ *We Will Go into the House of the Lord* (Psalm 122:1)



THE ARCHITECTURE OF THE NAVE

"The effect of the interior will be a centre of subdued light surrounded by varied degrees of shade which in certain places will deepen into complete shadow. In order to obtain this effect the central space has been kept perfectly simple in its form, while the aisles, chapels, etc., have been broken up as completely as possible into very varied masses."

(Cram, 1908)

As one walks from the narthex of Calvary Church into the nave, one moves into another world. The scale of the space and its Gothic beauty make one aware that it is not an ordinary space, but rather a House of God. One is conscious of the graceful arches, the stone vaulting of the side chapels, and more than a hundred stained glass windows. There seem to be arches as far as the eye can see and they are not the narrow pointed arches typical of medieval Gothic cathedrals, but broad arches on sturdy columns with barely a point at the top. This is the style of the British Cistercian abbeys visited by Cram the year before he came to Pittsburgh, particularly of Netley Abbey near Southampton and Tintern Abbey in Wales. The abbeys were ruins, so their strong interior arches would have been immediately visible to the eye of the young American architect.

The interior space of Calvary reflects the cruciform shape noted in the exterior design of the building. The arcaded nave corresponds to the lower upright portion of the cross, and leads to the tall arches of the crossing where the transepts represent the arms, and the enclosed and elevated space of the chancel represents the top of the cross.

The basilica plan of the church can also be clearly seen on the inside of the building: the beautiful quality of light inside Calvary is mostly due to the large windows in the clerestory walls that rise

above the nave arcades; they can thus transmit their magical blue light right into the central nave. The low side aisles beyond the arcades create the effect of an ample space, even though they only increase the width of the building and not its height.

Finally the arcades reflect the system of wall bays noted on the exterior. Each nave arch coincides with a wall bay, the columns inside coinciding with the wall buttresses outside. As in many large medieval churches, these bays are further organized into pairs by the superimposition of slender two-story wall columns to define double bays. The arcade piers respond to this pattern and alternate between cluster piers at the sides and octagonal columns in the center of each pair. (Not surprisingly, this double bay system is also announced on the exterior by alternating buttress sizes.) Finally, transverse arches cross over the low space of the side aisles behind the big cluster columns, thus further modulating their space into double bays. Visually it seems that the principal purpose of the lovely varied rhythms of stone arch and column in the interior of Calvary Church is to provide an appropriate setting for its extraordinary array of jewel-like windows. The combined effect is to transform us and transport us to another world, one that suggests what heaven is like and thus takes us closer to God.



(above) North Aisle Window: *The Samaritan Woman at the Well*
(corner) Detail: *Christ seated at the well.*





"In Calvary recourse has been had to that early type of thirteenth century work represented by Netley and Tintern Abbeys. At this time much of the strength and simplicity of the earlier Norman work still remained, while the austere influence of the Cistercian reformation was vigorously operative." (Cram, 1908)

THE ORNAMENT OF THE NAVE

Nave Stonework

The simple outline of smooth stone arches against light plaster walls in Calvary's nave provides much visual delight. The arches themselves are subtly embellished with hood moldings ornamented with a foliated boss where they meet in the center of a double bay, and with flat shields decorated with crosses at their ends. Thus the shield motif is continued from the outside of the church to the inside, where we shall see it flourish.

The design of the nave aisle windows particularly pleased Cram: their frames are cut back on the diagonal instead of perpendicular to the windows, so that the considerable depth of the wall appears even deeper. Cram believed that these "splayed" windows were without precedent; he had the stones laid so that their lengths alternated, long and short, thus creating a decorative pattern against the plaster wall that suggests an archaic building method and a strong wall.

The West Nave Wall

The west nave wall as a whole presents the most extensive scheme of stone ornamentation inside the church. At the center an elaborate medieval gateway forms a stone portal around the entrance doors, rising the full height of the wall to incorporate the balustrade of the organ gallery. This portal provides niches for three important sculpted figures: **Moses**, with his tablets of law, in the tympanum over the door; **Isaiah**, with the prophet's scroll, at the left; and **David**, with his harp, at the right. Above Isaiah is a shield with a seraph with six wings, and above David is a shield showing an altar with burning incense.

The lower half of this wall is faced with elegant stonework incorporating a blind triple arcade on either side of the entrance. Stone shields form an ornamental theme across this wall both in the arcades and on the portal:

1. Shields either side of Moses contain a menorah (seven-branched candlestick, symbol for Old Testament worship).

2. A shield below Isaiah contains a five-pointed star, and below David, a crown.

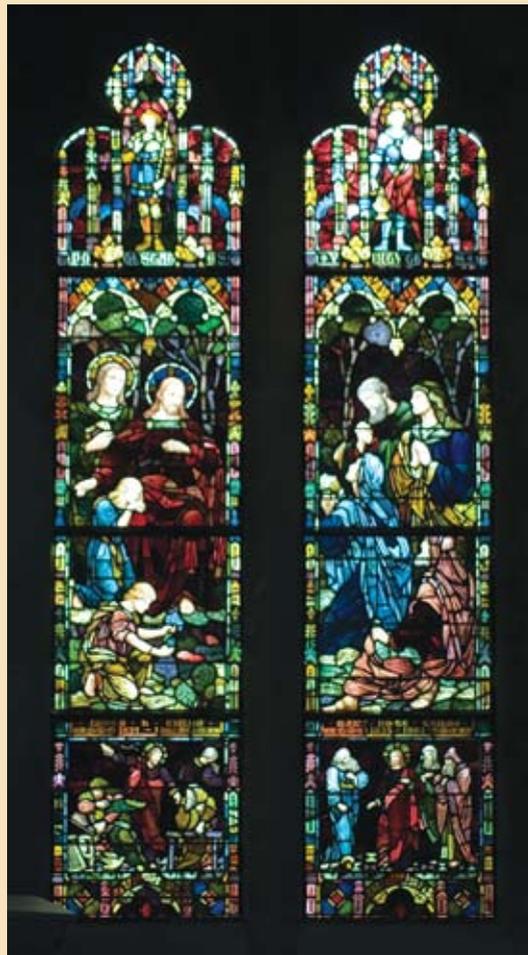
3. Six shields bearing symbols of the Christian and Jewish religions, one in each arch of the blind arcade: from left, the Chi Rho with an "N" for "Christus Noster" or "Our Christ;" the Trinity shield; the Dove of the Holy Spirit; Alpha; Yahweh (a Hebrew word for God); and Omega.

Finally the stone arcade forms a fitting framework for a memorial list of the rectors of Calvary Church, including their life and rectorship dates, four names inscribed under each arch. The list of Calvary Church rectors can be found on p. 5.

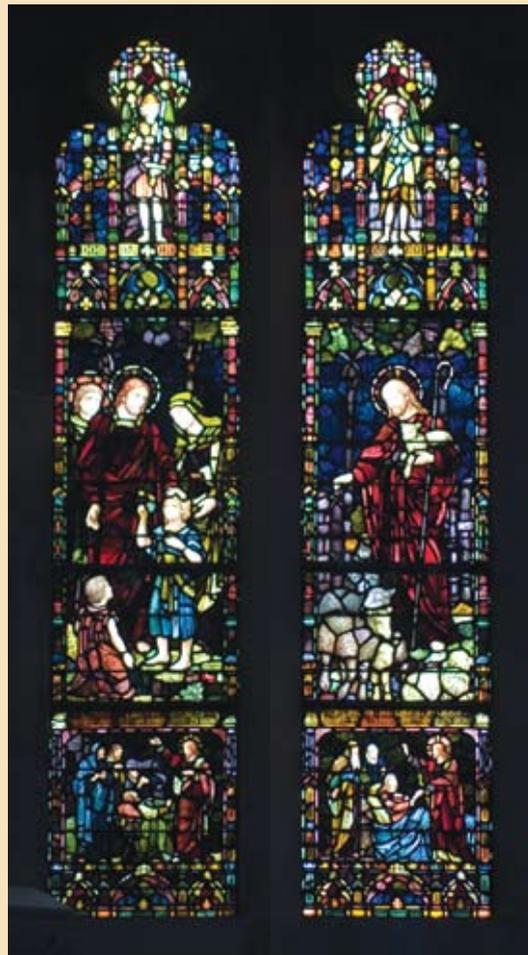
Nave Stained Glass Windows

The amazing series of stained glass windows that ornament the aisle and clerestory walls of the nave forms part of the most beautiful and dramatic ornament of Calvary Church. They are a portion of the complete scheme for windows at Calvary devised by Cram, a plan of which can be found on page 86. This is how Cram described the stained glass at Calvary:

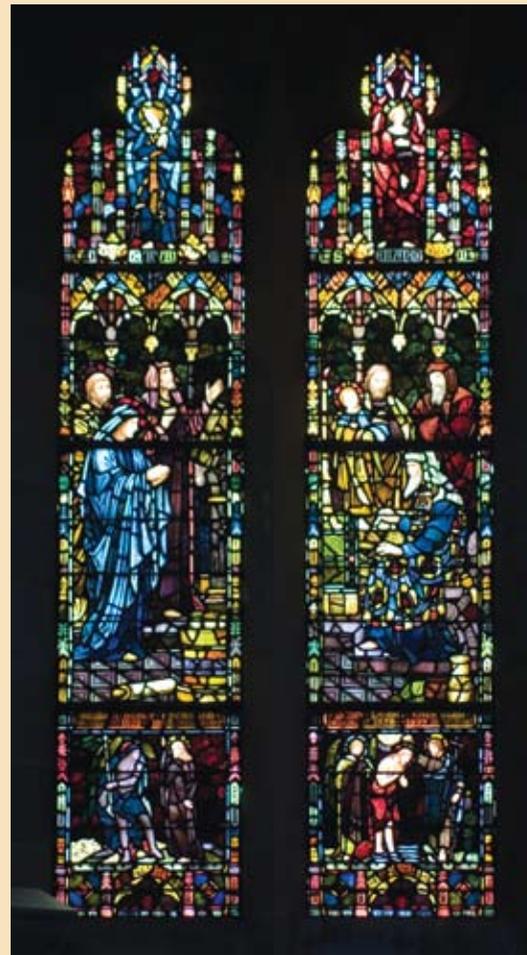
"The scheme...is based, in general, on the 13th-century glass of France and the early 14th-century glass in England. There are to be no "picture windows" as the term is commonly understood; the figures, except in the clerestory, are small in scale; medallions and panels are largely used, and there is no "canopy work" of the common English 15th century type. All the glass is set in very small quarries, the leads being treated as respectfully as the glass, which is almost wholly "antique" or "pot metal," and the amount of painting is reduced to a minimum" (Cram 1908). When Cram said that the Calvary glass is based on 13th-century French and 14th-century English models, he meant that he intended the glass to complement the Gothic style of architecture of the church. He realized that contemporary developments in glass-making, using opalescent glass and modern color schemes, would not give the effect of a medieval building, and he went to great lengths to find glass-makers who were able to duplicate the effects of archaic glass.



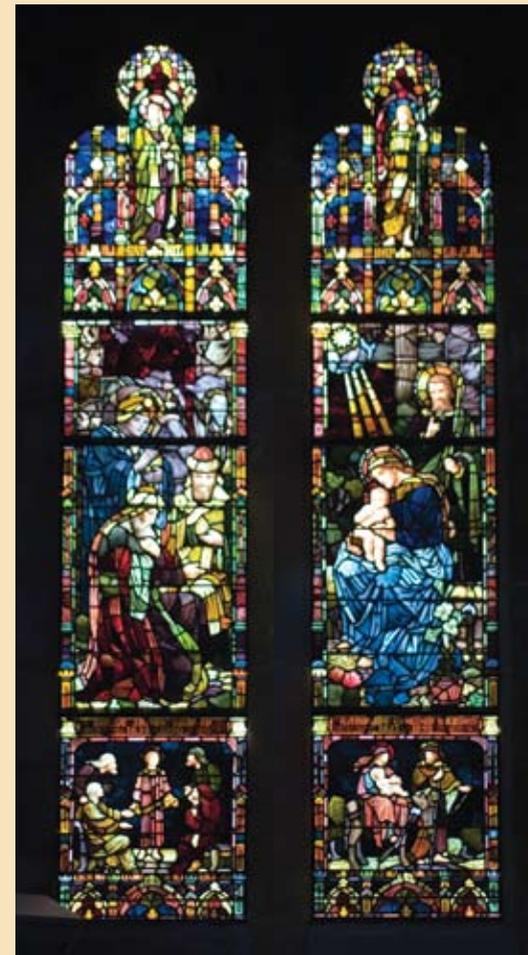
The Sermon on the Mount



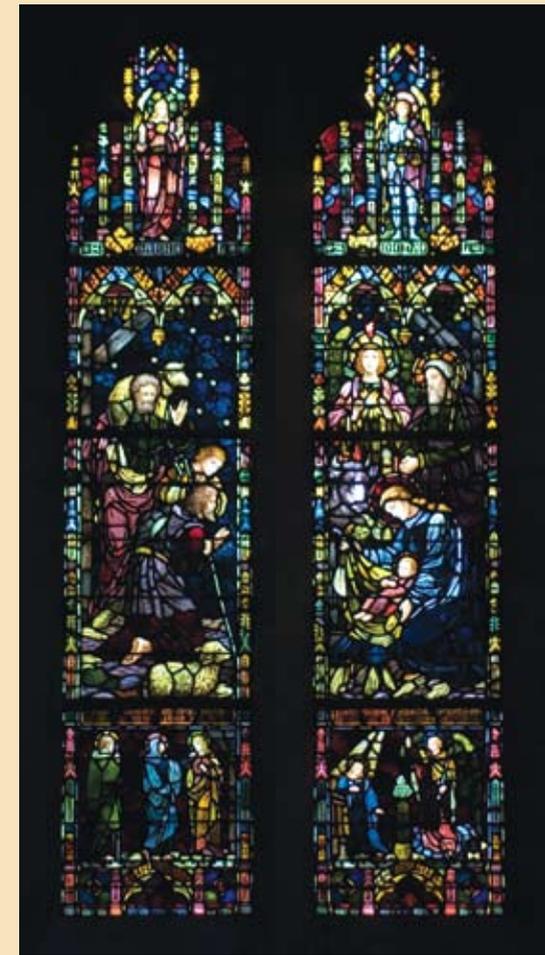
The Good Shepherd



The Circumcision



The Adoration of the Magi



The Nativity

South Aisle Windows: The Life of Christ

The aisle windows of the nave are double lancets, five on each side of the church, representing scenes from the life and ministry of Christ. On each side, they begin at the western entrance and lead up to the scenes of the Passion window in the Chancel.

Except for two on the north aisle, (the third, The Greatest in the Kingdom and the fifth, The Great Commission) the windows were designed and made by Heaton, Butler & Bayne of London, England.

These south windows are read right to left, as shown above, according to the tradition of recognizing the progression towards holiness from narthex to chancel. Within each window the central scenes are listed first, followed by the small scenes below, and finally the figures at the top of each lancet. At the top of each window the angelic figures represent the different ranks of the heavenly hierarchy: Archangels, Seraphim, Cherubim, Thrones, Dominions, Principalities, and Powers (*Col. 1:16*).

The Nativity (SA1): The Holy Family (R) and the Shepherds (L). BELOW: the Annunciation of Archangel Gabriel to Mary (R) and The Visitation (L). TOP: Archangels St. Michael (R) and St. Gabriel (L).

The Adoration of the Magi (SA2): The Holy Family (R) and the Three Magi (L). BELOW: The Flight into Egypt (R) and Christ in the Temple (L). TOP: Archangels, St. Raphael (R) and St. Uriel (L)

The Circumcision (SA3): The ritual in the temple, symbol of Christ's Jewish heritage (R) and Christ's family (L). BELOW: the Baptism (R) and the Temptation (L). TOP: The Seraphim with six wings (R) and Cherubim (L).

The Good Shepherd (SA4): Christ as the Good Shepherd (R) and Christ Blessing the Children (L). BELOW: most likely the Raising of Jairus' Daughter (R) although original documents (from the stained glass studio and Cram) refer to this as the healing of the Centurion's servant, and the Raising from the Dead

of the Widow's Son (L). TOP: Angels representing the Thrones (R) and Dominions (L).

The Sermon on the Mount (SA5): Christ's Listeners (R) and Christ Preaching (L). BELOW: The Tribute Money (R) and the Cleansing of the Temple (L). TOP: the Principalities (virtues as found in the Vulgate) (R), and the Powers (L).

Cram, in his report to the vestry of March 20, 1909, said, "They (the south aisle windows) are "jewel windows" in the best sense. I am unable to specify a single point in any one of these windows where the slightest improvement could be effected, and believe them to be perhaps the finest sequence of modern windows in any church whether old or new, whether in England or the United States." Later in the same report, he explains that a jewel window is "made up of small segments of glass, so arranged as to give a general effect of masses of color, though when analyzed, it is seen that each mass is in itself made up of spaces of contrasted hues."



North Aisle Windows: The Ministry of Christ

These windows are read left to right towards the chancel, first the central scenes, then the small scenes below, and finally the figures at the top of each lancet.

The Samaritan Woman at the Well (NA1): The Samaritan woman coming to the well (L), and Christ seated at the well (R) (*John 4:5-29*). BELOW: The Raising of Jairus' daughter (L), (*Matt. 9:18-26*), and St. Peter healing Aeneas at Lydda (R) (*Acts 9:32-35*), "Jesus Christ maketh thee whole," (*Matt. 9:34*). TOP: Two Angels, one with the Book of Life and one with the Book of Death. (photo p. 23)

The Rich Young Ruler (NA2): Christ and Disciples (L), and The Young Ruler asks how he might inherit Eternal Life (R). BELOW: Centurion requesting that our Lord heal his servant (L), (*Matt. 8:5-13*), and St Peter and the money lot (R), (*Acts 4-5*). TOP: the figures of Boaz and Joseph. (detail at right)



The Greatest in the Kingdom (NA3): Christ calls a little child to him (L), (*Matt. 18:1-4*) and The disciples ask Him who is the greatest in the kingdom (R). BELOW: Joseph receiving his brethren (L), and Samuel in the Temple (R). TOP: The figures of David and John the Baptist. This window was made by the Willet Stained Glass Company of Pittsburgh. They were making advances in medieval stained glass techniques, but Cram disliked the coloration of this window, especially the harsh tones of the child's skin, and recommended that the vestry return it to be redone. The vestry did not do so.

Ministry of Women (NA4): Mary Magdalene anointing the Savior's feet (L), and Martha serving supper at Bethany to Lazarus (Judas in the background asking, "Why this waste?") (R). BELOW: Young Timothy instructed by his mother, Eunice, and his grandmother, Lois (L), and Dorcas giving a garment to a destitute woman (R). TOP: Hannah (L) and Ruth (R). This window was given, when the church was built, by the Rev. James McIlvaine (Rector, 1900-16), in memory of his wife, Grace Parr Biddle McIlvaine. (photos at left)

The Great Commission (NA5): The disciples see Christ for the last time (L), and Jesus sends the disciples out into the world (R). The inscription above the lower panels reads, "Go ye unto all the world and preach the Gospel" (*Mark 16:15*). BELOW: St. Thomas preaching in India (L), and St. John and St. Peter healing the cripple (R), both scenes showing disciples fulfilling the mission given by Jesus. TOP: Angelic figures. This window is a faithful reproduction of an ancient window and is somewhat archaic in drawing. The color scheme is good but suffers due to the strong light from the crossing and from the shadows cast by the buttress on the outside. This window was made by Harry E. Goodhue Company, Cambridge, Massachusetts.



The West Window

"The great west window will show the Church Triumphant as revealed in the Apocalypse." (Cram)

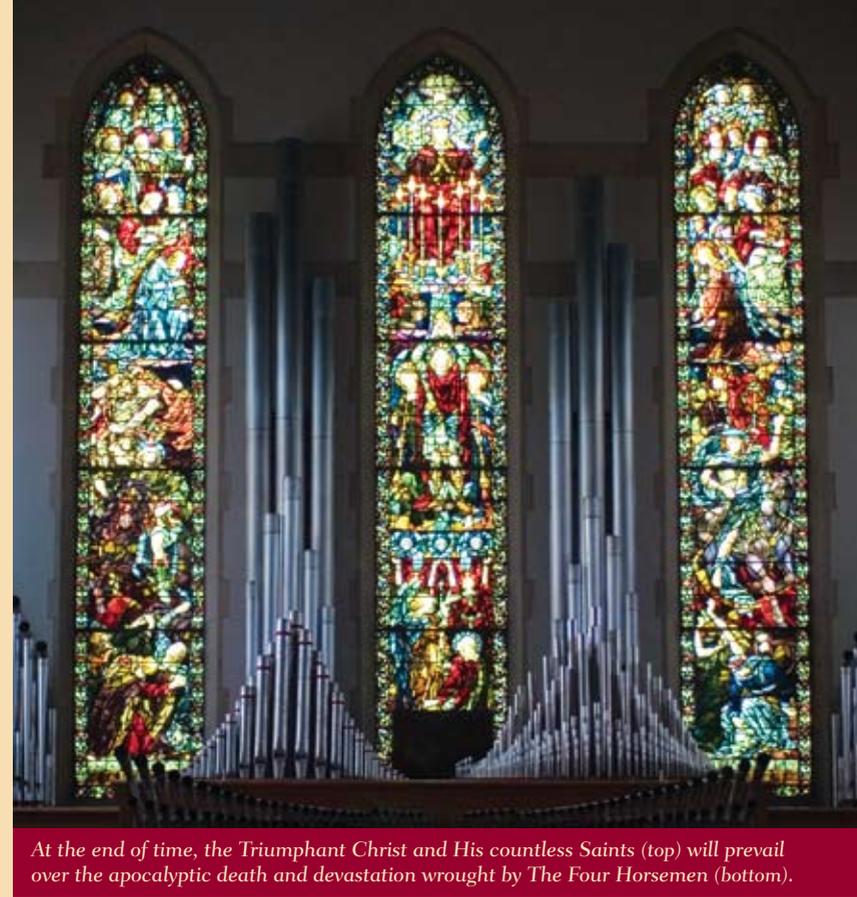
This great triplet window rises over the nave of Calvary from behind the marvelous array of gallery organ pipes. It was designed and made by Heaton, Butler and Bayne. Its grand theme is the Revelation to St. John of the Second Coming of Christ at the end of time. The three big lancets seem to be so crowded with figures that it is difficult to discern an underlying organization. The central lancet is the key: from its pattern of three superimposed red-robed figures (St. John at the bottom, the majestic angel at the center, Christ at the top) it is evident that these three levels are generally imposed overall, with the figures in the side lancets formally framing the central one. The central theme of the side lancets, the Four Horsemen of the Apocalypse, is so dramatic that it seems to send waves of movement up and down these lancets so that they contrast markedly with the iconic images in the central one.

Central lancet:

LEVEL 1: At the bottom **St. John** is receiving the Revelation from a beautiful gold-robed angel with great blue wings (*Rev. 1:1*). Immediately behind, partially hidden, are two red-robed seraphim with uplifted arms (crying, "Holy, Holy, Holy, Lord God of Hosts"), their fingers just touching the narrow blue band of three cherubim above.

LEVEL 2: In the center is the majestic figure of "another angel ascending from the east, having the seal of the living God" (*Rev. 7:2*). Holding it high above his head, angels with trumpets on either side, he cries out: "Hurt not the earth till we have sealed the servants of God in their foreheads" (*Rev. 7:3*).

LEVEL 3: Surrounding the seal held by the angel below are small depictions of the four living creatures, "the first like a lion, and the second like an ox, and the third like a man, and the fourth like a flying eagle" (*Rev. 4:7*). Behind them



At the end of time, the Triumphant Christ and His countless Saints (top) will prevail over the apocalyptic death and devastation wrought by The Four Horsemen (bottom).

rise the candlesticks in an undulating row in front of the red-robed **Christ**, "One like unto the Son of Man, in the midst of seven golden candlesticks" (*Rev. 1:13*). Christ holds up a book with seven seals, and shows the mark of the nail in his other hand; His crowned head is surrounded by a halo of light emanating from the hand of God at the very top of the lancet. This is the figure of Christ Triumphant.



Left and Right lancets:

LEVEL 1: In the lowest part of the left lancet a group of men try to protect themselves from the wrath of God: And "the kings of the earth, and the great men, and the rich men, and the mighty men...said to the mountains and rocks, 'Fall on us and hide us'" (*Rev. 6:15,16*). Thus, according to Revelation, God avenges the Christian martyrs at the bottom of the right lancet: "I saw under the altar the souls of them that were slain for the word of God and for the testimony which they held" (*Rev. 6:9*).

LEVEL 2: **The Four Horsemen of the Apocalypse** represent Conquest (white horse) on the left, and War (red horse) on the right, above, and their consequences: Famine (black (purple) horse) on the left, and Death (pale horse) on the right.



At the center of the left lancet, level with the majestic angel in the center, appears the white horse, his crowned rider leaning across his neck to shoot an arrow from his curved bow: “A white horse, and he that sat upon him had a bow; and a crown was given unto him, and he went forth, conquering and to conquer” (*Rev. 6:2*). His counterpart in the right lancet comes next, on a terrifying red horse heading straight towards us: “And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another; and there was given unto him a great sword” (*Rev. 6:4*). Below the white horse in the left lancet, the black horse in shades of dark purple glass, with wild eyes, is the most terrifying of all. His rider holds a balance in his right hand: “And I beheld, and lo a black horse; and he that sat on him had a pair of balances in his hand. And I heard a voice in the

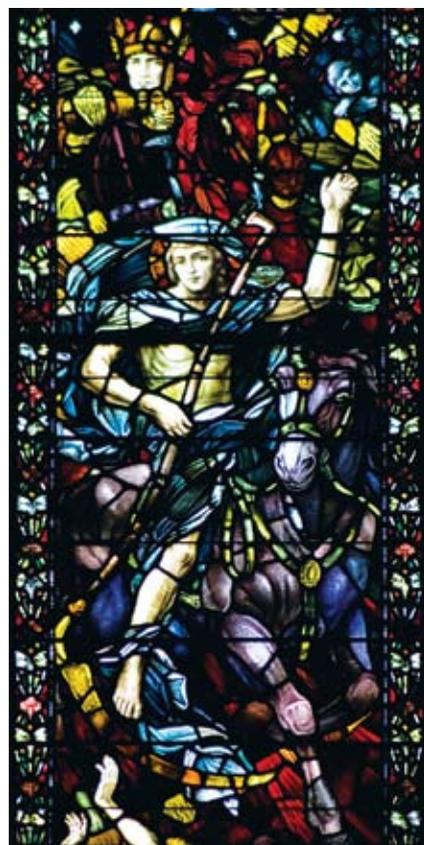
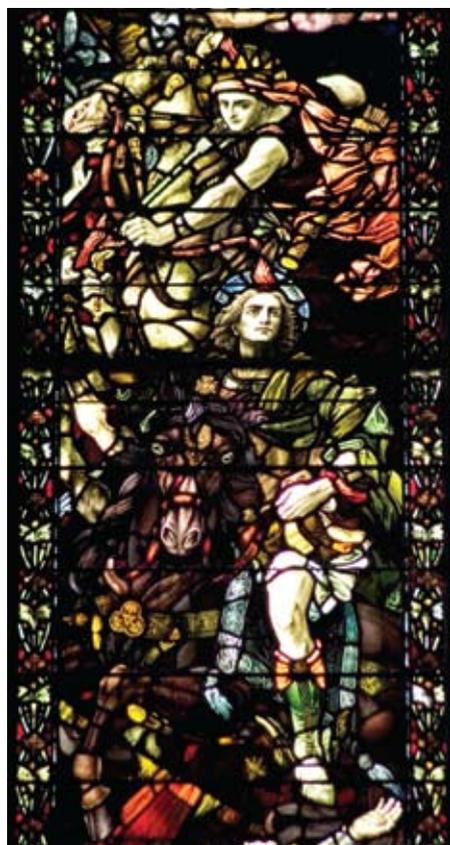
midst of the four beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine” (*Rev. 6:5-6*).

Finally in the right lancet, the famous pale horse of death is ahead of the red one, his rider brandishing a long scythe: “Behold a pale horse; and his name that sat on him was Death, ...and power was given unto them to kill with sword and with hunger and with death and with the beasts of the earth” (*Rev. 6:8*). These four horsemen are all the more terrifying as they seem to be about to trample the figures in the lowest level of the side lancets.

LEVEL 3: The upper parts of the right and left lancets are filled with colorful throngs of **saints**, “who have washed their robes and made them white in the blood of the Lamb” (*Rev. 7:12*). Each curved group of saints is completed by an angel in profile, kneeling as if to present them to Christ. In the left lancet are St. Peter with his

keys, St. Paul with the sword of his martyrdom, St. Stephen with a palm, St. Catherine and her wheel, St. Agnes and her lamb, and an unidentified woman. The right lancet contains the figures of St. Luke and his caduceus, St. Andrew with a cross, St. Cecilia with her organ, and several unidentified saints.

This great vision of the end of time, with its message of disaster and hope, is placed on the west wall where the journey to the east end of the church begins. It surely is meant to be seen afterwards, however, on the return from the altar, where under the great East Window the celebration of the Eucharist joins all Christians past and future in the sharing of Christ’s sacrifice.



The Four Horsemen of the Apocalypse (clockwise from top left): Conquest (white horse), War (red horse), Death (pale horse, pale purple glass) and Famine (black horse, dark purple glass).

Nave Clerestory Windows: The Apostles

The triple lancet windows in the clerestory made Cram proud: he considered that they were entirely new, without historic precedent. Each triplet fills the area of its bay and together they are responsible for the brilliant effect of colored light in Calvary’s nave. Although there are six clerestory bays on each side of the nave, there are only five bays below in the side aisles, the narthex occupying the bay at the west end of the church (*see drawing p. 9*). The clerestory windows show Christ’s twelve apostles; placed as they are above the lower series of Christ’s life and ministry, they symbolize the establishment of Christ’s Church on the foundation of His life and work. Each apostle occupies the central lancet of a triplet, the two outer lancets without figures creating a matching frame. The numbering on each side begins at the west wall of the church:

South Nave Clerestory Windows

St. Jude (SNC1) is shown as a young bearded man with his symbols, a lance and a ship. The ship motif is repeated on his shield below, with an anchor above. It was designed and made by C. J. Connick.

St. James Minor (SNC2), also known as James the Less, one of the twelve disciples, holds in his left hand a book emblematic of the epistle he wrote, and in his right hand a fuller’s club (used in the making and finishing of cloth), in reference to his martyrdom. The saw and club at the top of the lancet and the three fuller’s clubs on the shield beneath the figure are his attributes and emblems. It was designed and made by Reynolds, Francis and Rohnstock.

St. Matthew (SNC3), apostle and evangelist, is portrayed with a pen in his right hand and a book in his left, denoting the authorship of his Gospel. It was designed and made by Heaton, Butler and Bayne.

St. Philip (SNC4) holds a staff surmounted by a Latin cross, and a book to show that he was one of the preachers of the gospel. The cross at the top of the lancet refers to his martyrdom, and the basket of bread to Christ’s question, “Whence shall we buy bread that these may eat?” (*John 6:5*). It was designed and made by C. J. Connick.

St. James (SNC5) is shown as a pilgrim to Compostela, his own shrine. He wears a pilgrim’s hat, carries a staff and gourd, and scallop shells, the pilgrim’s symbol and

his own emblem, are embroidered on his robe. These symbols reappear at the top of the lancet and on the shield beneath the figure. It was designed and made by Reynolds, Francis and Rohnstock.

St. Andrew (SNC6), patron saint of Scotland, the first Christian convert and follower of Christ, is seen with the X-shaped cross of his martyrdom. This window was designed and made by Heaton, Butler and Bayne.

North Nave Clerestory Windows

St. Matthias (NNC1) holds a closed book and a halberd (a weapon combining an axe-like blade and a spear), the instrument of his martyrdom. Below, the dice recalls his selection by lot to replace Judas as an apostle. It was designed and made by C. J. Connick.

St. Simon (NNC2) is shown as an old bald man with a white beard. He holds a saw, the instrument of his martyrdom. It was designed and made by C. J. Connick.

St. Thomas (NNC3), the patron saint of builders, holds a carpenter’s square. The star in clouds above symbolizes faith obscured, because Thomas doubted that Christ was God until he touched His wounds. It was designed and made by C. J. Connick.

St. Bartholomew (NNC4) apostle and martyr, holds a flaying knife, instrument of his death. An open book and a martyr’s palm are shown below. It was designed and made by Heaton, Butler and Bayne.

St. John the Evangelist (NNC5) is represented with an open book and pen, and his emblem, an eagle, above. The cup with a serpent refers to a legend in which an attempt was made to poison St. John with sacramental wine. He drank of it safely, however, and as he offered it to the communicants a serpent issued from the cup and fell dead at his feet. It was designed and made by C. J. Connick.

St. Peter or “Soldiers’ window” (NNC6) was given in memory of the men in the parish who died in their country’s service in 1917-1918 (*See p. 85 for details*).

St. Peter holds a pen and a book denoting his authorship of some of the Epistles. From his wrist hang gold and silver keys: “I will give you the keys of the kingdom of heaven” (*Matt. 16:19*). The lower panel shows an inverted cross because St. Peter was crucified upside down. It was made by Heaton, Butler and Bayne.

CROSSING *and* TRANSEPTS

■ *Listening to His Word*



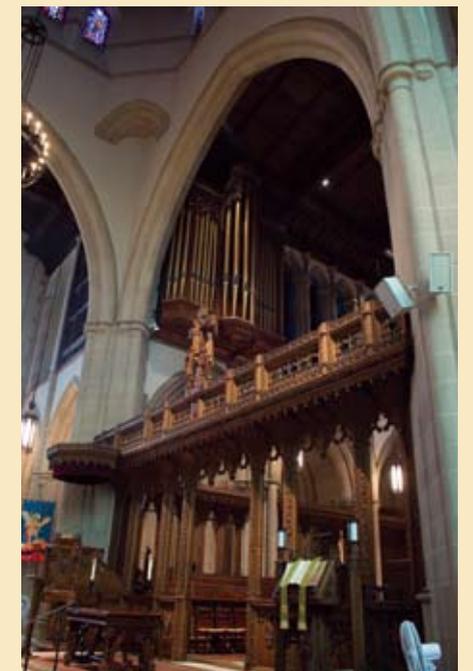
The Great Rood, or cross, atop the rood screen was carved by Johannes Kirchmayer of the William F. Ross and Company.

THE ARCHITECTURE OF THE CROSSING AND TRANSEPTS

In the cruciform plan of the church, the crossing is where the upright stem and the arms intersect. At Calvary, the transept arms are quite short, but the crossing is one of the most dramatic parts of the church for it is where the four huge clustered piers rise to support the tower and spire. These piers are not solid masonry. Within their stone exteriors they contain iron H-columns, anchored in cast-iron footings, which extend upward to the cast-iron framing members of the tower. The piers were designed to carry a load of 1000 tons each. Between the piers, four great Gothic arches reach up to the lantern and help to distribute the weight of the superstructure onto the piers. These arches also form grand entrances from the crossing into the chancel, the nave, and the transepts. Approaching from the nave, the arch becomes a traditional “Triumphal Arch,” like the original Christian one in Old St. Peter’s Basilica in Rome; instead of referring to a conquering emperor, it celebrates Christ Triumphant as he enters the Heavenly Jerusalem. The four arches support plastered walls which rise to form the tower lantern, with its sixteen glowing lancet windows. Corbeled arches, or squinches, cross the corners of the lantern to support narrow walls,

blunting the corners and turning the square plan into a modified octagon. We can see this polygonal shape in the lantern’s wooden ceiling: the extra walls give vital support to the narrower belfry above, and ultimately of course the octagonal spire.

The transepts which open north and south of the square crossing have the ordinary function of providing extra space for worshippers near the east end of the church, but they do something extraordinary besides in that their tall end walls are almost entirely full of stained glass. The south facing window has lighter colors than the nave windows and so allows bright light to flood across the church at this important transition between nave and sanctuary.



THE ORNAMENT OF THE CROSSING

Crossing Stained Glass Windows

The set of sixteen lancets in the great lantern of the tower are seldom seen as they are not only very high but set inside a relatively narrow space. From the floor 75 feet below, the small pieces of brightly colored glass look like sparkling precious jewels as the light shines through them. They are arranged in four sets of four around the walls of the lantern, and depict single standing figures representing archangels on the east wall, the easiest to view from the front pews of the nave, and the most famous saints and doctors of the Church on the other walls. The brilliant reds of their garments against a deep blue background give an incredibly rich effect. They were designed and made by C. J. Connick Company of Boston, which was proud enough of them to exhibit them in the Boston Museum of Fine Arts before they were installed at Calvary.



St. Jerome

East Tower Windows: Archangels

St. Michael (T1), represented in full armor, holding a flaming sword and scales, his symbols of militant power and justice.

St. Gabriel (T2), holds a lily, his symbol as the angel of the Annunciation.

St. Raphael (T3), bears a pilgrim's staff, as the guardian of pilgrims and wayfarers, and holds a fish, recalling his watchful care of young Tobias.

St. Uriel (T4), holds the sun, the symbol of his heavenly wisdom, recalling his office as Regent of the Sun.

South Tower Windows: Friendly Saints

St. Francis of Assisi (T5), standing in his well-known habit, here depicted in brilliant reds and pinks rather than the usual drab brown. He is surrounded by birds and small animals, holding a bird on one hand and flowers in the other.

St. Elizabeth of Hungary (T6), holding roses in her mantle to symbolize her charity.

St. Agnes (T7), a young girl holds a lamb as a symbol of her gentleness, innocence, and fidelity. She was one of the four great martyrs of the Latin Church.

St. Vincent de Paul (T8), venerated as the founder of the Order of the Sisters of Charity, he also started the first foundling hospital. He is shown in the Franciscan habit with a foundling child in his arms.

West Tower Windows: Wise Saintry Leaders

St. Jerome (T9), scholar and saint, represented in the robes and hat of a Cardinal. One of his greatest works was the translation of the New Testament into Latin, depicted by a book surmounted by the "Cross Potent" and by a pen in his hand. The lion, his best-known symbol recalls the story of his nursing a wounded lion during his sojourn in the desert.

St. Ambrose (T10), one of the Latin fathers of the Church. He holds a beehive to signify his eloquence because as an infant, a swarm of bees alighted on his mouth causing no injury. He is wearing the rich robes of a Bishop, showing that he had great power as Bishop of Milan. In his hand, he holds a scourge, the emblem of the castigation of sin, probably signifying the penance placed on the Emperor Theodosius. The three thongs may also indicate the triumph over Arians in Italy.

St. Augustine of Hippo (T11), the patron of theologians and learned men. He is dressed in the rich ceremonial robes of a bishop and holds a book in his hands on which is inscribed a flaming heart pierced by two arrows, a symbol of his passionate devotion and his sufferings in the cause of Christianity.

St. Gregory the Great (T12), wears the robes and tiara of the Pope. He carries a book and quill; on the book is his coat of arms; and before him is a dove, suggest-

ing the legend that the Holy Spirit in the form of a dove inspired him while he wrote his sermons and theological works.

North Tower Windows: Militant Saints

St. George of England (T13), at once recognized by his well-known shield displaying a red cross on a white ground, and by his slaying of the great dragon. Famous in history and legend, he is the patron saint of England.

St. Genevieve of Paris (T14), holds the shield of Paris in her hands to suggest her deliverance of Paris from Attila. At her right shoulder stands an angel with a candle, while at her left, a red devil flies from her. These little figures refer to the legend that her candle was blown out by a troublesome devil and was continually relighted by her attendant angel as a tribute to her faith.

St. Joan of Arc (T15), surrounded by flames; holds her unsheathed sword and bears on her breast her coat of arms: a sword, a cross, and two fleurs-de-lis.

St. Theodore of Amasea (T16), often seen in ecclesiastical art as a companion of St. George. The legend is similar, and he is shown armed, attacking a dragon.

Crossing Woodwork

The Rood Screen

The great Rood Screen stretching across the chancel's arched entrance, together with the pulpit and lectern, forms one of the most prominent displays of woodwork in the church. Symbolizing the separation between heaven and earth, it presents a visual barrier between the congregation in the nave and the sacred space of the chancel. Cram was inspired by the vaulted type



The Rood Screen



Fan Vaults on the Rood Screen

of rood screen common in Devonshire, and designed an elegant screen with three large openings on either side so that the beautiful east end of the church and High Altar would still be visible. The only solid part, the parapet, is low enough that choristers can stand in the chancel behind it and be seen framed in the delicate openings. In contrast to the restrained ornament noted in the nave, the screen announces itself as a heavenly gateway, crowned with an elaborate fan vaulted top to support the rood, and richly embellished with the motif of the vine and its branches. This was Christ's chosen symbol of Himself and His people as told in his parable, "I am the vine, ye are the branches" (*John 15:1-17*). The screen, as in all of Calvary woodwork, is made of white oak, slashed, not quartered. The grain is unfilled and the color, which is medium greyish brown with a silvery cast, is almost wholly the result of fuming and staining with ammonia. It is finished with wax. The cabinetwork was done by William F. Ross and Company of Cambridge, Massachusetts, now Irving and Casson-A. H. Davenport Company, and the statues were designed and carved by Johannes Kirchmayer (1860-1930) of the same firm.

The rood screen was straightened and access to the lectern was improved in 1992 in memory of Mary Jones Hilliard Armstrong by her family.

The Rood or Cross

The great rood, or cross, rises from the top of the screen. It carries the carved figure of Christ, shown as both High Priest and King (*Christus Rex*), triumphant over death, instead of the crucified Christ usually represented on "Roman" crucifixes. Mary and St. John, both present at the crucifixion, stand looking up at Him from either side of the cross. A small skull with snake entwined is set just below Christ's feet as a reference to Golgotha. On the reverse, facing away from the congregation, the Lamb of God stands at the center, surrounded by the symbols of the Four Evangelists, one at each end of both beams (*see photo p. 39*).

There is an interesting history to Calvary's rood: in 1907, when it was first installed, anti-Catholic sentiment precluded displaying Christ's crucified body on

the cross. The cross was installed without the figures of Christ, Mary and St. John, and oriented so that the symbols of the Lamb of God and the Evangelists faced the congregation. In 1925, the Rev. Edwin van Etten, Rector, on a visit to Romsey Abbey in England, saw a medieval sculpture of the Risen Christ on the exterior transept wall. He wrote a letter to Cram, September 15, 1925, asking him to design a "Christus Regnans" for Calvary's rood. Such a figure was evidently designed by Cram and carved by Kirchmayer soon afterwards. It was installed on the rood as we see it today: the cross turned to face west, together with the figures of Mary and St. John that had been stored at the St. Barnabas Free Home in Gibsonia since 1907. The symbols of the Lamb of God and the Evangelists thus now face east.

Set into the screen beneath the cross is a shield with the Chi Rho, the monogram for Christ (the first two letters of the Greek word *Christos*), in use for over 1600 years. Constantine the Great had the monogram placed on the shields of his soldiers.

The Shields on the Pulpit side:

The shield motif noted throughout Calvary Church is continued in the prominent series ornamenting the parapet of the rood screen. Their coats of arms represent Sees of British Churches, thus linking Calvary Church to its Anglican heritage. Note that heraldic descriptions are given from the perspective of the wearer, not the observer, so "sinister" is on the wearer's left.

1. Gloucester-Bristol, Province of Canterbury is seen on the pulpit base itself. The Seal of Gloucester is "*azure, two keys in saltire, wards in chief or.*"* The Cathedral was originally dedicated to St. Peter and afterwards to Saints Peter and Paul and the Pauline sword was added in pale to the keys of St. Peter, but in later times was dropped out. The See of Gloucester was founded by Henry VIII in 1541 and was united with Bristol in 1836. The Bristol arms are "*sable, three open crowns in pale or.*" The arms of the United See are those of Gloucester impaling Bristol which is the carving on the pulpit.

*The heraldic descriptions are from *A Treatise on Ecclesiastical Heraldry* by John Woodward, LL.D., W. & A., Johnston, Edinburgh and London, 1894.

On the parapet of the rood screen itself, from left to right, are arms from three Sees of the Province of Canterbury: Lincoln, London and Winchester.

2. Lincoln is dedicated to the Blessed Virgin, and All Saints. The arms are "*gules, two lions passant guardant in pale or; on a chief azure the effigy of the Blessed Virgin, seated, crowned, and sceptered, and holding the Holy Child, all of the second.*"

3. London is represented by "*gules, two swords in saltire argent, the hilts in base or.*"

4. Winchester combines the sword of St. Paul with the keys of St. Peter. It was originally at Dorchester, Oxon 635, and removed to Winchester c. 679. A description of the arms is "*gules, two keys endorsed in bend, the upper or, the lower argent, their rings interlaced in base; between them a sword in bend sinister of the third, the point in chief, hilted gold.*"

5. Armagh of Ireland. The heraldic description reads "*azure, an Episcopal staff in pale argent, ensigned with a cross patee or surmounted by a pale throughout argent, edged and fringed gold, charged with four crosses formee-fitchees sable.*" The shield at Calvary has only three crosses instead of four. The gold cross patee distinguishes Armagh from York and Canterbury which have silver crosses.

The Shields on the Lectern side:

6. York and Carlisle, are both of the Province of York. The archbishopric of York was established shortly after St. Augustine, first Archbishop of Canterbury, reintroduced Christianity into England in 597. The arms refer to St. Peter to whom the Cathedral is dedicated: "*gules, two keys addorsed in saltire, the wards upwards argent, in chief a royal crown proper.*"

7. Carlisle was founded by Henry I in the year 1133. The arms "*argent, on a cross sable, a mitre with labels or.*"

8. Bath and Wells are of the Province of Canterbury. It took the double name in 1218. Wells is the Cathedral Church of St. Andrews. The description of Wells alone



The original front of the cross, with the symbols of the Lamb and Evangelists, now facing east.

is "*azure, a saltire quarter-quartered or and argent,*" but on the rood screen the cross is only silver.

9. Durham is of the Province of York. The arms are "*azure, a cross between four lions rampant argent.*" and is commonly known as the "arms of St. Guthbert" and attributed to the monastery of Durham.

10. St. David's is in southwest Wales. Its arms are "*sable, on a cross or, five cinquefoils of the field.*"

The following story concerning these carvings is of interest. Andrew Druscelli was the chief carver for the Cambridge company until his retirement in the 1960s. In 1909, the first job he did as an apprentice was to carve the shields for the rood screen of Calvary Church. His boss told him that if they were good, they would be used; if not, he had had some experience. They were used. His last job before retirement was to carve the cases for the new organ in 1964.

The Pulpit

On the Gospel side, the rood screen develops into an elaborate and monumental octagonal pulpit with a projecting canopy. The decoration on the canopy

continues the grape and vine motif of the rood screen. A red velvet valence under the canopy remains from early broadcasting of services from Calvary: drapery was used to muffle the echoes due to the primitive microphones used.

The narrow base of the pulpit contains the carved figures of great preachers of righteousness of the **Old Testament**, from left to right:

1. **Jeremiah** who continually preached that if the people of Judah would repent, God would save them from Babylon.
2. **Zechariah**, the visionary prophet who exhorted the Jews to rebuild the walls of Jerusalem.
3. **Hosea**, a minor prophet who emphasized God's love for men and foretold that Jehovah would one day be God of all nations.



The Pulpit

4. **Ezekiel**, the man of visions, a major prophet.
5. **Habakkuk**, one of the minor prophets of Judah.

Set in individual narrow niches around the broad top of the pulpit, that is, above the Old Testament figures and therefore symbolically building on their foundation, are **preachers and teachers of the Christian Church**. In direct rotation from left to right:

1. **St. John Chrysostom**, a father of the Greek Church, Bishop of Constantinople, 347. His hand is raised in blessing.
2. **St. Francis of Assisi**.
3. **St. Bernard of Clairvaux**, is shown with a mitre and crozier as an abbot, although he refused bishoprics three times.

4. **St. Anselm**, Archbishop of Canterbury (1033-1109) stands with pen and scroll, clothed in the Latin vestments of a bishop.

5. **St. Athanasius**, Bishop of Alexandria (293-373), a Greek, whose attribute is an open book or scroll.

6. **Savonarola**, an Italian monk, reformer, and martyr (1452-1498).

The Pulpit Shields

The arms on the pulpit represent the Dioceses in Pennsylvania: **Erie, Pennsylvania, Pittsburgh** and **Harrisburg**, but need an explanation since they are not the same as the seals in use today. From the left:

1. **Seal of the United States**, adapted.

2. **Erie Diocese**. This is the only one that is similar to today's seal, with its vesica-shaped oval and date of its formation. It was designed by The Reverend H. M. Medary, who describes it as follows: "Argent, on pale engrailed sable, three plates. A chief wavy azure and argent. Ensigned by a Mitre, and key and pastoral staff in saltire."

Symbolically, the mitre crowned by a pastoral staff symbolizes the Episcopal Church. The wavy blue and white "chief" is for Lake Erie; and the black vertical band with its three white "plates" is a modification of the Arms of William Penn. A flat, round charge is a "plate" and is always silver or white.

3. **Diocese of Pennsylvania** with headquarters in Philadelphia. The arms consist of a shield bearing (1) the cross of St. George for the English Church; (2)

the three golden crowns of the arms of Sweden, for the three Swedish parishes that now form part of the Diocese; (3) a black border with white discs, the elements of the arms of William Penn, who founded the Colony of Pennsylvania. The Seal and Arms were adopted by the Diocesan Convention in May 1906.

4. **Diocese of Pittsburgh**. According to the Convention Journal of the Diocese of Pittsburgh, May 1910:

"Resolved, That the Arms of the Diocese of Pittsburgh be established in accordance with the following blazon: Quarterly sable and argent, a cross azure, the superior cantons thus charged:--at dexter, between three bezants a bar chequy of the second and third (for Pitt), and at sinister, on a bar of the first, three plates (for Penn); the shield ensigned with a mitre and resting upon a key and a crozier in saltire.

"Resolved, That the Seal of the Diocese shall display the arms as thus established, within a vesica-shaped oval, with, on the rim thereof, the following inscription: 'Sigillum Dioecesis Pittsburgensis Conditae A.D. MDCCCLXV.'"

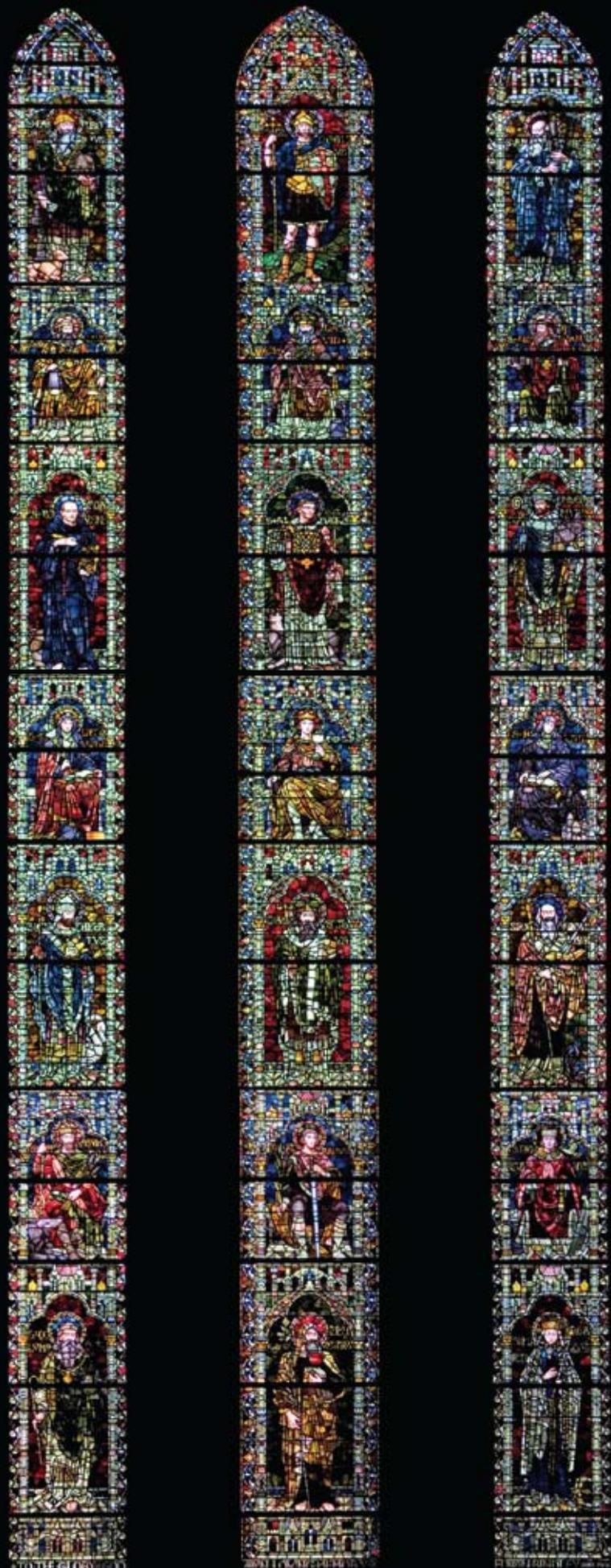
On examining the seal on Calvary's pulpit it will be observed that for some reason it is reversed, with the cheque on the sinister side. On the dexter side are a crozier and two crossed keys.

5. **Central Pennsylvania** was separated from the original Diocese of Pennsylvania in 1871. When Bishop Talbot became Bishop of Central Pennsylvania in 1891, he soon realized that it was too great an area and finally at the Convention of 1903 the revision of the territory was adopted. Bishop Talbot retained the bishopric of Central Pennsylvania (residing in Bethlehem) until the western section in November 1904 decided on the name "Harrisburg" and in April 1905 elected its first Bishop, the Reverend James H. Darlington. This accounts for the name Harrisburg in earlier descriptions of the pulpit. Bishop Talbot felt the name of his diocese was a misnomer and finally in May 1909 it was changed to Bethlehem. Harrisburg then changed its name back to the original Central Pennsylvania Diocese in 1971. Calvary's shield includes some items from the present seal of Central Pennsylvania: a Celtic cross on which is a dove; above them on a blue background, the half moon from the shield of John Harris, founder of Harrisburg; a white rose with a red center (York and Lancaster are cities in the Diocese) and the circle from William Penn's shield.

The Lectern

On the Epistle side of the rood screen, the lectern represents a verse in Revelation: "I saw an angel having the everlasting Gospel" (Rev. 14:6). The carved figure of an angel, reading from an unfurled scroll, ornaments the stem of the lectern. It is a revolving lectern provided with two racks, one side for the Old Testament and the other side for the New Testament.

Rood Screen detail



SOUTH TRANSEPT WINDOW

British Saints, Martyrs, and Missionaries of the first 11 centuries

Window by Heaton, Butler and Bayne of London, England, 1907

LEFT LANCET

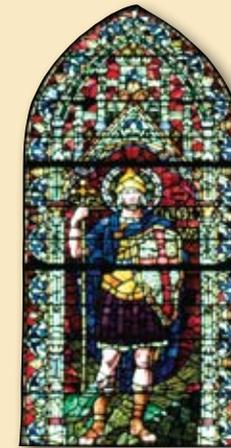
- **St. Patrick**
of Ireland
- **St. Gall**
Missionary to Swiss
- **St. Bede**
Monk and historian
- **St. Etheldreda**
Founder of Ely Cathedral
- **St. Cuthbert**
Holy Monk of Lindisfarne
- **St. Edmund**
King of East Anglia
- **St. Columba**
Founder of Iona



Deer detail from top left lancet

CENTER LANCET

- **St. George**
of England
- **St. David**
of Wales
- **St. Aidan**
Missionary to Northumbria
- **St. Edward**
King and martyr
- **St. Augustine**
First Archbishop of Canterbury
- **St. Alban**
First English martyr in 304
- **St. Joseph of Arimathea**
Built first church on British soil



St. George, detail from top center lancet

RIGHT LANCET

- **St. Andrew**
of Scotland
- **St. Ninian**
Missionary to N. Scotland
- **St. Anselm**
11th century Archbishop of Canterbury
- **St. Hilda**
Founder of Whitby Abbey
- **St. Boniface**
Missionary to German tribes
- **St. Dunstan**
10th century Archbishop of Canterbury
- **St. Margaret of Scotland**
Brought many to Christianity

THE ORNAMENT OF THE TRANSEPTS

Transept Stained Glass Windows South Transept Window: Early British Christianity

The glory of Calvary's windows is the great South Transept window. It is a huge window consisting of three lancets fifty feet high and three feet wide (center lancet is 42 inches), attempting "to reproduce the color of thirteenth and fourteenth century artists as exemplified in the Cathedral of Chartres and in York Minster," according to Cram. He wanted windows in the medieval style to match his Gothic architecture: flat designs in primary colors, made with many small pieces of glass set in heavy leads as they had been in the 13th century. This archaic style opposed prevailing Victorian taste in America at the time of Calvary's building campaign, and Cram turned to the London studio of Heaton, Butler & Bayne, with whom he eventually created a total of twenty three windows for Calvary. The South Transept window is a masterpiece: the medieval style of the figures combining with the authentic technique to create a window that would have been at home in a European cathedral.

The theme of the window refers to the early establishment of Christianity in Britain long before Roman Catholic missionaries arrived there at the end of the sixth century. A Catholic heritage separate from Rome was important for Episcopalians in the early twentieth century and Cram left no doubt of it with his array of twenty-one figures of British saints, martyrs and missionaries filling the huge south wall at Calvary. Altogether the window is intended as a great historical record of the Christian Church in England, Scotland, Ireland and Wales during the first eleven centuries of its existence.

The design of the window is a vertical arrangement of seven figures in each lancet, alternating horizontal rows of standing and sitting figures to create a subtle rhythm across the whole window. Each figure is enclosed in a rich, ornamental jewel-like frame in 14th-century style, so that the total effect creates a more

radiant light than in the nave. Cram was pleased: “The slight variation in tone, whereby the sonorous splendor of the aisle windows gives place to a silvery radiance, is to be commended in the highest degree.”

The figures wear their traditional dress and emblems for easy identification, with pride of place being given to the quartet of British patron saints at the top: St. Patrick, St. George and St. Andrew, with St. David right underneath St. George. Left to right lancets are listed from top to bottom:

LEFT LANCET

St. Patrick: Patron saint of Ireland, through whose life and labors Christianity was so well established in Ireland that during the Saxon conquest, when England relinquished Christianity, Ireland became a center of learning, of religion, and of missionary effort. He is vested in the robes of the Celtic Church.

St. Gall: A missionary to the Swiss in the 6th century, after whom one of the cantons of Switzerland is named.

St. Bede: From age seven onwards he lived his life at the Benedictine monastery of the apostles Peter and Paul at Jarrow in England. St. Bede has been given the title, “Father of English History.” Writing in Latin, he compiled one of his most famous works, *A History of the English Church and People*, in five volumes. It is a rich, lively, readable treasury of tales from the Roman occupation of Britain up to just before St. Bede’s death in 735 A.D. He corresponded with abbots, bishops, princes, and popes who were anxious to be part of his great body of work. By his own count, he wrote more than 60 books; he is considered a historian of the first rank, and has always been known as the “Venerable Bede.”

St. Ethelreda: Holding a book and a budding staff, she is the foundress of Ely Cathedral and patroness of Cambridge University.

St. Cuthbert: By his holy wisdom and patience, he helped his monks on Lindisfarne and elsewhere to accept the new Roman liturgy in place of the Celtic, as decreed at the Synod of Whitby in 664. Eleven years after his burial his body was found to be undecayed;

a shrine was established and the famous Lindisfarne Gospels were written in his honor. The Lindisfarne monks later escaped the Vikings with the Gospels and their holy relics, including Cuthbert’s body and the head of King Oswald of Northumbria, martyred during Cuthbert’s childhood. These relics were eventually enshrined safely at Durham where several centuries later Durham Cathedral was built over them and dedicated to, “Christ, Blessed Mary the Virgin and St. Cuthbert.” St. Cuthbert holds in his hand the head of St. Oswald, and at his feet is a swan, in remembrance of his love of birds for whose protection he left a sum of money.

St. Edmund: A Christian king of East Anglia, murdered by the Danes, whose body, as one legend has it, was discovered through the repeated visits of his faithful wolfhound. He is represented with the hound’s head on his knee, holding in his hands the arrows by which he was killed.

St. Columba: One of the greatest men in the early ecclesiastical history of the British Isles. In the middle of the sixth century, he crossed from Ireland with twelve companions to the west coast of Scotland, and there, near Oban, founded Iona. For centuries Iona was a center of learning, religious life, and missionary effort.

CENTER LANCET

St. George: Patron saint of England, possibly with some historical basis in St. George of Cappadocia, a Christian soldier and martyr under Diocletian. He bears the red cross of England charged upon his shield, has the Garter of his Order around his knee, and is trampling on a dragon.

St. David: Patron saint of Wales, in the habit of a Celtic abbot. He was a monk of noble birth and was well educated. He founded several monastic communities in Wales which served as places of refuge for the homeless, as centers for the spread of Christianity, and as bastions of learning and justice. He was the abbot-bishop of the monastery at Menevia.

St. Aidan: Bishop and Celtic missionary to Northumbria, which had returned to its former religion after the

Saxon conquest. He founded a monastery on the island of Lindisfarne that flourished as a center for missionary work throughout England and Scotland.

St. Edward: Tenth-century King of the English and martyr, holding the cup of poison that caused his death.

St. Augustine: First Archbishop of Canterbury, sent from Rome to England by Pope Gregory at the end of the sixth century. Three centuries earlier, Christianity had already been established in Britain, but the Christians had been forced to flee into the hills and forests of Wales, Scotland, and Ireland. Augustine was able to convert King Ethelbert and his subjects to Christianity and eventually establish a cathedral at Canterbury.

St. Alban: The first martyr of Britain, who refused to renounce his faith and was beheaded in the year 304.

St. Joseph of Arimathea: According to legend, he came to England with the Holy Grail and built the first little church on British soil at Glastonbury. It was he who went to Pilate and asked for the body of Jesus and placed it in a tomb he had prepared for himself.

RIGHT LANCET

St. Andrew: Patron saint of Scotland, apostle and martyr, bearing the X-shaped cross that was the emblem of his martyrdom. In the 4th century, he became the patron saint of Scotland and of its chief order of knighthood.

St. Ninian: Fifth-century Scottish missionary to the wild Picts of northern Scotland. His name is revered in the Scottish Church as one who first brought the light of Christ into their pagan darkness. He was one of the two forerunners, with St. Patrick, of the Celtic Church.

St. Anselm: Archbishop of Canterbury at the close of the eleventh century. His theological works in defense of the Incarnation and his defense of the Church against royal tyranny have given him an honored name as a Christian scholar and statesman.

St. Hilda: A woman noted for piety, learning, and influence. She founded the monastery of Whitby with the help of Aidan, Bishop of Lindisfarne. The Whitby monastery (symbolized by the small church next to her) included both men and women, and became a great center of the old British Church.

St. Boniface: Tenth-century militant missionary to the Germanic tribes, carrying a book and a sword.

St. Dunstan: Archbishop of Canterbury in the 10th century, a leader and reformer in church and state. His fine character and his unflinching condemnation of unrighteousness in high places made him a power for good in the history of the Church.

St. Margaret of Scotland: the wife of King Malcolm III of the eleventh century. She was a woman of noble character and saintly virtues. She won

many to the Christian faith by the example of her stainless life and her unceasing devotion to the Church and to the afflicted. She rebuilt the monastery of Iona and founded the abbey of Dunfermline.

North Transept Window or *Te Deum* Window

The north transept window is of quite different style from that of the south transept. Instead of the primary colors, the flat figures, the small pieces of glass and the heavy leading of the south window, the north features the secondary colors of green, purple and orange, naturalistic figures grouped in space, larger areas of glass and leading as delicate as a spider’s web. The overall effect is of groups of figures floating and flowing through space, perfectly expressing the idea of a vision of heaven as conjured up by the words of the great hymn, *Te Deum Laudamus*. This hymn, and the Gloria in Excelsis, are the only non-scriptural hymns appointed as canticles in the *Book of Common Prayer*. The *Te Deum* is considered a joyful and triumphant hymn.



God the Son, detail from North Transept Window

It is a hymn of praise to the Blessed Trinity. Aside from the legend about its extemporaneous composition by Augustine and Ambrose at Augustine's baptism, it is usually ascribed to Nicetas, Bishop of Remesiana (now in Serbia) in the early fifth century. It has formed a part of the worship of the Church for more than fifteen centuries. It is not surprising that it took the Gorham Company of New York more than a year to execute this window which contains 50 full-size figures and 40 half-length figures. The theme of the window is given by the inscription in the central lancet, "We praise Thee, O God."

THE BLESSED TRINITY

Unlike the crisp composition of the south transept window, with its regular rows of framed figures, the *Te Deum* window seems to contain an infinite number of figures rising up and around the central lancet where the object of the hymn, the **Trinity**, is depicted. In the apex of the central lancet is a triangle sending forth golden rays where the Hebrew word, Jehovah, is written, as no pictorial representation of **God the Everlasting Father** is possible. **God the Son** is shown as a majestic and kingly figure of great beauty, crowned, and seated on a throne, radiating glory in all directions. In one hand He is holding the orb of the world surmounted by a cross; in the other hand, a scepter. One foot is revealed, showing the mark of the nail. "Thou art the King of Glory, O Christ." **God the Holy Ghost** is represented as a Dove, surrounded by an aura of light and conventional clouds. "Also the Holy Ghost the Comforter." This is the central point of all the light in the window.

THE VISION OF HEAVEN

The two side lancets, as well as the remainder of the central one, are organized in such a way as to convey a kind of vision of heaven. This consists of five descending levels, listed from top to bottom:

1. Hosts of Heaven

The upper parts of the three lancets are filled with the **hosts of heaven**, all in the act and attitude of praise. "To Thee all angels cry aloud, the Heavens and all the

Powers therein." The Powers are represented by the four splendid figures of **archangels**. In the left lancet is St. Michael in full armor with sword and shield; in the center lancet, kneeling, St. Gabriel with lilies and St. Raphael with his staff; in the right lancet, St. Uriel with a book.

Beneath their feet, and above the throne is a rainbow arch binding the three lancets into one, filled with **cherubim**, while below the throne are two **seraphim**, each with six wings, "To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth."

2. The Apostles

On each side of the throne are the **apostles**. In the left lancet, starting at the top, is St. John the Baptist, forerunner of the Apostolic band, shown holding a cross and staff. Next to him are St. Peter with the keys of the kingdom, St. Bartholomew and the flaying knife, St. Matthew and his Gospel, St. Jude with his axe, St. Andrew with his cross, and St. Thomas stretching out his hands with the words: "My Lord and My God" (*John 21:28*).

In the right lancet are St. Paul with a sword, St. John with a chalice, St. Simon with a saw, St. James the Greater with his pilgrim's staff, St. James the Less, son of Alphaeus, and St. Philip, kneeling with his staff. "The glorious company of the Apostles praise thee."

3. The Prophets

Beneath the apostles are the **prophets**. In the left lancet, David stands with his harp, Moses with the tables of the Law, Samuel kneels in the foreground, and the head of Nehemiah is in the background. In the center lancet are: Isaiah, with the inscription: "The mighty God, the everlasting Father, the Prince of Peace" (*Is. 9:6*); Ezekiel, with the words, "And ye my flock, the flock of my pasture, and I am your Shepherd, saith the Lord God" (*Ezek. 34:31*); and Jeremiah, seated, with scroll and pen. In the right lancet is the noble figure of Miriam with her cymbals; next to her, Elisha, the young man upon whom Elijah cast his mantle; then Elijah himself in the chariot of fire and on his shoulder,

NORTH TRANSEPT WINDOW

Te Deum laudamus

Window by Gorham Company, New York, 1911



Center Lancet



Left and Right Lancets



the raven that brought him food; and Daniel, kneeling. “The goodly fellowship of the Prophets praise thee.”

4. The Martyrs

Below the prophets are the **martyrs**. In the left lancet are St. Perpetua of Carthage, who, with her companions, was thrown into the arena with wild beasts; St. Agnes, with her lamb, a teenager who was tortured and publicly stripped because she would not renounce the Lord; St. Dorothea with fruit; and the Holy Innocents, symbolizing the little children killed by Herod. In the center are St. Felicitas; St. Cecilia with her musical instrument; St. Clement, and St. Catherine with a wheel. In the right lancet are St. Ignatius {Bishop of Antioch} with a lion, who was brutally put to death; St. Stephen with a palm; St. Alban with a sword; and St. Polycarp, Bishop of Smyrna, pictured with a book, who was burned to death. “The noble army of martyrs praise thee.” The scroll in the center, containing the first part of the Te Deum, is held by two kneeling angels, each swinging a censer with incense, symbolic of the idea of praise.

5. The Church of God

In the lower part of each lancet is represented the **Church of God** of all ages in all lands. In the left lancet, the kneeling figures are St. Francis of Assisi and St. George of England; above are St. Denis of France, with an Ethiopian looking over his shoulder; St. Olaf of Sweden; and Bishop Seabury of America. In the right lancet are a bishop and priest of the Anglican Church; St. Bonaventure, a Roman Cardinal in red; the soldier and missionary, Ignatius Loyola, in armor; in the background, an Italian monk, an American Indian, and a Chinese person. In the center lancet are represented the plain, unknown, unnamed people who make up the great body of the Church in all ages, men and women, boys and girls, holding up the Cross, reading their Bibles, singing their hymns. “The Holy Church throughout the world doth acknowledge Thee.” Over their heads are vines and clusters of grapes and at their feet are grass, leaves, and shrubs. “All the earth doth worship Thee, the Father everlasting.”

Transept Clerestory Windows

The immense and uninterrupted height of the two great windows at the ends of the transepts eliminates on those walls the two-story design so clearly articulated in the nave. But this design, of stone arches below and clerestory windows above, continues from the nave into the transepts as the wall wraps around the corner behind the crossing arches. Thus on the west transept walls we find the familiar two-story, two-bay, pattern, with double lancet windows in each bay. Opposite on the east walls there is just one bay of windows containing double lancets since screens over the organ pipes occupy the inner clerestory bays.

South Transept Clerestory West Windows

In the south transept the four clerestory windows on the west wall were all designed and made by C. J. Connick Company of Boston, Massachusetts. From right to left these windows portray St. Timothy, St. Titus, St. Barnabus, and St. John Mark.

St. Timothy (STC1): Bishop of Ephesus, a close friend of St. Paul, was a great student of the Old Testament, and for this reason, he is represented with an open book. Paul frequently used Timothy as a “troubleshooter” and follow-up man in his ministry. His emblem is a club, indicating the manner of his martyrdom; he was beaten to death by a mob of pagans.

St. Titus (STC2): First Bishop of Crete, who was another close friend of St. Paul. He is holding the Temple of Jupiter, which he induced the pagans to rebuild “in the name of the one true God.” There are many legends of his wonderful success in converting pagans to Christianity, even showing a miraculous power in destroying their idols. The broken image of Diana illustrates the legend of St. Titus having caused the image of Diana to fall to the ground by ordering it to do so in the name of Christ.

St. Barnabas (STC3): Shown wearing a dalmatic, a wide-sleeved tunic worn over the alb. He is holding a cross. The stones in his left hand allude to one of the

several legends concerning his death. Three flames, another recognized emblem of his martyrdom, are represented on the shield beneath.

St. John Mark (STC4): Bishop of Byblos, who was ordained bishop for the preaching of the Gospel, is therefore represented with the open book. The pastoral staff is used to indicate his rank of bishop.

South Transept Clerestory East Windows

The east wall of the north and south transepts contains clerestory windows representing prophets of Judah and of the captivity. They were designed and made by Heaton, Butler and Bayne of London, England. From right to left:

Daniel (STC5): He is portrayed with the plan of the New Jerusalem in one hand and a pen in the other. The lower panel shows the four-horned ram from Daniel’s vision (*Dan. 8:8,22*).

Ezekiel (STC6): A priest of the Temple at Jerusalem, who shared the exile of King Jehoiachin. He holds a pen in one hand and in the other carries a scroll. In the lower panel is his symbol, a turreted gateway.

North Transept Clerestory West Windows

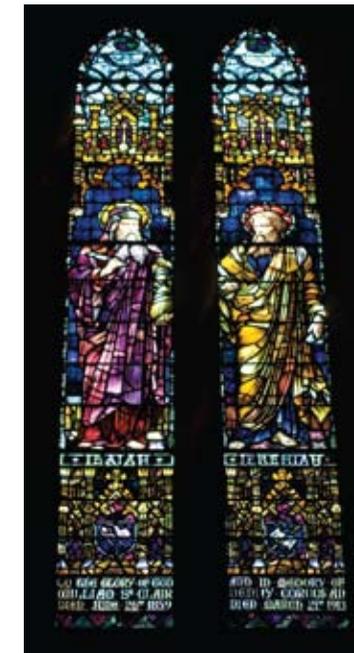
The west wall of the north transept contains clerestory windows with figures of New Testament characters, each pair made by a different glass studio. From left to right these windows portray St. Stephen and St. Luke (double lancet designed and made by Heaton, Butler and Bayne of London); and St. Cornelius and St. Silas (double lancet designed and made by C. J. Connick Co. of Boston). Connick windows are distinguished by the use of a great deal of brilliant blue coloring, which is particularly evident in the St. Cornelius and St. Silas windows.

St. Stephen (NTC1): Martyr, is seen with the palm of victory and two stones, the symbol of his martyrdom. In the lower panel is the victor’s crown and crossed palms.

St. Luke (NTC2): Called “the beloved physician” by St. Paul, St. Luke’s gospel is denoted by the scroll in his right hand. In his left hand he holds a traveler’s staff surmounted by the emblem of his profession of physician, the caduceus. In the lower panel is his evangelist symbol, an ox, symbolizing sacrifice.

St. Cornelius (NTC3): Centurion, is holding an emblem combining the Roman eagle with a white cross for Christianity, symbolizing his conversion. St. Cornelius is considered the first Gentile Christian. The lamp of faith is shown on the shield below, which significantly is blue.

St. Silas (NTC4): Shown as a bishop and teacher. A book and its position in his hands serve to symbolize this distinction. The shield beneath represents Corinth, of which Silas was bishop, according to tradition.



North Transept Clerestory East Windows: Isaiah and Jeremiah

North Transept Clerestory East Windows

Isaiah (NTC5): Prophet and citizen of Jerusalem, he holds a pen in his right hand and a sack in his left, symbolizing penitence. Tradition says he suffered martyrdom by being sawn into pieces. The lower panel shows a pair of tongs with a flaming coal. (*Is. 6:6,7*).

Jeremiah (NTC6): Holds a pen in his hand, indicating the authorship of his book of prophecy uttered during the reign of King Josiah and continuing after the captivity. It was said that after his death he appeared in visions to those contending for the faith, like an angel from heaven strengthening them.



THE CHANCEL

■ *Then Will I Go Unto the Altar of God* (Psalm 43:4)

THE ARCHITECTURE OF THE CHANCEL

The chancel is the part of the church that contains the sanctuary (housing the altar) and the choir, in which are seats for the clergy and choristers. It is raised and separated from the nave by steps and the rood screen to signify its holiness, for this is the most sacred part of the church and the reason for its being. The High Altar, on which is enacted the liturgy of the Eucharist, is even further raised at the east end where the pilgrimage of the worshipper, begun in the narthex, finally culminates. The beautiful altar, the elaborate reredos, and the spectacular East Window crowning it all, are the focus of attention from everywhere in the church. Although in design the chancel is simply a continuation of the arcaded nave of the church, it is ornamented to such a high degree that it seems a different place, as different as heaven and earth.

The space of the chancel is essentially the completion of the nave beyond the crossing, three bays in length, but it is surrounded on either side by an ambulatory, or walkway, an architectural device invented in the middle ages to allow pilgrims to move around the east end of a church (to view sacred relics) without disturbing services in the sanctuary. (At Calvary the ambulatory does not appear to continue behind the altar wall, but in fact there is a narrow passageway in the east wall that connects the two sides and thus acts as the east ambulatory.) In the second story over the ambulatories

there are narrow galleries running along the three bays; the two east bays contain windows in their outer walls, but the west bay on each side was dedicated to house the organ. While the main chancel wall appears identical to the nave wall, with its two-story design of arches and clerestory windows, in fact the clerestory wall is just a screen: the real windows are beyond it in the external gallery wall.

THE ORNAMENT OF THE CHANCEL

Chancel Stonework High Altar

The High Altar is so named because it is elevated high above the rest of the church by twelve steps (a multiple of three). Calvary's limestone altar was designed by Cram: from a distance we see a perfectly balanced altar frontal in which four ornately carved columns are set against three plain recesses. As on the rood screen, the ornate decoration represents the grape and vine motif, but carries even more significance on the altar because it symbolizes the blood of Christ that is remembered in the Eucharist celebrated there. The decorated columns are carved to resemble four Gothic niches containing standing figures of the Four Evangelists. Each turns his head towards the center of the altar and the great cross. They are arranged in order from left to right, accompanied by their symbolic winged creatures: the man, the lion, the ox, and the eagle.* They are all



Christ, from center of High Altar Reredos

*The following attributes are suggested by scripture, but not used specifically. The winged man, a symbol of St. Matthew, since he traces the human lineage of Jesus and emphasizes the Incarnation of God (*Matt. 11:17*); the winged lion, St. Mark, because of a reference Mark makes to John the Baptist, "the voice of one crying in the wilderness" (*Mark 1:3*); the winged ox, St. Luke, because he points to the atoning sacrifice of Christ; the eagle, St. John, because like the eagle, his Gospel soars to great heights in expressing the heavenly nature of Christ.

shown holding quills and books as if in the act of writing their gospels, the divine inspiration for which is shown in early manuscripts by placing their emblems close behind or beside their heads. Here at Calvary the creatures sharing the narrow niches seem especially close and familiar: they lean forward to look over the evangelists' shoulders, where they gently rest hand, paw, hoof, and claw. The evangelist figures in their niches seem to support the altar, becoming a metaphor for the Christian Church resting on the word of the Gospels. The same relationship was noted on the west facade of Calvary; in medieval churches it was common to associate the Evangelists with the altar as well as the portals, thus linking the beginning and end of the pilgrimage to the holy heart of the church.

The surface of the altar is incised with five crosses, one at each corner and one at the center, symbolizing Christ's five wounds. The altar was placed a short distance in front of the reredos with an aisle between that allowed access to the retable. Now that space can be used by priests to celebrate Communion facing the congregation. Behind it the great brass cross stands on a square stone base decorated with a border of grape and vine ornament around an arched recess. Centrally placed behind the altar, it simulates the tabernacle traditionally used to house the reserved sacraments.

(Calvary's reserved sacraments are kept in an aumbry behind the credence table. See p. 61.)

The High Altar was made by Howard Hager Co. of Pittsburgh, Pa., the builders of the church.

Chancel Floor

The center of the chancel is ornamented with a decorative floor in an unusual design. This design resembles a St. Chad's Cross, which is a combination of two simpler cross forms, the quadrangle and the potent. But the arms and bars of Calvary's cross float apart from each other as well as from the central quadrangle square, in a design similar to the St. John's cross carpet page in the Lindisfarne Gospels. There the floating cross elements are held together by the underlying carpet design; at Calvary they are tied together by another square

outlined in green tiles.

Cram probably saw such a floor design in St. Chad's Church in Burton-on-Trent when he was in England in 1904. At Calvary it is made of Knoxville white marble set into a background of brown and green tiles, thus symbolizing the garden of paradise. In addition four green tiles with the Four Evangelists' symbols mark the corners of the green framing square. It was made by Addison Brayton Le Boutillier working for Grueby Faience Company, Chicago.

Moving through the chancel to the sanctuary steps, it is apparent that the white marble, introduced in the context of the design of the St. Chad's Cross, has taken over from the brown tile to become the dominant floor material. It is set into a wide border of the green tile, which, when the altar level is reached, becomes narrower, allowing the precious white marble the honor of closely surrounding the altar platform.

Chancel Stained Glass Windows East (Passion) Window

If the South Transept window is the glory of Calvary's stained glass, the East Window is a close second. Its position at the east end of the church is highly symbolic of course, for the morning light coming through it represents the new light which Christ brings into the world. When the entire theme woven throughout its twenty-one medallions concerns Christ's Passion, the message is clear: we receive the new light through His death and resurrection. The Passion Window, its scenes of the Last Supper, the Crucifixion, and the Resurrection in line with the cross over the altar below, expresses in visual terms the meaning of the Eucharist that is celebrated there.

The scenes in the three tall lancets are arranged in the same pattern as in the south transept window: seven scenes in each vertical lancet, alternating three horizontal rows of smaller medallions with four rows



of larger ones. But here the nine smaller ones have an additional significance in that they are scenes from the Old Testament. Traditionally included with stories of Christ's life to confirm it as preordained from the Beginning, the events of the Hebrew scriptures are seen as "types" or models of the events they prefigure in the life and teachings of Christ. The Old Testament stories in Calvary's East Window are types of the events in the Passion, essential for a proper understanding of it and emphasizing its inevitability. Since Early Christianity, artists have included Old Testament types in decorative schemes, and in the middle ages the system became ever more elaborate and provided complex schemes for the great stained glass programs in Gothic cathedrals. Calvary's East Window is part of this tradition: its scheme can be easily read from left to right in the rows of large medallions beginning at the bottom of the left lancet, the scenes in the small medallions providing the "big picture" against which Christ's life must be seen.

The East Window, conceived by Cram, was designed and made by William Willet of Pittsburgh and installed at Calvary in 1907. This window was among the first American examples of a return to what Cram called, "the principles that marked the great French glass of the twelfth and thirteenth centuries," moving from modern muted secondary colors to vivid primary ones. Cram said about Willet's window, "its success is brilliant and complete." They became fearful of an overwhelming effect as morning light poured through the brilliant window, and so softened it with layers of gray glass. It was restored in 1983: the clarity of the medallions and their glowing color now undiminished.

NEW TESTAMENT

1. The Anointing at Bethany. There are five figures in the group besides Christ: Mary pouring ointment on His head, Lazarus kneeling in the background, two disciples on the left, and Simon the Leper, master of the house, in the foreground. The inscription is: "She is come aforehand to anoint my body (to the burying)" (*Mark 14:8*).

2. The Last Supper. The twelve disciples are grouped around Christ, with Peter and John on His right. In the center, the Lord is dipping the cake of unleavened bread into the cup, with the light falling full upon Him. There are two inscriptions, "This do in remembrance of me," and, "Ye do show forth the Lord's death till He come" (*1 Cor. 11:25, 26*).

3. Gethsemane. In the light of the paschal moon, Christ is standing with bowed head and clasped hands, with the three sleeping disciples who failed to keep watch, and the words, "My soul is exceeding sorrowful unto death" (*Mark 14:34*).

OLD TESTAMENT

4. Daniel in the Den of Lions. Daniel standing among lions whose mouths are sealed, a type of Christ in the grave with the powers of Death and Hell powerless to harm Him.

5. Joseph Sold by his Brethren. The story of Joseph and his brothers prefigures the whole Passion, with the sale illustrated here, with the words, "And they sold Joseph for twenty pieces of silver" (*Gen. 37:28*), clearly alluding to Christ's Betrayal by Judas.

6. The Scapegoat. The high priest lays his hands upon the Goat, and the name "Azazel" appears above. Azazel is the name of the evil spirit of the wilderness where Aaron was to send the second goat to bear away the sins of the Israelites (*Lev. 16:8-10*). A type of Christ's sacrifice as scapegoat for us all, its inscription is: "Wherefore Jesus also suffered without the gate" (*Heb. 13:12*).

NEW TESTAMENT

7. The Betrayal. Christ is in the center, embraced by Judas, with three other disciples on the right; on the left are the Roman soldiers and the temple police with spears and torches. The inscription is: "Betrayest thou the Son of Man with a kiss?" (*Luke 22:48*).

8. Christ before Pilate. In the center, Christ stands with His hands bound; on the right and left are the Roman guards; in the background, on the right, are the high priest and a seated scribe holding a pen. On the

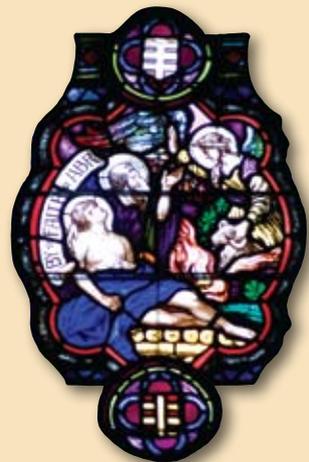
THE EAST WINDOW

The Passion Story

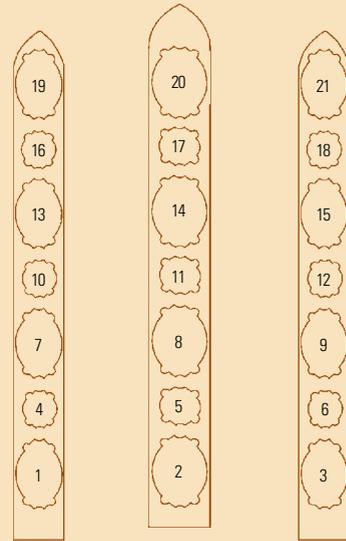
Window by William Willet, Pittsburgh, 1907



The Last Supper



The Sacrifice of Isaac



NEW TESTAMENT

1. **The Anointing at Bethany**
2. **The Last Supper**
3. **Gethsemane**

OLD TESTAMENT

4. **Daniel in the Den of Lions**
5. **Joseph Sold by his Brethren**
6. **The Scapegoat**

NEW TESTAMENT

7. **The Betrayal**
8. **Christ before Pilate**
9. **Christ before Herod**

OLD TESTAMENT

10. **The Sacrifice of Isaac**
11. **Moses and the Brazen Serpent**
12. **The Passover**

NEW TESTAMENT

13. **Christ bearing his Cross**
14. **The Crucifixion**
15. **The Deposition**

OLD TESTAMENT

16. **The Return of the Dove**
17. **Moses receiving the Law on Mt. Sinai**
18. **The Mercy Seat**

NEW TESTAMENT

19. **The Guarded Tomb**
20. **The Conqueror of the Grave**
21. **The Empty Tomb**



left Pilate is seated, with his hand stretched out toward Jesus, a scroll across his knees with the words: “Quod scripsi, scripsi” (What I have written I have written) (*John 19:22*). Above are the words, “Ecce homo” (Behold the man) (*John 19:5*). Above all is a great hand, indicating that the hand of God was in all this; it was part of His plan. Beneath the Savior’s feet is a wolf, suckling twins, the symbol of Roman power represented by Pilate.

9. Christ before Herod. Christ is seated in mockery on a throne, clothed in a robe of royal purple, with His hands bound; on each side is a soldier in armor; above Him, a seven-branched candlestick, a symbol of the Jewish Church, and the head of the high priest; beneath Him a scroll with the inscription: “Yet he opened not his mouth” (*Is. 53:7*).

OLD TESTAMENT

10. The Sacrifice of Isaac. Abraham binds the boy Isaac for sacrifice, prefiguring Christ’s Crucifixion; the fire, the angel, and the ram are on the right. The words are: “By faith Abraham offered up Isaac” (*Heb. 11:17*).

11. Moses and the Brazen Serpent. The tall figure of Moses points the sufferers at his feet to the uplifted serpent, with the words above, “As Moses lifted up the serpent in the wilderness” (*John 3:14*). (“Even so must the Son of Man be lifted up.”) Notice that the white inscribed banner perfectly corresponds to the white arms of Christ on the cross in the medallion above.

12. The Passover. A family is seated at a table; through an open window shines the paschal moon; and the death angel with drawn sword stands in the background. The inscription is: “Christ our Passover is sacrificed for us” (*I Cor. 5:7*). The Passover lambs sacrificed in Egypt prefigure the ultimate Passover sacrifice of Christ’s death.

NEW TESTAMENT

13. Christ bearing his Cross. Christ’s head is bowed under the weight of the heavy cross. A soldier walks beside Him, another is helping Him, and a mourning woman stands in the background. Below are the words: “I have trodden the winepress alone” (*Is. 63:3*); and above, “Surely he hath borne our griefs” (*Is. 53:4*).

14. The Crucifixion. In the last moments of Christ’s human life, accompanied by Mary and St. John, He raises his eyes heavenwards saying, “Father, into thy hands I commend my spirit” (*Luke 23:46*). The inscription, “Consummatum est” (It is finished), refers to his death: (“and He bowed His head, and gave up the ghost.”) (*John 19:30*). Above are the letters, “I.N.R.I.” (“Jesus of Nazareth, King of the Jews,” the title Pilate wrote for Christ’s cross).

15. The Deposition. The lifeless body of Christ with two women in the foreground, the empty cross and the Roman guards in the background, and the words, “He was made sin for us, who knew no sin” (*II Cor. 5:21*).

OLD TESTAMENT

16. The Return of the Dove. Against the background of a rainbow, the dove returns to Noah in his ark with an olive leaf in his mouth. Noah thus knows that God’s promise to save him from the flood has been fulfilled. The words are “God’s promise,” a type of God’s promise of salvation to Christians.

17. Moses receiving the Law on Mt. Sinai. The inscription, from *John 1:17*, reads: “For the Law was given by Moses, but grace and truth came by Jesus Christ.” Moses appears both below and above Christ’s Crucifixion, the old law prefiguring the new. The inscribed banner again repeats the shape of Christ’s arms on the cross below.

18. The Mercy Seat. It served as a lid over the Ark of the Covenant containing the tablets of Moses, and was made of pure gold with a golden cherubim at each end, as described in Exodus 25:17-22. “And there I will meet with thee,” the Mercy Seat symbolized the meeting place of Law and Mercy, thus prefiguring God’s new covenant and Christ’s mission.

NEW TESTAMENT

19. The Guarded Tomb. In the background is the sealed sepulcher with the letters “S.P.Q.R.” on the seal, (Senatus populus que Romanus) meaning, “The Senate and the Roman people.” Above are three crosses; on the right and left, the Roman guards; and in front, a kneel-

ing angel asks, “O death, where is thy sting?” (*I Cor. 15:55*).

20. The Conqueror of the Grave. Christ is a kingly figure clothed in a royal robe, with a crown on His head. On each side is an angel, one holding a sword, and the other a scroll with the words: “From everlasting to everlasting.” Beneath His feet is the inscription: “I am the resurrection and the life” (*John 11:25*). This scene is the culmination of the Passion story.

21. The Empty Tomb. Two angels in white sit on the right and left of the sepulcher; Mary Magdalene is in the foreground; and on each side is a star and the words, “He is not here, He is risen” (*Matt. 28:6; Mark 16:6; Luke 24:6-7*).

Top and bottom of the lancets: The word Sanctus is embedded in blue gothic lettering at the bottom of each lancet to emphasize the holy nature of the scenes above. In the apex of the center lancet is reference to the Ascension of Christ: the word Adonoi (Lord God) in Hebrew, and above it the Agnus Dei, with cross and pennant, standing on a book with seven seals. On a scroll above are the words, “Holy, Holy, Holy!” and above that, seven stars. The Agnus Dei refers to Christ’s sacrificial act of death on the cross; the addition of the book with seven seals and seven stars is a reference to His second coming as told in the Revelation to St. John. After the Eucharist, one turns to leave the sanctuary and there opposite, on the west wall, is the great window of The Revelation, the figure of Christ Triumphant at the top holding up a book with seven seals, the mark of the nail in his other hand. Cram has united the east and west ends of the church: Christ has died, Christ is risen, Christ will come again (*see West Window, p. 29*).

Chancel Clerestory Windows

The so-called chancel clerestory windows (actually in the outer gallery wall) occupy the two east bays on each side of the chancel with three lancets in each. The west bay on each side is blocked by organ cases. These windows are difficult to see through the clerestory screen wall, but they provide wonderful deep blue flashes of color as one moves about the chancel; they

can be seen best from the ambulatories. As a group, the chancel clerestory windows symbolize Christian virtues: two theological virtues, faith and love, and ten natural virtues. Each of the twelve lancets contains the standing figure of an angel holding the symbol of one of twelve virtues:

NORTH CHANCEL CLERESTORY, *from left to right:*

Steadfastness (NCC1): a lion.

Meekness (NCC2): a dove.

Faith (NCC3): a cross and chalice.

Modesty (NCC4): a lily.

Temperance (NCC5): a pitcher.

Purity (NCC6): a phoenix.

SOUTH CHANCEL CLERESTORY, *from left to right:*

Love (SCC1): a flaming heart.

Joy (SCC2): an eagle.

Peace (SCC3): an olive branch.

Patience (SCC4): an ox.

Gentleness (SCC5): a lamb.

Goodness (SCC6): a crown.

All 12 windows were designed and made by C. J. Connick Company of Boston, Massachusetts.

Chancel Ambulatory and Sacristy Windows

The south wall of the chancel contains two small lancet windows.

The Supper at Emmaus (CA): This single lancet, above the altar frontal case in the ambulatory, depicts the Supper at Emmaus as it is described in the text of Luke 24:35: “He was known of them in breaking of bread.” The significance of the Supper at Emmaus is also expressed in the ornamental design of grapes and wheat, in the sacred monogram, and in Alpha and Omega. The window was designed and made by C. J. Connick Company of Boston, Massachusetts.

Dorcas distributing gifts (S): This small lancet within the sacristy depicts the story of Dorcas, who is seen distributing gifts of clothing to a group of children: “This woman was full of good works and almsdeeds which she did” (*Acts 9:36*). It was designed and made by Cox Sons of London, England.

Chancel Woodwork

"The Chancel, with its open arcades and flanking ambulatories, has been wholly framed in by mullioned and canopied screens and parcloles of unusual elaboration, and these are continued at the east end, where they rise into a low but extremely rich reredos set thick with statues of saints and angels" (Cram 1908).



St. John, from High Altar Reredos

Chancel Parclose

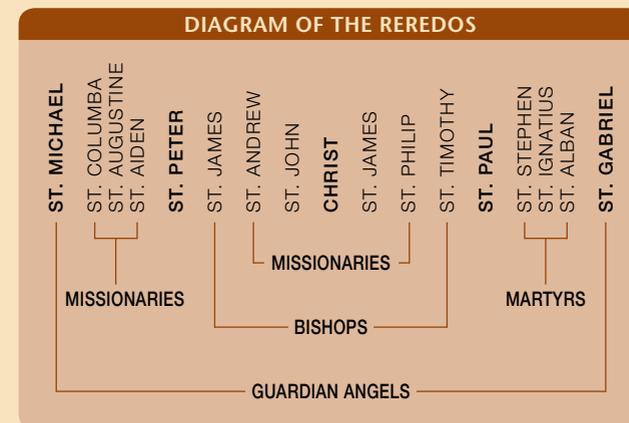
The rood screen that greets us as we approach the chancel gives us a hint of what lies in store inside. We find that the screen's richly carved framework continues across the open arcades on both sides of the chancel to end at the east wall where the woodwork of the reredos begins. This is a parclose, or dividing screen, around the sacred space of the chancel to keep it separate and apart from the rest of the church. Further to the idea of the chancel as a garden of paradise created by the beautiful floor ornament, it is as if this elaborate fence encloses the garden, providing a heavenly place for the altar and the ritual of the Eucharist. The parclose does more than enclose this sacred area: it forms an organic unity with the furnishings of the chancel that are built out of the same wood and in similar style. The choir stalls, the sedilia on the south wall of the sanctuary and the bishop's stall that projects from the north, as well as the altar rail, and finally of course, the great reredos, all seem to be natural proliferations of the vine-covered parclose.

High Altar Reredos

The reredos behind the altar is one of the most elaborate in the country. A complex Gothic architectural framework carved into graceful Gothic shapes and

spaces, it holds the figures of sixteen saints and martyrs surrounding the figure of Christ at the center. It is set behind the altar, providing a rich background for the setting of the Eucharist. Each figure stands on a high base beneath a traceried canopy, and with a shield below to serve as further identification. The main framing figures are St. Michael and St. Gabriel, and St. Peter and St. Paul, distinguished by the size and elaboration of their niches in the reredos. Although the arrangement of the figures depends on their relationship to the central figure of Christ, for clarity they are described as they appear from left to right.

- 1. St. Michael** with his sword, one of the Guardian Angels, and the patron saint of Calvary Church. He and St. Gabriel are the framing figures of the reredos.
- 2. St. Columba**, holding a Celtic cross, missionary in Ireland and founded a monastery in Iona, Scotland, where he became abbot. He died in 597.
- 3. St. Augustine** wearing the habit of a bishop and carrying a crozier. The shield below indicates that he is St. Augustine, first Archbishop of Canterbury, sent to England as a missionary by Gregory the Great in the seventh century.
- 4. St. Aidan** established the monastery of Lindisfarne and later became bishop; shown with a stag which he saved from hounds by making it invisible. He died in 651.
- 5. St. Peter**, with an enormous key, prince of the apostles, the first to say that Jesus was "the Christ, the Son



of the Living God" (Matt. 16:16). Christ told him: "I will give unto thee the keys of the kingdom of heaven" (Matt. 16:19). He was the first bishop of Rome, and over his tomb Constantine built the Old Basilica of St. Peter.

6. St. James (the Less), with a fuller's staff, emblem of his martyrdom, was Bishop of Jerusalem and wrote an epistle.

7. St. Andrew was the first disciple: a fisherman, brother of Peter and intimate friend of James and John. He is supposed to have died bound to a cross rather than nailed in order to prolong his suffering. Traditionally his cross was X-shaped, his most common symbol.

8. St. John, the disciple whom Jesus loved. When Jesus was crucified, it was John who took Mary and provided a home for her throughout the remainder of her life. John's cup refers to Christ's words to John and James: "Ye shall indeed drink of the cup that I drink of" (Mark 10:39). The serpent and cup on his shield refer to an attempt to poison him, but when John made the

sign of the cross over the cup the poison escaped in the form of a serpent.

9. Christ stands at the center of the reredos, calling to mind the words of St. Paul, "Beloved of God, called to be with the saints" (Rom. 1:7). He is blessing the bread and wine, immediately below the Last Supper medallion in the East Window, and above the priest celebrating the Eucharist at the altar. Below Christ's figure is the Lamb carrying the resurrection banner, decorated only in gold.

10. St. James, with Peter and John, one of Jesus' closest friends, shown with the pilgrim's staff and scallop shell, symbol of the pilgrimage to his shrine at Santiago de Compostela, in northern Spain. The first of the apostles to suffer martyrdom, he died under the sword of Herod Agrippa.



St. John chalice detail

11. St. Philip. The staff and cross refer to his successful missionary journeys across upper Asia and Phrygia, where he spread knowledge of Christ to the pagans. When Jesus faced the multitude, it was Philip who asked of Him, “How are we to buy bread so these people may eat?” (*John 6:5*).

12. St. Timothy. He was first bishop of Ephesus and a close friend of St. Paul, as well as a great student of the Old Testament.

13. St. Paul, shown with an enormous sword, the emblem of his martyrdom. The apostle who was converted to Christianity after having persecuted Christians, he preached to the Gentiles and wrote the Epistles.

14. St. Stephen is carrying three stones and holding a palm branch since he was stoned to death and received the palm of victory.

15. St. Ignatius, Bishop of Antioch after St. Peter, and one of the great bishops of the early church. He was condemned to death and thrown to wild beasts during Emperor Trajan’s persecution, and is here shown with the lions that killed him.

16. St. Alban. Since he lived in Roman Britain, St. Alban is said to be the first British martyr, though historians disagree about his dates. Bede reports him to have died by decapitation on a hill outside Verulamium, now St. Albans. He is shown as a warrior with cross and sword.

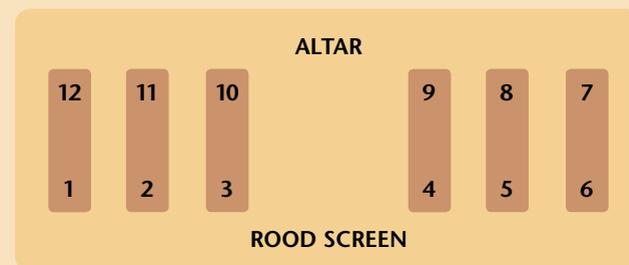
17. St. Gabriel, the Guardian Angel, holding the lily of the Annunciation, is the counterpart of St. Michael on the left of the reredos.

Communion Rail

At the ends and the gates of the Communion Rail at the High Altar are kneeling figures of angels: “with angels and archangels and all the company of heaven,” from the Great Thanksgiving of the Holy Eucharist.

Choir Stalls

The carved finials on the original six pews for the choir represent four angels with musical instruments and eight of the great hymn writers. On June 24, 1951, two memorial pews were added and they complicated the issue as far as identification is concerned. They represent figures from the sixteenth, seventeenth and eighteenth centuries. The reconfiguration of the Choir and moving of the organ console in 1991 complicated the matter even further. The following chart identifies the finials.



1. Angel with a viol, the forerunner of the violin and viola.

2. Theodulph of Orleans, musician and artist. Here shown as a young man with a thumb in a painter’s palette and a brush in the other hand. He did much for ecclesiastical architecture and art, favored especially the production of illuminated manuscripts of the Bible, and sought to improve the text of the Vulgate. He was a writer and a poet. Of his hymns, “Gloria, Laus et Honor” (All glory, laud and honor) became the Palm Sunday processional of the western church.

3. St. Simeon holds the Christ Child he has waited into old age to see. “Then took he him up in his

St. Simeon, choir stall

arms and blessed God.” His words of gratitude and prophecy became the “Nunc Dimittis” (*Luke 2:28-34*). His long flowing beard and balding head indicate his extreme age.

4. King David, represented writing the Psalms.

5. St. Bernard of Cluny in his robe with the cowl and tonsure of a Benedictine monk. He is the author of “Jerusalem the Golden.”

6. Angel with a lute.

7. Angel playing a heraldic trumpet.

8. St. Bernard of Clairvaux, a more illustrious contemporary of St. Bernard of Cluny. He was a saintly abbot, and wears his mitre and carries his prayer book. On his back is a cross and IHS, the first three Greek letters of the name of Jesus. He was the author of “Jesus, the very thought of you.”

9. Zechariah holds calipers in his hand and is examining a model of a building. A Greek by birth, he was a Jewish priest who received a vision in the temple that he and Elizabeth would have a son in their old age. Zechariah uttered the words of the “Benedictus,” used in Morning Prayer (*Luke 1:68-79*), after the naming of John the Baptist: “O for thou shalt go before the face of the Lord to prepare his ways.”

10. St. Andrew of Jerusalem, Archbishop of Crete (660-732), who is wearing the mitre of his office. The hymn, “Christian, dost thou see them?” is ascribed to him. In his hand he holds a whip.

11. Mary, the Mother of Jesus, uttered the “Magnificat,” (*Luke 1:46-55*), which is used in the service of Evensong. The “Benedictus,” the “Nunc Dimittis” and the “Magnificat” are the first Christian hymns of which we have any record.

12. Angel holding a portatif, which is the forerunner of the organ.

Aumbry

An aumbry, a recessed cupboard for storing previously consecrated bread and wine, was installed in the wood paneling on the south side of the east wall in memory of Mary Caroline Austin and Clara Anna Fehrs (c. 1947), during the rectorship of the Rev. Lauriston Scaife, 1945-48.

Altar Frontal Case

The Altar Frontal Case in the choir ambulatory was made by John Winterich and Company of Cleveland, Ohio. It is in memory of: Ellen Stone Bailey Evans; Nellie Newton Hawley; William Newton Hawley; and Edmund Roberts McCluskey, M.D.

Sacristy Door

The wooden shields over the sacristy door to the choir ambulatory are those of Canterbury, Rome, and Jerusalem.

Chancel Needlework Needlepoint Cushions

Altar Rail: The needlepoint cushions at the Altar Rail in the Chancel were designed by the Misses Tebbetts and executed by Mrs. John Anderson, Mrs. Charles Arbuthnot, Mrs. John C. Ely, Mrs. John Gibson, Jr., Mrs. Herbert H. Herr, Jr., Mrs. Wayne G. Laughlin, Mrs. James M. McGrew, Mrs. A. K. Oliver, Mrs. Bennett Oliver, Mrs. Charles S. Steinmeyer, and the Misses Tebbetts.

Bishop’s Chair: On the back of the Bishop’s Chair is the Seal of the Diocese of Pittsburgh containing the mitre, checkered bar for Pitt and three plates for William Penn. In the four corners are the cross pommee, with its arms ending

Angel with portatif, choir stall

in balls resembling apples. It suggests the idea of the fruits of a Christian life. It is said to be an emblem of St. Michael, the archangel. The seat is a combination of the crown, a symbol of victory; the key, the symbol of the kingdom; and a sword.

Bishop's Kneeler: The Triquetra is found on the Bishop's kneeler. This is an ancient emblem found in the ornamentation of garments worn by Jesus and the evangelists in early paintings. Eternity is expressed in its continuous form. The crosses in the four corners are exact copies of the cross worn by Bishop Pardue. A special cross is usually designed for each bishop.

The Rector's Chair: The seat bears a fivepointed Bethlehem star, the symbol of the Epiphany. On the back is the Seal of Calvary. The design is symbolic, as the pictorial quarterings are suggested by the words in the ribbon of the "vesica" or pointed oval frame: the upper left, "Calvary" with the crown of thorns, sponge and spear, all emblems of our Lord's passion. In the upper right appears the patron saint of Calvary Church, St. Michael, in the act of killing the dragon (triumph of good over evil) (*Rev. 12:79*). The lower left symbolizes the three rivers on which Pittsburgh stands and shows the Block House, part of Fort Pitt. The lower right is symbolic of the pine trees and mountains denoting "Penn's Woods," the name of our state. Below is the date of Calvary's founding, 1855. The background design of the fish and cross is the motif found on the background of all the chairs and the acolyte kneelers. It was designed by Katharine Ireys.

The Rector's Kneeler: The kneeler in front of the Rector's Chair depicts the cross of patonce. The rose seen here, used only since the thirteenth century as a Christian symbol of Mary, is known as the Gothic rose. This work was executed by Mrs. John Gibson, Jr.

The Sedilia: On the Epistle side of the chancel are the three Sedilia for ministers of the Holy Eucharist.

Sedile I. A dove is depicted on its back. It signifies the Holy Spirit and the presence of God as hovering over the water at creation, and above Jesus at his

baptism. The seat bears the seven-pointed star, a symbol of the sevenfold gifts of the Holy Spirit.

Sedile II. The Hand of God is depicted on the back, a symbol of God the Father. The hymn, "For by His Hand he leadeth me," written by J. H. Gilmore in 1862, illustrates a familiar reference to the power of the Hand of God. The seat contains a six-pointed star, sometimes referred to as the Creator's star. It is an ancient emblem of God the Father with the sixfold attributes of the deity: power, wisdom, majesty, love, mercy and justice. In six days He created heaven and earth. That God is triune is symbolized by the fact that this star is formed by two triangles, emblems of the Holy Trinity.

Sedile III. The depiction on the back is of the Lamb standing with the banner of victory: no longer wounded, and the banner suggesting the victorious nature of His sacrifice. The five-pointed star on the seat is the same as that on the Rector's chair.

Acolyte kneelers: One of the acolyte kneelers was done by Mrs. A. K. Oliver and Mrs. Bennett Oliver and given in memory of Gwendolen Burgwin Holmes by Mrs. Bennett Oliver. The other was done by Mrs. John C. Ely.

The four Acolyte chairs in the chancel represent the Four Evangelists and were dedicated May 13, 1962. St. Matthew, the winged man, was worked by Mrs. John C. Ely. St. Mark, the winged lion, was done by Mrs. Charles Arbutnot. St. Luke, the winged ox, was done by Mrs. John Gibson, Jr. St. John, the eagle, was given in memory of Mrs. Hattie Dierks by the Calvary Sisterhood and executed by her daughter, Mrs. John Anderson.

South Ambulatory Painting

Madonna and Child painting, artist unknown. On the wall in the South Choir Ambulatory facing the entrance to the sanctuary. When Calvary received the gift from Mr. and Mrs. John Roller in 1959, it was estimated to be circa 400 years old and of the Italian school, with Byzantine influence.

The Organ

Organs first made their way into Christian churches in the early middle ages, generally as captured instruments of warfare (their sound was used to terrify the enemy!) Over the centuries they were "tamed" for the purpose of adorning, and eventually accompanying, the liturgy of the Church.

Calvary's first organ, which was in use from 1907 to 1963, was made by the M. P. Moller Company of Hagerstown, Maryland. The new organ, installed in the summer of 1963 is Opus 2729 of the firm of Casavant Frères Limitée, of Saint-Hyacinthe, Quebec, Canada, and was built at a cost of \$175,000. The organ cases were constructed by the Irving and Casson A. H. Davenport Company, Cambridge, Massachusetts. Cram provided equal space for the organ on both sides of the chancel above the choir. Therefore, the organ had to be divided, half on either side. The Great and Choir sections plus the reeds and upper work of the Pedal are on the north side. The Positif and Swell sections, plus the low flues of the Pedal, are on the south side (the Principal 16' is in the facade). The Gallery Organ, with its picturesque trompette-en-chamade, is at the rear of the church. It serves the three-fold purpose of supporting congregational singing, accompanying the choir in procession, and providing thrilling fanfares on festival occasions.

The organ was dedicated on February 9, 1964, the gift of many parishioners. New chimes were installed in the organ in April of 1977.



In 1991, as part of the renovation of the church, the organ was significantly enlarged and improved. This restoration retained and enhanced the brilliance and clarity of the original design. The console was relocated closer to the rood screen, a more favorable position for the choir director, and is moveable to the crossing platform making both organist and console visible to a recital audience. The console is equipped with state-of-the-art solid-state computerized memory controls allowing the organist to make virtually limitless combinations of sound and color. Opus 2729 contains 102 stops, 138 ranks, and a total of 7,511 individual pipes. A detailed description of the organ may be found on the music-related pages of the parish web site (www.calvarypgh.org).

A dedication concert was held on May 15, 1992. The instrument is one of the most sought-after concert-organs in the region, and is frequently heard in recital.

A portable continuo organ, particularly suitable for ensemble playing and light accompaniment, was given by the Dixon-Ernst family in 2007. It is housed in a case of fumed white oak, whose carvings depict St. Michael, the parish's patron saint, engaging in battle with the dragon. It is comprised of 4 ½ stops playable from a single, 51-note keyboard. It was built by Taylor and Boody of Staunton, Virginia.



Organ case in north gallery



(above and inset) Details of the organ case



ALL SAINTS' CHAPEL

■ *Honoring the Saints Throughout the Ages*

THE ARCHITECTURE OF THE ALL SAINTS' CHAPEL

The east wall of both transepts is opened up by double arches, supported on cluster piers, that lead up and into the separate spaces of Calvary's side chapels. The arches themselves have taller proportions than those in the nave arcades and are more ornate, having more moldings accenting their arches. (In general, as one draws closer to the sanctuary there is a subtle increase in the elaboration of the architecture and the richness of the ornament.) The spaces beyond these arches are made even more special by the stone vaults that cover them, two on each side. Other than the two vaults noted in the narthex entrances, these side chapels are the only places where Cram used this important Gothic feature. The arcs of the ribs supporting the vaults continue the lines of the slender columns comprising the cluster piers, elegantly uniting column, wall and ceiling. When the choir sings beneath these vaults, their voices are naturally amplified as they resound from the curved stone surfaces.

The All Saints' Chapel is a small space, one bay deep, on the south-east end of the transept. It is oriented to the east, with windows to both east and south. Its north side opens into the adjacent vaulted bay. The All Saints' Chapel was originally called the Chapel of St. Andrew, dedicated to the first Christian convert and missionary. It was dedicated to all the saints in about 1940.

THE ORNAMENT OF THE ALL SAINTS' CHAPEL

All Saints' Chapel Stonework The Altar

Like Calvary's High Altar, the stone altar in the All Saints' Chapel, designed by Cram, is a simple limestone altar accented with exquisite stone carving. A border of vines and grapes frames three sides of a rectangular recess on its front. On either side are the carved figures of St. Gabriel and St. Michael, the same guardian angels that frame the reredos behind the

High Altar, but reversed in position. Unlike the High Altar, this altar was made by J. Franklin Whitman Co. of Philadelphia, Pa., which also carved all the stone figures in the church.

St. John the Baptist

On the wall beside the All Saints' Chapel is the carved figure of St. John the Baptist. He is bearded and emaciated, a prophet clad in camel hair with a tall cross and a shield with the symbol of the Lamb of God (*John 1:29*). This space began its life in 1907 as Calvary's baptistery but the font was moved in 1949 to create the Memorial Baptistery in the north transept.

All Saints' Chapel Stained Glass Windows

St. Paul preaching on Mars Hill at Athens (AS1)

The window over the altar was installed in 1925, replacing a Tiffany window, *The Christ of Consolation*, which had been the sanctuary window in the old church on Penn Avenue. The newer window has two lancets surmounted by a quatrefoil and its subject is taken from the Acts of the Apostles (*Acts 17:22, 23*): "Then Paul stood in the midst of Mars Hill, and said, "Ye men of Athens, I perceive that in all things you are too superstitious. For as I passed by, and beheld your devotions, I found an altar with this inscription, 'To the unknown God.' Whom therefore ye ignorantly worship, Him declare I unto you." The window bears the inscription "For in Him we live, and move, and have our being" (*Acts 17:28*). It was made by Heaton, Butler and Bayne of London, England.

St. Hugh of Lincoln and St. Victoria (AS2)

The window on the south wall of the All Saints' Chapel has two lancets, St. Victoria on the right, St. Hugh on the left. The window is a replica of a memorial window to the Childers family that was placed by their children some years ago in the parish church at Cantley in Yorkshire, historic home of the Childers family. Mr. Childers was the British Vice-consul in Pittsburgh for many years and was a vestryman of Calvary from 1911 to 1924. This window commemorates his parents, the Rt. Hon.

Hugh Childers and his wife, Emily Walker. St. Hugh was bishop of Lincoln from 1186 to 1200 and was famous for good works; concerning him King Richard I said: "If all the bishops in my realm were like that man, kings and princes would be powerless against them." He is depicted in this window in full episcopal garb, with mitre and crozier, and the graceful figure of a swan by his side, in reference to a favorite swan which tradition says the bishop kept in his moat. The figure of St. Victoria in the lancet next to St. Hugh might refer to the State of Victoria, Australia, where as a young man Hugh Childers achieved much success, founding the University of Melbourne. The window was made by Heaton, Butler and Bayne, of London, England.

All Saints' Chapel Woodwork

The Reredos

The ornate reredos behind the altar is similar in style to the one at the High Altar: an elaborate Gothic architectural framework of pinnacles and tracery containing the figures of Christ and six saints. It was designed by Cram, with painted shields for identification, and gilding to heighten its precious character. From left to right:

1. **St. Michael**, winged, with armor, sword, and a dragon. The scales of justice on his shield.

2. **St. Anne**, the mother of Mary.
3. **Mary**, on her shield the fleur-de-lis, emblem of the Virgin and for the Trinity.
4. **Christ**.
5. **St. John**, with the cup and serpent depicted on the shield below.
6. **St. Francis of Assisi**, holding a book on which is perched a bird.
7. **St. George**, with a dragon and another on his shield below (not to be confused with St. Michael who is always winged).

At the top of the reredos are shields bearing the fleur-de-lis and the shield of faith. The reredos, like that of the High Altar, was carved by Johannes Kirchmayer.

The Chapel Screen or Parclose

The white oak screen surrounding the chapel was designed by Gerald Allen and manufactured by Herbert Read Ltd. of Tiverton, Devon, England. It was installed in 1992, gift of Jane Vaughn Love and Howard McClintic Love in honor of their parents.

It consists of a simple rail and four tall torchères with gilded flames, in a spare and slender style that reflects the essence of Gothic architecture. The rail creates human-scaled entrances within the two large stone arches, while the tall torchères continue upward



(Needlepoint cushions from left): 1. *St. Peter & St. Andrew*, 2. *St. Fiacre*, 3. *St. Francis of Assisi*, 4. *St. Julian of Norwich*. Border symbols illustrate aspects of the saints' lives.

as if in emulation of the architecture above. Their gilded tops are so large that the improbably slender torchères appear to have suddenly burst into flame, burning with such wonderful vigor that the metaphor of the spirit burning in the hearts of all the saints is immediately clear. The tiny gold embellishments beneath the flames at the top of the torchères are in the shape of Brussels sprouts, the architect's reference to the English Gothic tradition of ornamenting churches with the theme of growing vegetables and fruit — miraculously able to grow abundantly from the smallest seed.

All Saints' Chapel Needlework Needlework cushions and kneelers

These were installed after the observance of All Saints' Sunday, November 6, 1994. The Women of Calvary supported the project under the direction of Alden Read. Mernie Berger researched and designed the saint cushions with the help of the Rev. Arthur McNulty, the Rev. Pam Foster and many parishioners. Lisa Todd designed the bargello kneelers and provided wools, painted canvas, and lessons. Thirty-two people stitched the project over a two-and-a-half year period.

St. Peter & St. Andrew: As brothers and fishermen at Galilee, Christ called them to be "fishers of men." St. Andrew was called first and enlisted his brother Simon (known as Peter). St. Andrew's sign is often a fish. St. Peter's triple denial of Jesus is represented here by a rooster, but he was later given "the keys to the Kingdom of Heaven." The golden book symbolizes his influence on apostolic writings. The fishing rod and reel urge us all to be "fishers of men" (and women). The boat may symbolize the Church.

St. Christopher: A Canaanite of heroic size, possibly in the 3rd century, he searched for a master, choosing first the Devil. When he learned even the Devil feared the Cross, he found a hermit who instructed him

in Christianity and assigned him the task of helping travelers cross a river.

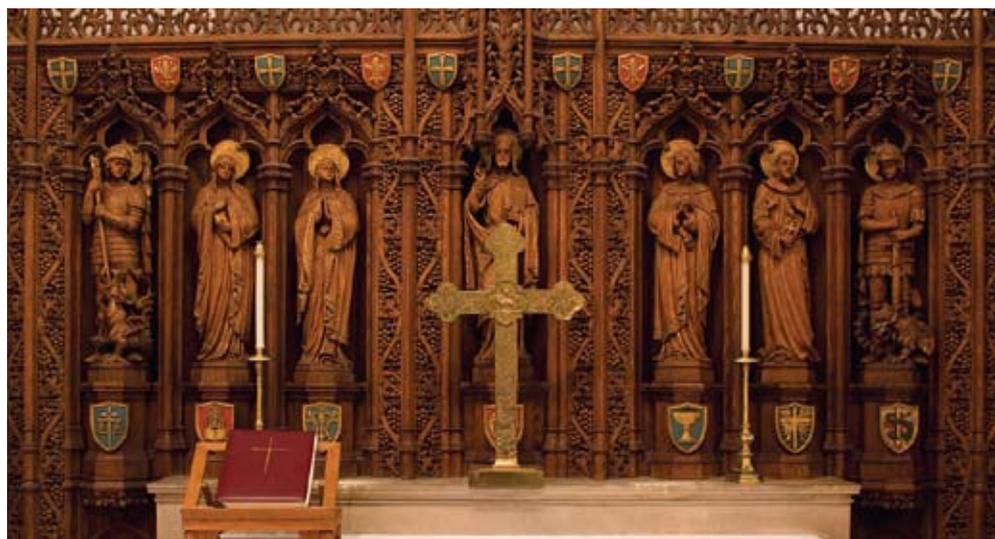
Legend has it that a child asked to be carried across the river during a storm. The river rose and the child grew almost unbearably heavy. When safely across, the child said He was the Christ Child and that St. Christopher had carried the "weight of the world" on his shoulders. As proof, He said to plant the crossing staff and in one day it would bear the fronds of a date palm. The hermit here is on the far bank in front of his chapel holding a lantern of wisdom, divine intelligence and the light of the world.

St. Christopher is the patron saint of travelers and motorists, as represented by a Volkswagen "bug."

St. Margaret of Scotland: One of the last members of the Anglo-Saxon royal family, she was educated in Hungary where her parents were in exile. When she married King Malcolm of Scotland in 1070, she became Queen, shown here with the hills of Scotland, a thistle (the national flower), and a crown. Together they elevated the quality of life in Scotland through church reforms and outreach to the Celtic tribes, symbolized by a bowl.

Known for good deeds, including liberation of Anglo-Saxon captives, she was devoted to reading and teaching the illiterate. The quill pen suggests the Word of God; cherries, her sweet and pleasing character; the crutch, her care for the poor and sick. She encouraged women's groups within the church and is known as the patron saint of needlework.

St. Fiacre: As a 6th century hermit from Ireland who lived in France, a local bishop offered him as much land as he could turn over in a day. Using only his staff, St. Fiacre cleared several acres of stones and shrubs. He planted a glade and vegetables and later built a hermitage and a church. The strawberries represent good works; the peaches the quietness of virtue. The garlic is for its medicinal qualities; the sack a symbol of plenty; the golden spade thought to be magical. The sick came from afar to consult St. Fiacre as a healer (Rx). He is the patron saint of gardeners.



All Saints' Chapel Reredos and detail of St. Michael



LADY CHAPEL

■ Behold the Handmaid of the Lord



St Francis of Assisi: Born to a wealthy family in the 12th century in northern Italy, as a youth he was a troubadour and soldier. When taken prisoner he became ill and saw a vision of a life of poverty which he then followed. The Franciscan order was based on humility, love of poverty and joyous religious fervor.

Later he wrote of his sense of identity with all the elements in the universe. Today's ecologists (recycling symbol) are attracted to his philosophy. He preached to the birds and animals. By legend he tamed a wolf and put him in charge of his donkey. The grapes are for the Eucharist and the lily is for purity. Traditionally it is said that in the last two years before his death he bore the stigmata of Christ's wounds.

St. Jerome: A learned monk and scholar, born a Christian in Dalmatia in 341, he was educated in Rome. After many years there, he had a vision and fled to the desert near Antioch. He became a hermit and lived in a cave for five years. By legend, Jerome plucked a thorn from a lion's paw. He is shown with the cardinal's hat and cloak. Desert scorpions, the skull and the hourglass are often attributes of the hermit. His translation of the Bible into Latin is known as the Vulgate. St. Jerome is the patron saint of librarians and students, hence the mortarboard as a contemporary symbol.

St. Julian of Norwich: An English saint of the 14th century and the author of the *Revelations of Divine Love*, which describes visions she experienced as a young woman while she lay gravely ill. After her recovery she became a hermitess in Norwich where she lived in a small shed attached to a church that was possibly Norwich Cathedral, depicted here. She was a famed mystic and spiritual counselor. The open book and pen are for a writer; the quill pen for the Word of God; the unicorn for purity, the triangle for the Trinity; the red carnation for pure love; a goldfinch for



the passion of Christ. It is said that Dame Julian was often seen with a little dog. The order of St. Julian of Norwich is a religious order in the Episcopal Church and was founded in America in 1982.

St. Cecilia: A patrician Christian woman of 3rd century Rome, at her wedding she "sang to God in her heart" that she would remain chaste. Her husband complied with her wishes, was baptized, and an angel is said to have crowned them both with roses and lilies. She is often pictured playing the pipe organ, although she played many instruments. She is the patron saint of musicians. The red roses symbolize martyrdom.

All God's Creatures Kneeler

Now stored in the sacristy, but once used in the All Saints' Chapel, is a kneeler in memory of the Tebbetts sisters, Mary W., Elizabeth P., Marian C. and Ruth L., who might be considered as "founders" of Episcopal Church needlepoint. It was designed by Katharine Ireys and done by Mrs. James M. McGrew in 1936. It contains all God's creatures, flowers and trees, depicted by the yellow rose, the red and pink carnation, the thistle, columbine, white rose, pansy, dogwood and violet.

Banner of St. Michael

A small banner of St. Michael, suitable for traveling to other gatherings, hangs on the wall near the All Saints' Chapel. It was made by parishioners and dedicated in 2001.

Book of Remembrance

The Book of Remembrance of gifts to Calvary is kept in a case to the left of the altar in the All Saints' Chapel.

It was used in "Old Calvary" when the church was located on Penn Avenue, 1861-1907. It was dedicated in memory of Lucius Waterman Robinson at the centennial service of January 23, 1955, by the Rev. William Lumpkin, 11th Rector of Calvary Church.

THE ARCHITECTURE OF THE LADY CHAPEL

It is worth looking at the plan of the church (p. 8) to pinpoint the exact placement of the two pairs of vaulted bays on either side of the choir. The counterpart to the All Saints' Chapel and its antechamber are the bays that now house the Memorial Baptistry and its antechamber. This latter bay leads east to the ambulatory beside the chancel, which in turn opens to the north into the rectangular space of Calvary's Lady Chapel. It seems a circuitous route, but the reward is a secluded space detached from the main body of the church. The Lady Chapel is the one space in Calvary Church that is not part of the cruciform plan: it occupies the area to the north of the chancel and east of the transept, thus "filling in" the space between them and breaking the symmetry of the plan.

The ground plan of the church shows that the rectangular Lady Chapel extends east from both the baptistry bay and half of the adjacent one — its width equal to one-and-a-half bays. (The extra half accommodates the ambulatory.) In order to express this in Calvary's Gothic vocabulary, the east arches of both the baptistry and its antechamber are subdivided into two, forming two exceptionally tall and narrow arches in the one, while the other is divided into one tall arch plus a plain low entrance into the ambulatory. The resulting row of three tall arches then forms the rear wall of the Lady Chapel. The central one would have formed the entrance in 1907, opening into the nave of the Lady

Chapel from the planned vestibule. The Lady Chapel is two bays in length, clearly articulated by two recessed arches on the north wall. The west one of these is further broken down by an entrance and a gallery. Cram also distinguished the east end of the Lady Chapel with a large arch that crosses the space in front of the altar to create a tiny sanctuary there. On the south side the Lady Chapel opens into the ambulatory, with only one large pier acting as the wall between them.

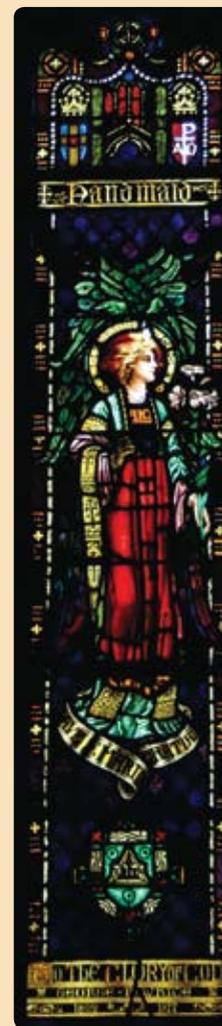
The row of three narrow arches is a beautiful termination to the space within the chapel, but from the nave it is much more. It creates the impression of an endless variety of arches opening up into an unseen and enticing space, enriching the experience of the space and the light of the church. This exactly fulfills Cram's overall aim of creating "varied degrees of shade," quoted earlier (p. 23).

The Lady Chapel is sometimes called the Morning Chapel, as it is where early morning services are held. It is dedicated to Mary, mother of Christ.

THE ORNAMENT OF THE LADY CHAPEL

Lady Chapel Stonework

The Altar: The ornament on the Lady Chapel altar is much more elaborate than that in the All Saints' Chapel. Its front is divided into four columns and three recesses in the pattern of the High Altar, but the recesses are deep and the Gothic tracery and grape motif seem much more flamboyant.



Details from the Lady Chapel window: (above) St. Gabriel and (corner) Mary



St. James: The statue on the north wall over the entrance to the Lady Chapel from the Parish House is that of St. James, the “Apostle of good works.” It bears the text: “I will show thee my faith by my works” (*James 11:18*).

St. George (north wall) and **The Annunciate Virgin** (south), are depicted in small mosaic panels facing each other across the space of the Lady Chapel.

Lady Chapel Stained Glass Windows

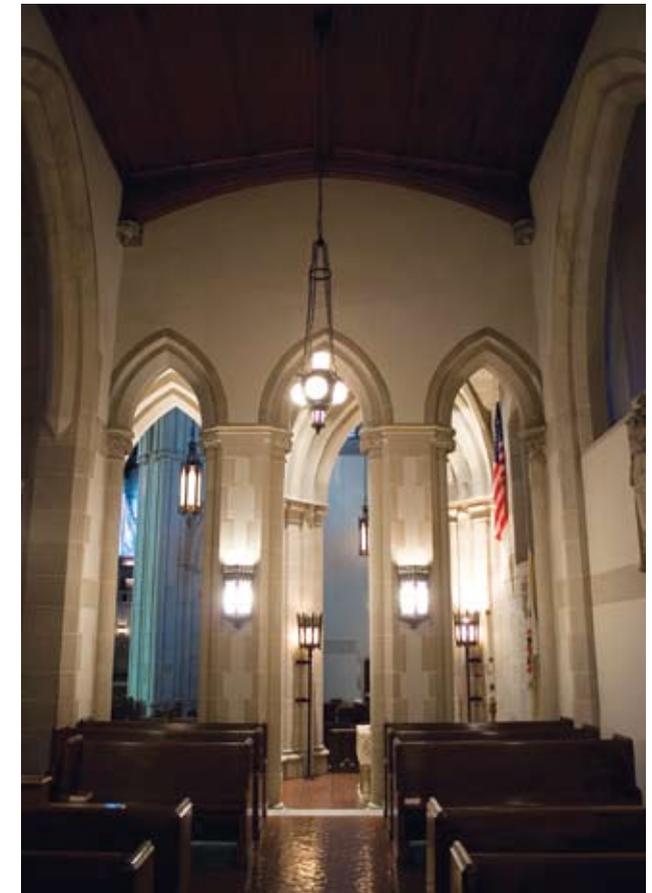
The Annunciation (LC1)

The effect of the Lady Chapel window is most dramatic in the early morning, when the concentration of light and vividness of color, in contrast with the deep tones of the background, make a powerful impression. The window greatly enhances the beauty of the chapel, and when glimpsed from the nave through the perspective of arches and columns, attracts attention like a magnet.

The arched window consists of four lancets, each with a dominant figure, that together tell the story of the Annunciation: the **Angel Gabriel** and the **Virgin Mary** in the center, **St. Elizabeth** and **St. Anne** at either side, both with their children. Set into the tracery of the arch above are the symbols of the Four Evangelists: the winged man, winged lion, winged ox and eagle.

The row of figures occupies the center of the lancets, each set within a deep blue background with an unfurling inscription beneath; another inscription runs across the top of all four figures: “Behold the handmaid of the Lord” (*Luke 1:38*). The top and bottom of each lancet contain a separate symbolic design, except for those at the bottom corners which instead contain small scenes of the Visitation and the Adoration of the Shepherds. From left to right they read as follows:

1. **St. Elizabeth with the infant John the Baptist:** in her hand is a staff with a scroll on which are the words: “Ecce Agnus Dei.” (Behold the Lamb of God.) The picture beneath shows the blue-clad Virgin visiting Elizabeth, in a strikingly simple composition; the detail of the infant already present in Elizabeth’s arm jumps ahead of the story but underlines the significance of



Triple arcade at the rear of the Lady Chapel

his role to “go before the face of the Lord to prepare his ways” (*Luke 1:76*).

2. **The Angel Gabriel appearing to Mary:** in his hand is a lily, the symbol of the Virgin, and underneath are the words, “Ave Maria, gratia,” that is, “Hail Mary, full of grace” (from the Vulgate). Below appears the Hebrew word for “God.” The brilliant red robe and green-feathered wings make this vibrant figure stand out from the others.

3. **The Virgin Mary** is shown at the moment St. Gabriel interrupts her reading of the prophecies of the Messiah, with the dove of the Holy Spirit above, and below are the words: “Be it unto me according to Thy word” (*Luke 1:38*). Underneath are the Alpha and Omega. The bright blue of Mary’s robe matches the brilliance of Gabriel’s red and effectively distinguishes the pair of figures as the focus of the window.

4. **St. Anne with the youthful Virgin:** St. Anne, the mother of Mary, rests her hands on the girl’s shoulders as if instructing her in the Hebrew Scriptures: Mary

holds the scroll of the law. The small scene beneath shows the shepherds kneeling before Mary and the Infant Jesus: it forms a pair with the Visitation scene at the left corner of the window.

This window of the Annunciation was designed and made by the Willet Stained Glass Co. of Pittsburgh. It was the first time in the United States that an attempt was made to move away from the Tiffany School of stained glass, which used the secondary colors (orange, green, and purple), and to employ the French Medieval primary colors (red, yellow, and blue). Cram and Willet thought it might be overly bright and so did something unusual. They built two stained glass windows, one behind the other: the one nearest the viewer had the true colors, the window behind was a muted leaded window meant to cut down the brilliance of the primary colors. To a lesser degree, this technique was used also in the East Window. Other windows use muted primary colors. After 69 years, in 1976, Henry Lee Willet, the son of the original designer, supervised the renovation of the Lady Chapel window at the Willet Stained Glass Studio in Philadelphia: it was cleaned, the outer glass was removed, and the window was reinstalled in the chapel.

Gallery Window

Mary and Martha of Bethany (LC2).

This double lancet is in the gallery above the Lady Chapel. It shows Mary holding an open book inscribed with the text, "Mary hath chosen that good part" (*Luke 10:42*), and Martha, portrayed as a more active figure, holding a basket of fruit, with keys representing domestic responsibility. Because the medallions at the base of these lancets were not readily visible, they were moved to the priest's sacristy. They represent Jesus sitting in the Bethany house and Jesus at the tomb of Lazarus in Bethany (*John 11:1-46*). Both lancets were designed and made by the C. J. Connick Company of Boston, Massachusetts.

Lady Chapel Woodwork

Reredos

The reredos is of delicately carved wood, entirely covered with beaten gold leaf, except where the hollows of the moldings are touched with color. The background wall or curtain is a dull, smoky blue-green, set with gold fleurs-de-lis (symbol of the Virgin) in low relief. The Gothic framework houses the figures of four angels set in niches and equally spaced across the reredos. The two framing angels hold unfurled scrolls and seem to sing or proclaim with open mouths, while the central two stand with hands folded in prayer. The figures have been delicately carved; the faces and hands have been treated with an ivory enamel, while the gold of the vestments has been tinged with color and the gilded wings overlaid with a thin wash of rose color.



Reredos detail

This gilding was well planned. The chapel was the darkest portion of the church; the window above the altar admitted little light except in the morning and was notably deep and resonant in its tones of green, blue and carmine. The gold and color concentrated here on the reredos attempted to contribute some of the brilliance and luminosity that the architectural composition so strongly demanded. Once the window was cleaned in 1976, the luminosity of the chapel was returned to the initial intent of the architect.

Lectern

The lectern was fabricated by Head Sexton Guy Edwards from the wood of the old organ case and dedicated in memory of the Rev. Arthur McNulty, Jr., Rector of Calvary, 1985-94.

Communion Rail and Credence Table

Both the communion rail and the credence table in the Lady Chapel are from the old church on Penn Avenue.



Lady Chapel Reredos

Lady Chapel Needlework

Needlepoint cushions at the altar rail

The altar rail cushions were installed in the fall of 1976. They were created under the supervision of Mrs. James M. McGrew, assisted by the following needlepointers: Susan Ayres, Margaret Ely, Marilyn Flood, Julie Grimstad, Hydie Houston, Gertrude H. Jones, Sharon Kirk, Carroll Labarthe, Esther Laughlin, Winifred P. Lipton, Nikki R. Smith, and Sally Woodroffe. The background of the cushions is blue, the Virgin's color, and has the symbol of the fleur-de-lis (the lily). The designer was Katharine Ireys.

Needlepoint Wedding Cushion

The needlepoint wedding cushion depicts a garland of traditional orange blossoms and a form of the Chi Rho with the two wedding rings interlocked. It was given in 1969 as a memorial to a couple who were married in the Lady Chapel in 1909, Irene McGhee and Norman Theron Graf, by their daughter, Mrs. Charles J. Bennett. It is interesting to note that the two persons who worked the needlepoint, Elsie McGrew

and Margaret Hawley Ely, had children married in the Lady Chapel: Hawley Brooks and Warner Chenoueth.

Other Artwork in the Lady Chapel

Madonna della Sedia (Madonna of the Chair) painting. This is a copy of a famous painting by Raphael. This painting was given in honor of Mary Peebles Ringwalt (1920-29).

Columbarium

The Columbarium, located under the arch in the south wall of the ambulatory next to the Lady Chapel, was dedicated November 7, 1976. The exterior oak doors match the woodwork in the rest of the church. Inside are 250 niches accommodating from one to eight urns each, with a total capacity of 850 urns. The exterior framing and niches of the inside doors are bronze on which are inscribed the names of the deceased whose ashes repose within.

The Columbarium was designed by Laurence Wolfe, architect. The bronze niches were made by J. H. Matthews Company, and the woodwork was created by John Winterich and Company of Cleveland, Ohio.

THE BAPTISTERY

■ *Made a New People by Water and the Spirit*

THE ARCHITECTURE OF THE BAPTISTERY

The Memorial Baptistry at Calvary occupies the vaulted bay off the north transept that is the counterpart to the All Saints' Chapel on the other side of the church. This bay had previously been the antechamber to the Lady Chapel, but was chosen as the place to commemorate the Calvary parishioners who died in the Second World War. Its original design needed no alteration: the north wall itself became the Memorial Wall inscribed with soldiers' names, and the subdivision of the east arch into two tall narrow ones creates the suggestion of a screen between the Baptistry and the Lady Chapel.

The bay is further defined by a difference in floor level, the Baptistry being lower than both the adjacent bay and the Lady Chapel.

THE ORNAMENT OF THE BAPTISTERY

Baptistry Stonework World War II Memorial

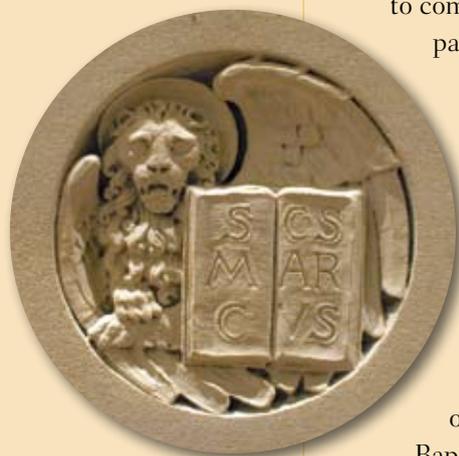
The limestone north wall is inscribed with the names of the four-hundred and ninety-three parishioners who served in World War II; in the center in gold letters are the names of the twenty-six who gave their lives. John Jackson Bissell, Jr., killed in the Korean War, was subsequently added to the names of those who died in World War II.

Archangel Michael: A low-relief sculpture is incorporated into the center of the Memorial Wall. It represents the Archangel Michael, Calvary's own soldier-saint, plunging downward to succor God's people on earth. In his hand is a sword, swept back and ready to strike. Inscriptions reading, "Confess the Faith of Christ," and "Manfully fight under his banner," are from the traditional Baptismal Office and address both the soldiers and the newly baptized. For those who have died the memorial pleads, "May they succor and defend us," from the St. Michael's Day Collect. The vines and grapes surrounding the golden names symbolize the eternal joining together of the soldiers' blood with that of Christ crucified.

The memorial was dedicated on November 7, 1949, and a framed manuscript, "This Memorial Baptistry," describing the memorial and commemorating that dedication, hangs near the baptismal font.

Baptismal Font

Standing at the center of the Baptistry and occupying much of its space is the large square form of the baptismal font. It was designed by Cram himself and made out of Caen stone by John Evans of Boston, a renowned architectural stone carver in his day (e.g., Richardson's Allegheny County Courthouse in downtown Pittsburgh). The square form is traditional: it is supported by corner legs and a central pedestal, and has fine sculpted ornament on all four vertical sides. This



Detail from the Baptismal Font



The Baptismal Font in front of the World War II Memorial



Detail from the Baptismal Font

consists of a row of three large round medallions: in the center a figure represents the symbol of one of the Four Evangelists, and on each side a fleur-de-lis for the Trinity. Each symbolic figure holds up his gospel, framed by the emphatic curve of a wing. The square base with a copper basin is now complemented by an elaborate font cover that hangs over it, but in 1908 the stone font alone could be found in the original Baptistry in the bay next to the All Saints' Chapel. It stood at the center of that bay, in front of the sculpted figure of St. John the Baptist, with no cover to distract from the direct relationship between figure and font. Now the font is far from St. John, but instead has a marvelous cover with panels around it of St. John's life (see below).

Baptistry Stained Glass Windows

The Visitation of Mary to St. Elizabeth (B)

This double lancet window on the north wall represents the visit of Mary to the home of St. Elizabeth, mother of John the Baptist (*Luke 1:39-56*). It was during this visit that Mary discovered that the message brought to her by the Angel Gabriel (in the Annunciation Window at the east end of the Lady Chapel) had already been realized and there was a child in her womb. She uttered the words of gladness, "From henceforth all generations shall call me blessed,"



Wood relief scenes from the Font Cover, listed in text below, left to right

that have come down to us in the “Magnificat.”

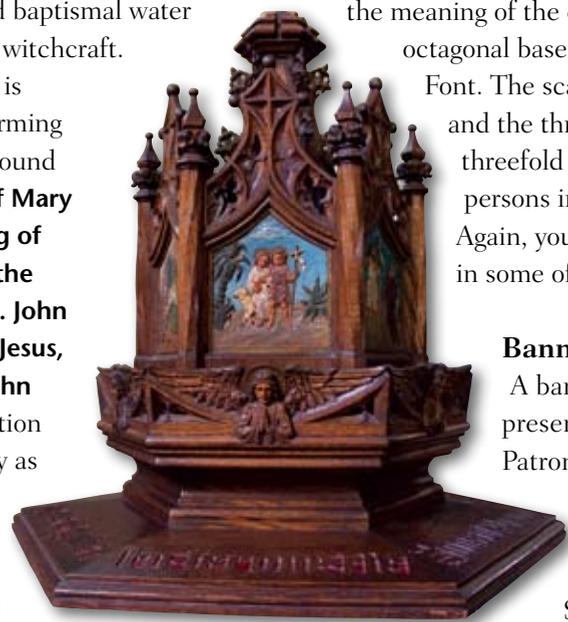
The window was designed and made by Heaton, Butler and Bayne of London, England.

Baptistry Woodwork

Font Cover

The elaborate font cover suspended over the stone base was designed by Cram in the style of English medieval font covers. Their purpose was quite practical: to protect consecrated baptismal water from contamination or theft for witchcraft.

The cover of the baptismal font is hexagonal in shape with six charming colored scenes in wood relief around the vertical sides: **1. The visit of Mary to St. Elizabeth, 2. The Naming of St. John, 3. Jesus and St. John the Baptist, 4. The Preaching of St. John the Baptist, 5. The Baptism of Jesus, and 6. The Beheading of St. John the Baptist.** It bears the inscription around its surface, “But as many as received Him, to them gave He power to become the Sons of God” (*John 1:12*). The cover is heavy and is suspended with a chain and pulley so that it can be raised and lowered. The font cover was given in memory of Sarah Miller Tomer Schirra (1894-1923).



Altar Rail

The altar rail, originally in the All Saints’ Chapel, was moved to the Baptistry after the 1991 renovations. It was designed by Cram and executed by William F. Ross and Company of Cambridge, Massachusetts. It is ornately carved with the natural forms of the vine and the grape, with obvious reference to the Eucharist. There are also two carved figures of angels set in niches at either end of the altar rail: the one on the left with an unfurled scroll, the one on the right swinging a censer.

Baptistry Needlework

Litany Desk Baptismal Kneeler

The Baptismal Kneeler on the Litany Desk (a prayer desk given in memory of George T. Taylor, Junior Warden, 1892-1915), usually kept in the Baptistry anteroom, contains an eight-pointed star, which is the emblem of regeneration or baptism, as eight is the number used to symbolize the regeneration of men. Jesus was given His name at the time of His circumcision when He was eight days old, and a Christian child receives his name at baptism, hence the meaning of the eightfold emblem and of the octagonal base on the portable Baptismal Font. The scallop shell is used in baptism and the three drops of water indicate the threefold use of the names of the three persons in the Holy Blessed Trinity. Again, you see fish in the background as in some of the other needlepoint.

Banner of St. Michael

A banner of St. Michael was presented for dedication at the Patronal Festival, September 28, 1975. It is a colorful and beautifully executed appliqué work depicting St. Michael and the Dragon. St. Michael is the patron saint of

Calvary Church. The finials of a former St. Michael banner that had disintegrated were used for the new banner. It was designed by R. Jackson Seay, Jr., and made by Mrs. P. L. Terwilliger. This banner usually hangs in the north transept of the church on the column at the southwest corner of the Baptistry.

Other Artwork in the Baptistry

The portable Baptismal Font contains an enameled bowl by Virgil Cantini, dated 1964 on the bottom. It depicts the descending dove with the words “One Faith, One Baptism, One God, One Lord.”

PARISH HOUSE ARTWORK

■ Enriching God’s Workers

ARTWORK IN THE PARISH HOUSE

Sculpture in Wood and Metal

Wooden Vestment Case: A new wooden vestment case was placed in the priests’ sacristy, located off the hall from the Lady Chapel, in memory of Everett I. Campbell, Priest (1914-1995).

Christus Rex: A wooden sculpture in the reception area, carved by Beldrich Zavadil of Kitchener, Ontario, Canada, is reminiscent of the Great Rood in the church. Made of linden and oak and given by the estate of Robert B. Mangold, it was dedicated on Palm Sunday, 2005. It augments the new reception desk that itself reflects the octagonal shape of Calvary’s carved pulpit.

Let There Be Light: A framed cast-aluminum relief by Virgil Cantini, dated 1972, hangs over the north entrance to the Parish Hall. It was given to the Rev. Baiz by Father John M. Unger of Sacred Heart Church as a token of friendship between the two parishes.

Other Artwork in the Parish House

The Holy Family with St. John: A copy of a painting by Gianfrancesco Penni (1488/1496-1528), a pupil of Raphael, was donated by Fletcher Hodges in 1995 and hangs in the refectory.

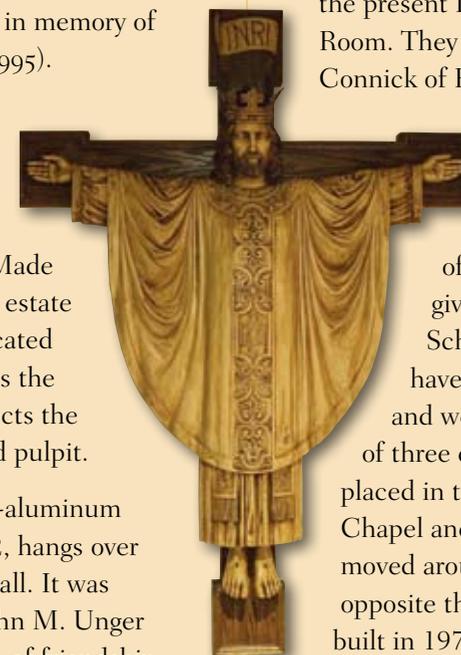
The Parlor in the northwest corner of the Parish House was dedicated on December 5, 2004, a very generous gift of Elsie and Henry Hillman. Some of the furniture was previously in the home of Elsie Hillman’s parents, Mr. and Mrs. Thomas J. Hilliard, Sr. The needlepoint fire screen was made from the old organ console, after the organ was refurbished in 1991. The Rev. Thomas Smith donated an antique Greek icon of St. Michael, and Mr. and Mrs. Arthur Scully gave the floral still life oil painting. Early Church silver, as well as silver belonging to Calvary’s founder, Matilda Wilkins, is displayed in the breakfront.

Stained Glass Windows in the Parish House

The Adoration of the Shepherds and The Adoration of the Magi: Two small rectangular panes set beside each other at the center of the window in the present Ladies’ Room, formerly the Reception Room. They were designed and made by C. J. Connick of Boston, Massachusetts.

Pennsylvania History Windows

Three windows depicting some of Pennsylvania’s historical events were given by the children of the Church School “in recognition of all those who have faithfully served in this School,” and were installed in 1927. They consist of three double lancets and were originally placed in the walkway between the Lady Chapel and the Parish House; one was later moved around the corner into the hallway (now opposite the elevator) when the addition was built in 1974-75. They were all designed and made by the C. J. Connick Company of Boston, Massachusetts and are now backlit. Beginning near the priest’s sacristy, they are as follows:



PARISH HALL WALKWAY:

1. William Penn Treating with the Indians Under the Elm Tree (L) took place at Shackamaxon in 1682. The inscription reads, “We are all one flesh and blood.” In the left lancet, William Penn and an Indian shake hands; Penn holds the treaty in his left hand and the Indian offers him a peace pipe. The three Indian tribes, Delawares, Shawnees and Iroquois, are named below and an open book is depicted with the title, *No cross, No crown*, written by Penn when he was in the Tower of London for nine months.

Captain Contrecoeur (R) is commemorated in the right lancet. In April 1754 he came down the Allegheny with 500 French and Indian soldiers, and demanded the surrender of the British encampment



William Penn Treating with the Indians (left) and Captain Contrecoeur (right)

at the Forks of the Ohio and then built Fort Duquesne. Ensign Edward Ward was allowed time to evacuate with the garrison's property and men. Below is a small depiction of soldiers building and the inscription, "Captain Contrecoeur completed Fort Duquesne in 1754." On the left is a surveyor, and in the ventilator a rendition of "Bouquet's Redoubt, built in 1764."

2. Commodore Oliver Hazard Perry at Lake Erie: (L) An allegorical scene showing the valorous commodore standing in his rowboat, holding the famous flag, "Don't give up the Ship," surrounded by the vessels he captured, depicted in white and gold against red

to suggest their activity in battle. Water splashes around Perry suggest constant bombardment. The inscription includes Perry's famous message, "We have met the enemy, and they are ours, two ships, two brigs, one schooner and one sloop, September tenth, 1813." Below, the Lake Erie lighthouse is shown in one small pane, and Perry's lantern in another, and in the ventilator a depiction of a team of oxen dragging a great gun with the inscription, "Guns were taken on ox carts from Pittsburgh."

Abraham Lincoln at Gettysburg (R) is shown against a red ground, representing his assassination. He is surrounded by a blue drapery with 35 silver (clear) stars for the Union States and eleven gold stars for the Confederate States. On either side small figures represent the audience that listened to Lincoln's great address. The inscription reads: "The world will little note nor long remember what we say here, but it can never forget what they did here, November nineteenth 1863." In small panes below are the symbol of the Grand Army of the Republic, the Lincoln home at Farmington, Illinois, and Lincoln's birthplace in Hodgenville, Kentucky, 1809. In the ventilator at the bottom is a depiction of Lincoln speaking in Pittsburgh with the inscription, "Lincoln spoke from the balcony of the Monongahela House, February fourteenth, 1861."

PARISH HALLWAY:

3. George Washington Reading the Service for General Braddock's Funeral Near the Site of Pittsburgh, 1755: (L) At the top of the left lancet seven British redcoats surround Washington, who stands above a flag-draped casket holding a prayer book. Seven cut-off trees below symbolize death. In the ventilator, the small figure of an Indian with a bow lurking behind a tree suggests the ambush that resulted in disaster.

Daniel Boone: (R) The right lancet is devoted to Daniel Boone, born at Bristol, Bucks County, Pennsylvania, February 11, 1735. The central scene



Commodore Oliver Hazard Perry at Lake Erie (left) and Abraham Lincoln at Gettysburg (right)

shows Boone in 1746 with two playmates that he saved from a large panther, shown below. A hunter's horn is depicted in one of the small panes, and in the ventilator the blacksmith is identified as, "Daniel Boone the Blacksmith in Braddock's Expedition."

Music History Windows in the Refectory

The present Refectory was formerly the Choir House dedicated on February 15, 1925. Thus the small circular medallions in the windows on the east wall depict historic episodes connected with music. All windows were given by the choir and parishioners and

installed in 1930. These windows were made by the C. J. Connick Company of Boston, Massachusetts.

FROM LEFT TO RIGHT:

Regina Hartman: After Braddock's defeat in 1755, Regina was separated from her family and lived with Indians for nine years until Colonel Bouquet brought her and other rescued captives to Fort Pitt. It was not until Regina sang an old chorale, "Jesus Liebe ich uber alles" ("I love Jesus above all else") that her mother recognized her. Given in memory of William Allen, chorister, 1907-1935.

Francis Scott Key: Francis Scott Key is shown holding the scroll of music of the Star Spangled Banner that he wrote in 1814 after watching the bombardment of Fort McHenry, depicted here with a cannon firing and the American flag flying over it. Given in memory of Sarah H. Killikelly, organist at Calvary Church, 1869-89.

Liberty Bell: "Proclaim Liberty Throughout all the Land, July Fourth, 1776," is inscribed around the medallion. A figure proclaims liberty with the gold Liberty Bell above. Independence Hall appears on the left and possibly Christ Church in Philadelphia on the right. Given in memory of Edward H. Dermitt, a chorister, 1905-1932.

Stephen Collins Foster: Foster, a famous Pittsburgh composer, is shown writing his songs, surrounded by listeners and a banjo player. Given in memory of Louise Richardson, a chorister, 1907-1935.

McClintic Hall West Window

Three medallions were refurbished and installed in the west windows of McClintic Hall, the former Parish Hall and Sunday School area on the upper floor, during the 1990 renovations. They represent the arms of the Diocese of Pittsburgh, and of the Sees of Armagh of Ireland, and York. These medallions were the best of those saved from the old church.

SWAN GARDEN AND MCCORMICK COURTYARD

■ *The Firmament Showeth His Handiwork* (Psalm 19:1)



During the summer months, weekly worship services and many social events are held in this lovely outdoor space. Just outside and parallel to the east wall of the church, the McCormick Courtyard was given in memory of John Shoenberger McCormick (1862-1932). The adjacent Swan Garden is named after the family whose house previously occupied the space.

Sculpture

The Prodigal Son, a sculpture carved by Mrs. Mary Baiz in the 1960s, was given in 1984 to Calvary in honor of the ministry of her husband, the Rev. John Baiz.

Close, a stone sculpture carved by John Humphrey, given in memory of the Rev. Arthur McNulty, Jr., in 1994 by John and his wife Joan.

St. Francis of Assisi, a statue given by Bob and Janet Dilts in 2002 in memory of their parents and John and Lorna Sylvester.

A **wrought iron cross**, made by Iron Eden of Pittsburgh, was given by C. Holmes Wolfe, Jr. in thanksgiving for his wife, Suzanne Wolfe, the Church Archivist. Its stone base was the original top of Calvary's spire: the top three stones were replaced when it was refurbished in 2002.

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Chronological History of Calvary Church

January 23, 1855

When the Bishop of Pennsylvania refused the request of Matilda Dallas Wilkins to found a parish in East Liberty, she met with a group of influential men and together they organized the Parish of Calvary Episcopal Church in Pittsburgh. The first service was conducted by the Rev. William H. Paddock.

May 1855

The first building was a brick structure used jointly by St. Peter's German Lutheran Church and St. John's Evangelical Protestant Church, just north of Penn Avenue, between what is now Sheridan and Collins Avenues. Rent was \$17.50 a month, later reduced to \$12.50. In 1856 the building was purchased from Caspar Negley for \$850. (It was destroyed by fire in 1870.) Calvary's Sunday School was organized with 18 scholars and four teachers.

1859

The vestry authorized the purchase of a lot and the building of a new church on the north side of Penn Avenue at Station Street, east of Shady Avenue. The design of this second Calvary Church was by Joseph W. Kerr, a well-known local architect who designed Pittsburgh City Hall.

April 21, 1859

Calvary Church was incorporated and a charter granted.

December 25, 1860

The first service was held in the Penn Avenue church, conducted by the second Rector, the Rev. Robert B. Peet.

1861

The first building phase of the second church (nave to transepts) was completed at a cost of \$9,000.



Ralph Adams Cram

December 28, 1866

The debt on the church having been paid in full, the second Calvary Church was consecrated by the Rt. Rev. John B. Kerfoot, first Bishop of the newly established Diocese of Pittsburgh.

1871

The second building phase of the Penn Avenue Church, consisting of transepts, chancel, vestry room and church parlor, was completed.

December 24, 1876

The first Christmas Eve midnight service in Pittsburgh was conducted at Calvary Church by the Rector, the Rev. Boyd Vincent.

1884

The third and final phase of the Penn Avenue church, the addition of the aisles and side pews at a cost of about \$14,000, brought the building to its final dimensions. (It later became an armory and was torn down in 1962.)

1887

The oil lamps and gas fixtures in the church were replaced with electricity.

December 25, 1904

Pittsburgh's industrial boom in the last quarter of the 19th century and

Calvary's extraordinary growth resulted in the need for a bigger church. The vestry voted on Christmas afternoon to secure a new location in order to construct a larger building.

December 30, 1904

The purchase of the present site at Shady Avenue and Walnut Street from George Washington Hailman for \$73,000 was recommended and accepted by the vestry.

1905-06

The vestry selected Ralph Adams Cram (1863-1943) of the architectural firm of Cram, Goodhue, and Ferguson of Boston, Massachusetts, to design the new third church; his plan was accepted in January 1906 and the building contract was awarded to the Howard Hager Company of Pittsburgh. Henry Clay Frick was noted as having rendered great assistance to the Rector, the Rev. Dr. James H. McIlvaine, both in financial terms and in his active involvement in the selection of the Gothic style from Cram's preliminary plans.

February 28, 1906

Ground was broken for the new building.

June 16, 1906

The cornerstone of the new church was laid with appropriate services.

November 27, 1906

The 119-foot tower, topped by a 101-foot spire (made possible by Frick), was completed. Early that morning Dr. McIlvaine is said to have climbed to the top of the scaffolding to place the cross on the pinnacle of the building. This was the only part of the church yet constructed.

1907

The eleven bronze bells in the tower, totaling 13,800 pounds, were designed, made and installed by the Meneely Bell Company of Troy, NY, as a gift of Helen C. Frick.

December 19, 1907

The first public services were held in the new building and the three altars were consecrated. The architects were present and formed part of the procession.

May 29, 1914

An impressive consecration service, conducted by Dr. James H. McIlvaine, was held to celebrate the end of indebtedness for the church building, which had cost \$600,000.

January 2, 1921

The first church service ever to be broadcast over the air was beamed from Calvary by the International Radio Company (Westinghouse KDKA). A bronze tablet commemorating the event was dedicated on June 3, 1923.



June 1, 1924

The War Memorial Cross, a white granite Celtic cross designed by Cram himself and placed in the churchyard to commemorate "those from Calvary Parish who served in the Great War," was dedicated by the Rector, the Rev. Edwin van Etten.

February 15, 1925

The new Choir House and Music Library, designed by Cram, were dedicated. Gothic in style, the building was constructed of Indiana limestone, and the interior woodwork of its benches and vestment lockers reflected the design of the pews in the church.

1925-26

The newly carved figure of Christus Rex, framed by the original figures of Mary and St. John, was installed on the rood which was turned to face the congregation.

November 7, 1949

A new Memorial Baptistry was dedicated to the Glory of God, to commemorate the 26 lives lost to this parish in the Second World War. The baptismal font was moved from the All Saints' Chapel to its own space at the rear of the Lady Chapel, where the north wall was inscribed with the names of the 493 Calvary parishioners who served, "with the names of the honored dead lettered in gold."

April 17, 1950

The Annual Parish Meeting approved the motion, "that the present renting of pews be discontinued." The church would thereafter be a free church.

April 9, 1951

Recent work on enlarging the Parish House, directed by two members of the parish and totaling \$56,000, was dedicated at the Annual Parish Meeting by Austin Pardue, Bishop of Pittsburgh, 1944-1968. He commended the members for their continued devotion to their church.

September 1952

The Calvary Book Corner was organized under the sponsorship of St. Prisca's Guild to serve as the Diocesan bookstore, to promote and distribute

Christian literature to the parish and diocese.

1959

The ringing mechanism of the eleven bells of Calvary Church was electrified.

February 9, 1964

The new Casavant organ (Opus 2729, 1963), installed in the chancel the previous summer, was dedicated by the Rector, the Rev. John Baiz.

September 29, 1974

In a service of "Rededication of the Old," the Choir House, with its handsome woodwork preserved, became the Refectory. The Choir Room was then moved to new and refurbished quarters on the third level of the Parish House, which had originally served as the Parish Hall, with a stage and balcony. This room would then be called McClintic Hall.

November 2, 1975

The recent alterations and additions to the Parish House were dedicated on All Saints' Day: the entrances to the Parish House, the new Great Hall, dinner plates and chancel hymn books, the sacristy cupboards, the Rector's office, and McClintic Hall.

November 7, 1976

The columbarium, containing 250 niches, located on the south wall of the Lady Chapel, was dedicated.

1986-93

Extensive church renovations were designed by Gerald Allen and Jeffrey Harbinson, Architects, of New York. The major part of this work included the addition of a crossing platform, an award-winning wooden screen to define the space of the All Saints' Chapel, and an enlarged and enhanced organ with a new movable console. The pews were reconfigured to accommodate the new crossing platform, new floor tiles were made by hand in

North Carolina to match the originals, and the chandelier was re-hung in the crossing after being reconstructed from parts found in the basement and the large ring that had previously been moved to the Narthex. In the nave the lighting was improved, for acoustic purposes the wood ceiling was re-caulked, and a new wood floor was constructed. The lighting in the Lady Chapel was replaced using refurbished original fixtures found in the undercroft, and the light in the All Saints' Chapel was reconstructed to duplicate these original fixtures.

1995

The crossing platform was dedicated to the memory of the Rev. Arthur McNulty, Jr., Rector from July 1985 to September 1994.



July 21, 2002

George L. Carey, Archbishop of Canterbury, rededicated the steeple cross after the steeple was refurbished.

October 3, 2004

The dedication of an extensively renovated Parish House was conducted by Bishop Arthur B. Williams. The renovations included an elevator and ramp that made the building handicap accessible, a beautiful parlor opening off the Parish Hall, and a small bookstore next to the new north-facing entrance. The Design Alliance Architects designed the project; the contractor was Jendoco Construction.



Portable Continuo Organ, detail

2006-2007

All oak doors original to the church were removed and restored, except those in the Refectory and South Transept which were replaced.

2006, 2008

Mortar joints of the entire building were repointed, except the recently done tower and spire. Stone cleaning was conducted on the west face and south narthex entrances.

2007

A portable continuo organ, suitable for ensemble playing and light accompaniment, was given by the Dixon-Ernest family and placed in the chancel.

MISSIONS OF CALVARY

1879

St. Stephen's Episcopal Church, Wilkinsburg

1885

St. James' Episcopal Church of Homewood, now in Penn Hills

1887

Church of the Ascension, Pittsburgh

1924

St. Paul's Episcopal Church, Mount Lebanon

1931

Fox Chapel Episcopal Church

Glossary

Aisle: The side space in a church flanking and parallel with the nave, usually separated from it by columns or piers.

Altar: The Holy Table, on which the Eucharist (or sacrament of Holy Communion, also called the Holy Sacrifice) is offered. The high altar is the principal altar of the church, so named because it is normally elevated several steps above the sanctuary floor. It is the focal point of the church and the ultimate destination of the worshipper.

Ambulatory: A walkway around the sides and rear of the chancel, invented in the middle ages to allow pilgrims to move around the east end of a church (to view sacred relics) without disturbing services in the sanctuary. At Calvary there is a narrow passageway behind the High Altar wall, linking the side ambulatories, that can be used by clergy and others for official duties.

Arcade: A row of arches carried on columns or piers, usually supporting a wall or lintel above, as in Calvary's nave. A **blind arcade** is attached to a wall and has a purely decorative function.

Aumbry: A cupboard normally recessed in a wall of the sanctuary where consecrated bread and wine are kept.

Baptistry: The section of the church containing the font, where Holy Baptism takes place.

Basilica: The form of early Christian churches based on secular Roman audience halls. It is characterized by a high central nave with clerestory windows, flanked by lower side aisles.

Belfry: A room at the top of a tower containing bells.

Boss: A projecting carved ornament at the intersection of ribs or moldings.

Buttress: A support, usually of brick or stone, built against a wall to support or reinforce it.

Celtic Cross: A cross with a superimposed circle around its intersecting beams. The endless form of the circle suggests the timeless sacrifice of Christ's crucifixion.

Chancel: The part of the church between the nave (or crossing, in a cruciform church) and the east wall, containing the choir and the sanctuary.

Chapel: A worship space with its own altar, separate from the body of the church: it is used for services when a smaller congregation is present. The high altar of a church is always dedicated to Jesus Christ. It is customary, as at Calvary, for the second altar to be dedicated to Mary, the Mother of Jesus. Such a chapel (at Calvary, to the north of the high altar) is called the Lady Chapel, since Mary is often called "Our Lady."

Choir: The part of the chancel between the crossing and the sanctuary, often containing choir stalls.

Cistercian: The Cistercian order (under Bernard of Clairvaux) broke away from the Benedictines of Cluny in 1098 in order to seek the original simplicity of monastic life. Likewise their churches were characterized by simplicity and austerity, shunning the rich array of decoration and figural sculpture that had become typical of Benedictine monasteries.

Clerestory: The upper story of the nave of a church, containing windows that let light into the center of the church. (See "basilica.")

Corbel: An architectural bracket or block projecting from a wall to support a ceiling, beam, or shelf. Ancient arches were constructed using corbelling, in which each course of stone projects slightly beyond the previous one until the uppermost corbels meet.

Crossing: The intersection of the nave and transepts in a cruciform church.

Finial: An ornamental termination of a spire or other vertical form, such as the ends of the choir stalls at Calvary.

Gable: The triangle formed by two sloping roofs.

Gallery: A balcony often overlooking the nave from the west; in many churches the choir sings from this location. A gallery can also run along the side walls of the nave, or chancel (as at Calvary), like an elevated corridor, providing space for observers or musicians.

Hood: A canopy or cover above a window, often in Gothic architecture.

Hood molding: The projecting molding around an arch.

Lancet: A narrow window with a sharp pointed arch.

Lantern: The windowed interior of a church tower, normally over the crossing, designed so that light can enter the church.

Lectern: A stand, often holding a Bible, from which lessons are read.

Lights: Apertures allowing light into a building or compartments of a window.

Narthex: The vestibule of the church. A "transitional chamber" between the world and the church that allows the worshipper to prepare to enter the sacred space of the church interior.

Nave: The main body of the church, between the narthex and the crossing, normally containing pews or seats for the laity. The word nave derives from *navis* (Latin for "ship"), referring to the church as a ship (or "ark of salvation") in which the priests and congregation travel together towards God.

Orientation: East, West. In Christian Churches the high altar is always at the east end (at Calvary, it is also the true east) because of the venerable practice of praying toward Jerusalem and the east where Christ's life and ministry took place. The rising sun also provides appropriate symbolism for the dawning of Christendom and its new covenant. The entrance to the church at the opposite end from the high altar is therefore called the west door.

Parapet: A low wall projecting from the edge of a platform, terrace, or roof.

Parclose: A dividing screen around the sacred space of the chancel or a chapel to keep it separate and apart from the rest of the church.

Pier: A very broad and strong column able to support great weight. A clustered pier appears to be formed by a cluster of slender columns.

Pulpit: A raised structure surrounded by a parapet, normally of stone or wood, from which sermons are preached.

Quatrefoil: A round window composed of four equal lobes, like a four-petaled flower.

Reredos: Panels or screens usually of wood, often ornamented with paintings or sculptures, that form a backdrop behind an altar. At Calvary there is a reredos behind all three altars.

Rood: An old English word meaning "cross." It normally refers to the cross or crucifix atop the **rood screen**, which is a stone or wooden screen separating the nave from the chancel.

Sanctuary: The part of the church containing and surrounding the principal altar, bordered by the communion rail and the east wall.

Sedile (pl. *sedilia*): A seat (usually one of three) for the clergy, often set in the chancel wall.

Squinch: An arch or arches built out across a square corner to support a subsidiary wall, thus transforming a square into an octagon. Often used to enable the placement of a circular or octagonal tower or dome over a square opening.

Tower: A part of a building characterized by its relatively great height that can be of any shape. Calvary's tower has a square cross-section and is topped by an octagonal spire.

Tracery: Curvilinear openwork in stone or wood.

Transept: The transverse space that crosses the long axis of a church at right angles and thus produces a cruciform plan. Transepts provide extra space for worshippers near the east end of the church, but they originated at Old St. Peter's in Rome in order to provide room for pilgrims near the tomb of St. Peter.

Triumphal Arch: A great arch at the end of the nave that forms a grand entrance to the crossing and chancel. The original secular Roman form celebrated a victorious emperor, but the Christian one refers to Christ Triumphant entering the Heavenly Jerusalem.

Turret: A very small tower often projecting from a corner. At Calvary turrets cluster around the corners of the tower and camouflage the transition to the spire.

Vault: A stone canopy created by extending an arch into a third dimension is called a barrel vault. Two barrel vaults intersecting at right angles create a cross vault with four compartments. When reinforced with stone moldings or ribs, this becomes a rib vault, such as in Calvary's All Saints' Chapel. Rib vaults can be endlessly subdivided to create marvelous patterns, such as the elaborate fan vaults in English Gothic architecture. Elegant fan vaults are reproduced in wood to support the top of the rood screen and parclose around Calvary's chancel.

Stained Glass Makers

C. J. CONNICK, Boston, MA

LOCATION	SUBJECT
SNC 1	St. Jude
SNC 4	St. Philip
NNC 1	St. Matthias
NNC 2	St. Simon
NNC 3	St. Thomas
NNC 5	St. John the Evangelist
NTC 3	St. Cornelius
NTC 4	St. Silas
STC 1	St. Timothy
STC 2	St. Titus
STC 3	St. Barnabas
STC 4	St. John Mark
CC	Christian Virtues (12)
LC 2	Mary and Martha
CA	Supper at Emmaus
T	Lantern Windows (16)



Supper at Emmaus

All windows in the Narthex, Parish House Walkway, Parish Hall Corridor, Ladies Room, and Refectory were also made by Connick.

COX SONS, London, England

S	Dorcas
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HARRY E. GOODHUE COMPANY, Cambridge, MA

NA 5	Great Commission
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GORHAM COMPANY, New York, NY

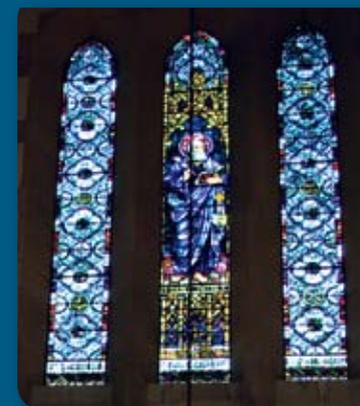
NT	Te Deum laudamus
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B. C. JILLSON FLEMING
FRANCIS FOWLER HOGAN
RONALD DELIVAN LEWIS
FRANK MILLER
PERCY HUMPHREYS PRESTON
ROBERT WAKEFIELD SPRING
JAMES PETTIGREW WADDELL
JOHN GUION YOUNG

The St. Peter or "Soldiers' Window" (NNC 6) was given in memory of the men in the parish who died in their country's service in 1917-1918 (listed at left).

The left lancet, in small medallions between the larger ones, contains the symbols of the Flying Force (wings); Engineers (castle); and Reserve Officers Training Corps (soldier's hat). The right lancet, in small medallions, contains the Artillery (crossed cannon); Infantry (crossed rifles); and the Medical Corps (caduceus). Below St. Peter are eight stars commemorating each man. It was made by Heaton, Butler and Bayne.



HEATON, BUTLER & BAYNE, London, England

LOCATION	SUBJECT
SA 1	Nativity
SA 2	Adoration of the Magi
SA 3	The Circumcision
SA 4	Good Shepherd and Christ Blessing the Children
SA 5	Sermon on the Mount
NA 1	Woman of Samaria
NA 2	Rich Young Ruler
NA 4	Ministry of Women
WW	Church Triumphant
SNC 3	St. Matthew
SNC 6	St. Andrew
NNC 4	St. Bartholomew
NNC 6	St. Peter
NTC 5	Isaiah
NTC 6	Jeremiah
NTC 1	St. Stephen
NTC 2	St. Luke
STC 5	Daniel
STC 6	Ezekiel
ST	Early British Saints
AS 1	St. Paul at Athens
AS 2	St. Hugh and St. Victoria
B	Visitation



South Transept Window detail: St. Margaret of Scotland

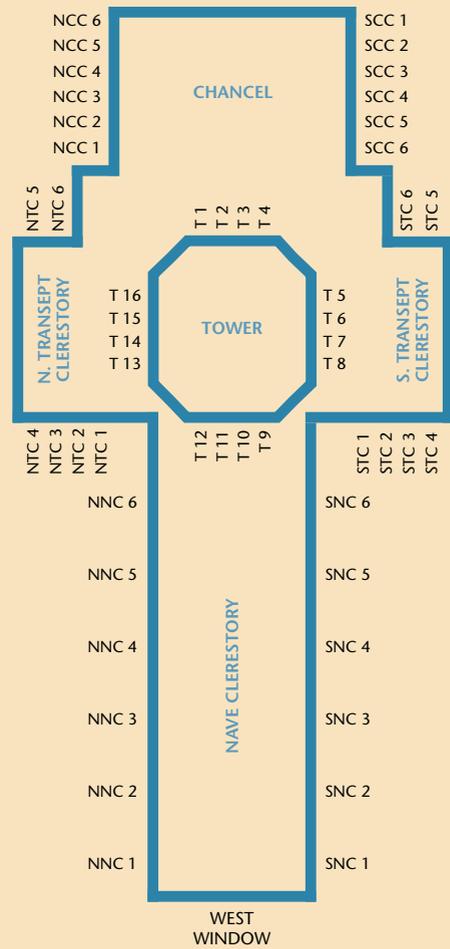
REYNOLDS, FRANCIS, & ROHNSTOCK, Boston, MA

SNC 5	St. James
SNC 2	St. James Minor

WILLET STAINED GLASS COMPANY, Pittsburgh, PA

C	East (Passion) Window
LC	Annunciation
NA 3	Greatest in the Kingdom

SCHEME OF SACRED WINDOWS: Upper Level



North Chancel Clerestory

- NCC 6 Purity
- NCC 5 Temperance
- NCC 4 Modesty
- NCC 3 Faith
- NNC 2 Meekness
- NNC 1 Steadfastness

North Transept Clerestory

- NTC 6 Jeremiah
- NTC 5 Isaiah
- NTC 4 St. Silas
- NTC 3 St. Cornelius
- NTC 2 St. Luke
- NTC 1 St. Stephen

North Nave Clerestory

- NNC 6 St. Peter
- NNC 5 St. John the Evangelist
- NNC 4 St. Bartholomew
- NNC 3 St. Thomas
- NNC 2 St. Simon
- NNC 1 St. Matthias

Tower

- T 1 St. Michael
- T 2 St. Gabriel
- T 3 St. Raphael
- T 4 St. Uriel
- T 5 St. Francis of Assisi
- T 6 St. Elizabeth of Hungary
- T 7 St. Agnes
- T 8 St. Vincent de Paul

South Chancel Clerestory

- SCC 1 Love
- SCC 2 Joy
- SCC 3 Peace
- SCC 4 Patience
- SCC 5 Gentleness
- SCC 6 Goodness

South Transept Clerestory

- STC 6 Ezekiel
- STC 5 Daniel
- STC 4 St. John Mark
- STC 3 St. Barnabas
- STC 2 St. Titus
- STC 1 St. Timothy

South Nave Clerestory

- SNC 6 St. Andrew
- SNC 5 St. James
- SNC 4 St. Philip
- SNC 3 St. Matthew
- SNC 2 St. James Minor
- SNC 1 St. Jude

West Window

The Church Triumphant

SCHEME OF SACRED WINDOWS: Lower Level

East Window

The Passion Story

Lady Chapel

- LC 1 The Annunciation
- LC 2 Mary and Martha of Bethany

Baptistry

B The Visitation

North Transept

Te Deum laudamus

Nave North Aisle

- NA 5 The Great Commission
- NA 4 The Ministry of Women
- NA 3 The Greatest in the Kingdom
- NA 2 The Rich Young Ruler
- NA 1 The Samaritan Woman at the Well

Sacristy

S Dorcas Distributing Gifts

Chancel Ambulatory

CA The Supper at Emmaus

All Saints' Chapel

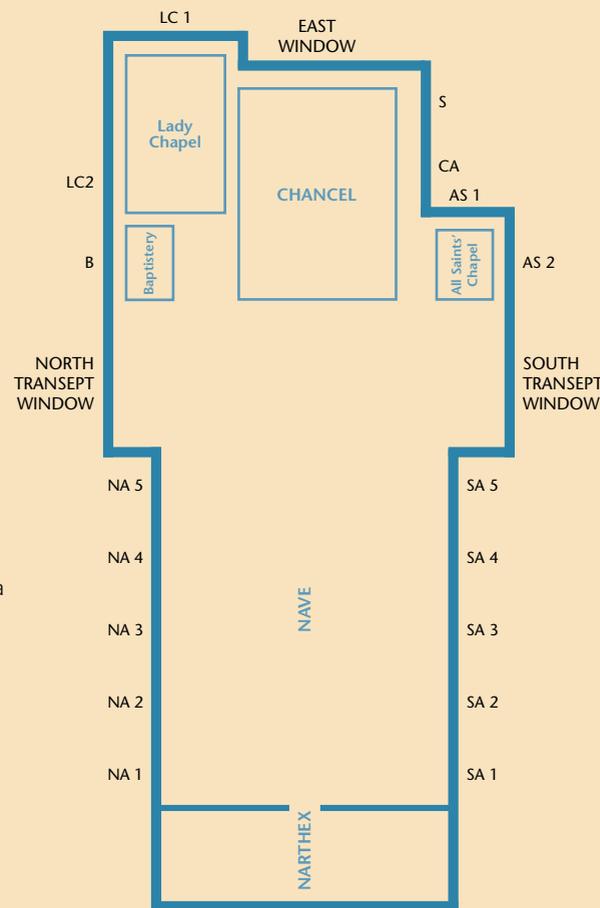
- AS 1 St. Paul Preaching at Athens
- AS 2 St. Hugh of Lincoln and St. Victoria

South Transept

Early British Saints

Nave South Aisle

- SA 5 The Sermon on the Mount
- SA 4 The Good Shepherd
- SA 3 The Circumcision
- SA 2 The Adoration of the Magi
- SA 1 The Nativity



Index of Biblical and Historical Characters

OLD TESTAMENT

Abraham	C	East Window: 10
Boaz	NA 2	Upper
Cherubim	NT	Window, all lancets
	W W	Center, level 1
	SA 3	Upper
Daniel	STC 5	
	NT	Window, right: Prophets
	C	East Window: 4
David	N	Statue, west wall
	NA 3	Upper
	NT	Window, left: Prophets
	CS	Figure 4
Elijah	NT	Window, right: Prophets (raven)
Elisha	NT	Window, right: Prophets
Ezekiel		Carving on pulpit; base 4
	STC 6	
	NT	Window, center: Prophets
Habakkuk		Carving on pulpit: base 5
Hannah	NA 4	Upper
Hosea		Carving on pulpit: base 3
Isaac	C	East Window: 10
Isaiah	N	Statue, west wall
	NT	Window, center: Prophets
	NTC 5	
Jeremiah	NTC 6	
	NT	Window, center: Prophets
		Carving on pulpit: base 1
Joseph	NA 3	Lower
	NA 2	Upper
	C	East Window: 5
Miriam	NT	Window, right: Prophets (cymbals)
Moses	N	Statue, west wall
	NT	Window, right: Prophets
	C	East Window: 11, 17
Nehemiah	NT	Window, left: Prophets
Ruth	NA 4	Upper
Samuel	NA 3	Lower
	NT	Window, left: Prophets
Seraphim	W W	Center, level 1
	NT	Window, center
	SA 3	Upper
Zechariah		Carving on pulpit: base 2

NEW TESTAMENT

Christ	C	Statue, High Altar reredos
	AS	Statue, reredos: 4
	B	Statue, Rood (cross)
	B	Two carvings on font cover
	PS	Two window medallions
	NA 1	Left
	SA 1	Three times
	SA 2	Three times
	SA 3	Three times
	SA 4	Four times
	SA 5	Three times
	C	East Window: 1, 2, 3, 7, 8, 9, 13, 14, 15, 20
	NT	Window, center
	W W	Center, level 3

Anneas	NA 1	Lower right
Centurion	NA 2	Lower
Cornelius	NTC 3	
Dorcas	NA 4	Lower left
	S	Window
Eunice	NA 4	Lower right
Gabriel	C	Statue, High Altar reredos
	LC	Window, lancet 2
	AS	Figure, Altar
	SA 1	Upper and lower
	T 2	East tower
	NT	Window, center: Archangels
Herod Antipas	C	East Window: 9
Jarius' Daughter	SA 4	Lower right
	NA 1	Lower left
Judas Iscariot	NA 4	Center
	C	East Window: 2, 7
Lazarus	NA 4	Center
	C	East Window: 1
	PS	Window medallion, right
Lois	NA 4	Lower right
Martha	LC 2	Gallery lancet
	NA 4	Center
Mary, Mother of Christ	AS	Statue, reredos: 3
	B	Carving on font cover
	B	Window
	CS	Figure 11
	LC	Window, lancets 3, 4; lower 1, 4
	LC	Mosaic, right pier
	N	Statue, rood screen
Mary of Bethany	LC 2	Gallery lancet
	C	East Window: 1
	NA 4	Center
Mary Magdalene	C	East Window: 21
Michael	C	Statue, High Altar reredos
	C	Rector's chair
	AS	Statue, reredos: 1
	AS	Figure, altar
	B	Figure on wall
	SA 1	Upper
	T 1	East tower
	NT	Window, left: Archangels
	AS, B	two processional banners
		War Memorial Cross, outside, symbol
Pilate	C	East Window: 8

LOCATION ABBREVIATIONS

AS	All Saints' Chapel	NT	North Transept
B	Baptistry	NTC	North Transept Clerestory
C	Chancel	PS	Priest's Sacristy
CA	Choir Ambulatory	S	Sacristy
CC	Chancel Clerestory	SA	South Aisle
CS	Choir Stall	SNC	South Nave Clerestory
LC	Lady Chapel	ST	South Transept
LR	Ladies' Room	STC	South Transept Clerestory
N	Nave	T	Tower or Lantern
NNC	North Nave Clerestory	W W	West Window

Raphael	SA 2	Upper
	NT	Window, center: Archangels
	T 3	East tower
St. Andrew	AS	Needlepoint cushion
		North entrance, statue
	C	Statue, High Altar reredos
	NT	Window, left: Apostles
	W W	Right, level 3
	SNC 6	
	ST	Right
St. Anne	AS	Statue, reredos: 2
	LC	Window, lancet 4
St. Barnabas		South entrance, statue
	STC 3	
St. Bartholomew	NNC 4	
	NT	Window, left: Apostles (knife)
	C	East Window: 2
St. Elizabeth	B	Two carvings on font cover
	B	Window
	LC	Window, lancet 1, twice
St. James	C	Statue, High Altar reredos
	C	East Window: 2, 3
	LC	Statue, north wall
	SNC 5	
	NT	Window, right: Apostles
St. James the Less	C	Statue, High Altar reredos
	SNC 2	
	NT	Window, right: Apostles
St. John		Front exterior
	C	Statue, High Altar reredos
	C	Figure, front of High Altar
	AS	Statue, reredos: 5
	N	Statue, Rood Screen
	W W	Center bottom
	NA 5	Lower
	NNC 5	
	NT	Window, right: Apostles
	C	East Window: 2, 3, 14
	LC	Window, top, symbol
	B	Font, symbol
St. John Mark	STC 4	
St. John the Baptist	AS	Statue on wall
	LC	Window, left lancet
	NA 3	Upper
	NT	Window, left: Apostles
	B	Five carvings on font cover
St. Joseph of Arimathea	ST	Center
St. Jude	SNC 1	
	NT	Window, left: Apostles (axe)
St. Luke		Front exterior
	C	Figure, front of High Altar
	LC	Window, top, symbol
	NTC 2	
	W W	Right, level 3
St. Mark		Front exterior
	C	Figure, front of High Altar
	LC	Window, top, symbol
St. Matthew		Front exterior
	C	Figure, front of High Altar
	LC	Window, top, symbol
	NT	Window, left: Apostles (book)
	SNC 3	
	B	Font, symbol

St. Matthias	NNC 1	
St. Paul		Statue in narthex
	AS 1	Window, east wall
	C	Statue, High Altar reredos
	NT	Window, right: Apostles (sword)
	W W	Left, level 3
St. Peter		Statue in narthex
	AS	Needlepoint cushion
	C	Statue, High Altar reredos
	C	East Window: 2, 3
	NA 1	Lower right
	NA 2	Lower right
	NA 5	Lower
	NNC 6	Soldiers' window
	NT	Window, left: Apostles
	W W	Left, level 3
St. Philip	C	Statue, High Altar reredos
	C	East Window: 2
	SNC 4	
	NT	Window, right: Apostles
St. Silas	NTC 4	
St. Simon	NNC 2	
	NT	Window, right: Apostles (saw)
St. Stephen		South narthex entrance, statue
	C	Statue, High Altar reredos
	NTC 1	
	NT	Window, right: Martyrs
	W W	Left, level 3
St. Thomas	C	East Window: 2
	NA 5	Lower
	NNC 3	
	NT	Window, left: Apostles
St. Timothy		South entrance, statue
	C	Statue, High Altar reredos
	NA 4	Lower
	STC 1	
St. Titus	STC 2	
Simeon	CS	Figure 3
Simon the Leper	C	East Window: 1
Uriel	SA 2	Upper
	NT	Window, right: Archangels
	T 4	East tower
Zechariah	CS	Figure 9

NEW TESTAMENT SUBJECTS

Adoration of the Magi	SA2	
	LR	
Adoration of the Shepherds	LR	
Annunciation	SA 1	Lower
	LC	Window
Blessing the Children	SA 4	Left
Christ in the Temple	SA 2	Lower
Christ Triumphant	WW	Center, level 3
Christ's Baptism	SA 3	Lower
Christ's Temptation	SA 3	Lower
Christian Virtues	CC	Twelve windows
Circumcision	SA 3	
Cleansing the Temple	SA 5	Lower
Flight into Egypt	SA 2	Lower
Four Horsemen	W W	Left and right, level 2
Four Living Creatures	W W	Center, level 3

Good Shepherd	SA 4	
Great Commission	NA 5	
Greatest in the Kingdom	NA 3	
Healing the Widow's Son	SA 4	Lower
Holy Innocents	NT	Window, left: Martyrs
Jarius' Daughter	SA 4	Lower
	NA 1	Lower
Ministry of Women	NA 4	
Nativity	SA 1	
Rich Young Ruler	NA 2	
Samaritan Woman at Well	NA 1	
Sermon on the Mount	SA 5	
Supper at Emmaus	CA	Window, south wall
Tribute Money	SA 5	Lower

HISTORICAL

Aliquippa, Queen		Narthex, west
Boone, Daniel		Parish Hallway
Chapman, John		Narthex, north
Circuit Rider		Narthex, south
Contracoour, Captain		Parish House Walkway
Cornplanter, Chief		Narthex, west
Foster, Stephen Collins		Refectory
Franklin, Benjamin		Narthex, north
Handel, George Frederick	CS	Narthex, east pew, north end
Hartman, Regina		Refectory
Johnny Appleseed		Narthex, north
Key, Francis Scott		Refectory
Lincoln, Abraham		Parish House Walkway
Minuit, Peter		Narthex, west
Marbecke, John	CS	Narthex, west pew, south end
Moravian Trumpeters		Narthex, south
Penn, William		Parish House Walkway
Perry, Oliver Hazard		Parish House Walkway
Purcell, Henry	CS	Narthex, west pew, south end
St. Agnes	NT	Window, left: Martyrs
	T 7	South tower
	W W	Left, level 3
St. Aidan	C	Statue, High Altar reredos
	ST	Center
St. Alban	C	Statue, High Altar reredos
	NT	Window, right: Martyrs
	ST	Center
St. Ambrose	T 10	West tower
St. Andrew of Jerusalem	CS	Figure 10
St. Anselm	ST	Right
		Carving on pulpit, top 4
St. Athanasius		Carving on pulpit, top 5
St. Augustine	C	Statue, High Altar reredos
	ST	Center
St. Augustine of Hippo	T 11	West tower
St. Bede	ST	Left
St. Bernard of Clairvaux	CS	Figure 8
		Carving on pulpit, top 3
St. Bernard of Cluny	CS	Figure 5
St. Bonaventura	NT	Window, bottom right
St. Boniface	ST	Right
St. Catherine	NT	Window, center: Martyrs
	W W	Left, level 3

St. Cecilia	AS	Needlepoint cushion
	NT	Window, center: Martyrs
	W W	Right, level 3
St. Christopher	AS	Needlepoint cushion
St. Clement	NT	Window, center: Martyrs
St. Columba	C	Statue, High Altar reredos
	ST	Left
St. Cuthbert	ST	Left
St. David of Wales	ST	Center
St. Denis of France	NT	Window, bottom left
St. Dorothea	NT	Window, bottom left
St. Dunstan	ST	Right
St. Edmund	ST	Left
St. Edward	ST	Center
St. Elizabeth of Hungary	T 6	South tower
St. Ethelreda	ST	Left
St. Felicitas	NT	Window, center: Martyrs
St. Fiacre	AS	Needlepoint cushion
St. Francis	AS	Statue, reredos: 6
	AS	Needlepoint cushion
		Carving on pulpit, top 2
	NT	Window, bottom left
	T 5	South tower
		Statue, Swan Garden
St. Gall	ST	Left
St. Genevieve	T 14	North tower
St. George	AS	Statue, reredos: 7
	LC	Mosaic, north wall
	NT	Window, bottom left
	ST	Center
	T 13	North tower
St. Gregory	T 12	West tower
St. Hilda	ST	Right
St. Hugh of Lincoln	AS 2	Window, south wall
St. Ignatius of Antioch	C	Statue, High Altar reredos
St. Ignatius Loyola	NT	Window, bottom right
St. Jerome	AS	Needlepoint cushion
	T 9	West tower
St. Joan of Arc	T 15	North tower
St. John Chrysostom		Carving on pulpit, top 1
St. Julian of Norwich	AS	Needlepoint cushion
St. Margaret of Scotland	AS	Needlepoint cushion
	ST	Right
St. Ninian	ST	Right
St. Olaf of Sweden	NT	Window, bottom left
St. Patrick	ST	Left
St. Perpetua	NT	Window, left: Martyrs
St. Polycarp	NT	Window, right: Martyrs
St. Theodore of Amasea	T 16	North tower
St. Victoria	AS 2	Window, south wall
St. Vincent de Paul	T 8	South tower
Savonarola		Carving on pulpit, top 6
Seabury, Samuel, Bishop	NT	Window, bottom left
Tallis	CS	Narthex east pew, south end
Tanacharison		Narthex, west
Theodulph of Orleans	CS	Figure 2
Washington, George		Narthex, west
		Parish Hallway
		Narthex, south

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\$19.95



ISBN 978-0-615-25175-2

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