

7-1-1932

## Trinity College Bulletin, 1931-1932 (Trinity College Chapel)

Trinity College

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Trinity  
College

Chapel



## Trinity College Bulletin

VOLUME XXIX, NUMBER 3, JULY 1932

Issued quarterly by the College. Entered January 12, 1904, at Hartford, Conn., as second class matter under the act of Congress of July 16, 1894.

*Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized March 3, 1919.*

The Bulletin includes in its issues: The College Catalogue; Reports of the President, Treasurer, and Librarian; Announcements and Circulars of Information.

✠ The Chapel ✠

Trinity College, Hartford





## The Chapel

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

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

*R. B. Ogilby.*

## *The Entrance*

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

## *The Main Chapel*

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

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

## *The Choir*

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

The ancient custom of having the psalms read antiphonally, one side against the other, follows naturally. The OAK STALLS are a memorial to Frank Richmond of Providence, a benefactor of the College who died some years ago. The plain ends of the stalls are temporary and will in due time be replaced by carved oak pew-ends, each one a gift or a memorial. Four are already in place, the first at the left facing the altar being the CHARTER OAK PEW-END, given by the descendants of Captain Joseph Wadsworth, to whom is given the honor for the rape of the Royal Charter.

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

Across the aisle (on the right) is the WASHINGTON PEW-END, given by the class of 1932 at the time of graduation, in the Washington Bi-centennial year.

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

A little further up the Choir are two more pew-ends. The one on the right side portrays the building of Solomon's temple,



with King Solomon on the arm-piece and the cedars of Lebanon on the finial. Across the aisle, holding an oar, is St. Brandon, an Irish monk of the sixth century, who according to his own accounts, discovered America!

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

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

The four figures on the pedestal are Moses and Elijah for the Old Testament and St. Peter and St. Paul for the New. Various symbolic animals are introduced into the decoration: the raven for Elijah, the brazen serpent for Moses, the rooster for St. Peter, and the lizard that can look at the sun without finching for St. Paul.

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

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

### *The Rose Window*

From the ambon one can look back to see to advantage the ROSE WINDOW high up in the western wall. In the Middle Ages the Western Rose was usually dedicated to the Mother of Our Lord,—a jewel fair enough to be placed on her breast. This window in the Trinity Chapel is dedicated to the Mothers of Trinity men, and in the Mothers Book below the window are recorded the names of all those who have given to the window as a tribute of love to their mothers, with the name of the mother in each case placed beside her son. The glass of the window is of rare beauty, and indeed some say it may be mentioned in the same breath with that of Chartres. It is remarkable to notice how the color of this window changes, varying from deep blue in the early morning to bright red and gold when the western sun shines through it, transforming it into a shimmering jewel. It is technically a jewel of glass, without much pictorial representation.

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

## *The Organ*

Under the MOTHERS WINDOW are twelve pedal pipes, the thirty-two foot open diapasons of the ORGAN. The largest one to the left gives out the lowest musical sound that the ordinary human ear can detect, and yet for all its size it can be used with the softer stops on the organ. Its effect is felt rather than heard. The organ itself is in a loft high up on the north wall, played from the console or key-board in the middle of the choir on the south side.

Although recitals are given on the organ at various times, it is primarily designed to accompany men's voices in the worship of Almighty God. The glorious diapasons on the great organ make it particularly well suited for the playing of music by the great organ composer, Johann Sebastian Bach.

## *The Sanctuary*

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

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

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



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

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

The CANDLESTICKS were presented by James Butler and Sarah Buell at the time of their wedding, the first wedding held in the main chapel.

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

The large CARVED CHAIR with the kneeler in front of it is part of the Richmond Memorial. In design it is rather earlier than the rest of the Chapel, with distinct Celtic suggestions.

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

The pair of OAK CHAIRS in the chancel were given to the College in memory of Bishop Benjamin Paddock of Massachusetts, a member of the class of 1846. These chairs were brought



over from the Old Chapel, and at the time of the Consecration of the New Chapel the first person to sit in one of these chairs was a son of the Bishop, Lewis H. Paddock, of the class of 1888, who at that time received the honorary degree of Doctor of Canon Law.

The SILVER, which is kept in the sacristy, has been presented by many donors. A special communion service for this Chapel was given by Mrs. Emma J. Ferguson in memory of her husband, Professor Henry Ferguson, Class of 1868.

The ALTAR LINEN for the Chapel was given by Miss Annie H. Gocher.

The ALTAR BOOK was given by Gerald Arthur Cunningham and Raymond Cunningham, Class of 1907, in memory of their father, the Reverend Herbert N. Cunningham. The book rest was given by the Class of 1931.

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

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

### *The East Window*

Above the altar is the great EAST WINDOW, the gift of Mr. and Mrs. Mather. It is what is known as a Te Deum window, representing apostles and prophets, angels and martyrs, kings and children, saints and sinners, of all the ages, adoring Christ

the Lord. Through the different panels of the window runs a scroll bearing in Latin various verses from the Te Deum; the opening words of that great hymn are at the bottom of the window.

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

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

world. In His hand is the book with the Seven Seals, which St. John in the Revelation said only the Lamb of God was found worthy to open. He has broken the seals and is slowly unrolling the scroll with pain and reluctance, for it represents the judgment on His people.

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

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

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

### *The Sacristies*

To the right of the Chancel are the three sacristies, which are of real importance in arranging for the conduct of well-ordered services. The WORKING SACRISTY next to the Chancel contains a safe where the College silver is kept. This is an interesting collection, ranging from a Communion service presented to the College in 1857 by Mrs. Goodwin, the wife of President Daniel Goodwin, and her daughters, down to a set of silver Alms Basins presented in 1932 by Robert Schutz, '89, in memory of his brother, Walter Stanley Schutz, '95. One of the most precious gifts to the Chapel is the carved Credence in this Sacristy, to be used for the altar linen and furnishings.



It is the gift of Mrs. Richardson Wright, and came originally from Dinon in France. Nothing is known about its history, but it probably dates from the fourteenth century, and was used in some monastery or parish church as a repository for the Sacred Vessels. The antique locks and the strange carving make it of great interest. The two uncouth figures in the doors are probably Bacchus and Pan.

The CORNER SACRISTY contains a large closet for vestments, and is to be used by the clergy and those taking part in the services.

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

### *The Prize Stones*

Early in the progress of the building of the Chapel, a competition was held among the workmen, the conditions of which were that any man on the job could get from the stone yard a stone of any size and carve on it anything he wanted. Prizes were awarded, and all of the five PRIZE STONES have been built into the Chapel. Out of nineteen entries the jury composed of Henry Wright, architect, Richardson Wright, of the College Trustees, and Odell Shepard, of the Faculty, awarded three prizes and two honorable mentions.

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

### *The Crypt Chapel*

On the wall of the stairs to the CRYPT CHAPEL, there is shown a case containing the square and the compasses used in proving the cornerstone of the Chapel as well as the trowel with which it was laid. There is also hung on the landing a picture of Gordon Reeves, the master mason during the earlier part of the building; he died before the work he loved so well was completed.

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

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

## *The Windows of the Crypt*

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

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

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

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

The second window on the right is the gift of Henry Wright, one of the architects.

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



of Trinity College Chapel at the top. In the upper part of the window is a representation of President Ogilby conducting the first service in the Crypt.

There are four windows on the left side. The first is in memory of George Hewson Wilson, Class of 1893.

It shows a group of students in the College Chapel, portraying the Inspiration of Religion.

The next window might be entitled "The Inspiration of Science".

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

The third window is given by the family and friends of Christopher C. Thurber, Class of 1903, who gave his life for the cause of the Near East Relief.

He is shown seated in a chair surrounded by refugee children, while the rest of the window illustrates other phases of the Relief work.

The last window on the left is a memorial to Dorance Coles of the Class of 1930, given by his classmates.

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

The PAVEMENT in the Crypt is of real beauty, particularly the tiles in the center. In the further right-hand corner under

the Workmen's Window, there is built into the pavement an old tile with an interesting history.

It was taken from the ruins of the Chapel of St. Pancras in the grounds of St. Augustine's College in Canterbury, and given by the Warden of the College to President Ogilby for the Trinity College Chapel. This Chapel of St. Pancras, formerly a heathen temple, was consecrated to be a Christian Church by St. Augustine when he was sent over to England by Pope Gregory at the end of the Seventh Century. As this particular tile is undoubtedly of Roman workmanship, there is a possibility that before the building was a heathen temple, it may have been a Christian Church, built by Roman legionaries.

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

### *The Choir Practice Room*

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



## *The Cloister*

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

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

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

Built into the cloister are various HISTORIC STONES.

The rough block in the first bay on the right comes from the dungeon in Rouen where Jeanne d'Arc was imprisoned. The red fragment in the pillar in the column on the opposite side was picked up on Mount Sinai by the Reverend William H. P. Hatch, D.D., a former student at Trinity College, and by him presented to the College. In the second bay is a small stone decorated with lozenges: this is the gift of the Dean and Chapter of Canterbury Cathedral and is from the old water-tower attached to the Cathedral. In the third bay is a small corbel from Trinity College, Cambridge, England, the gift of Sir J. J. Thomson, Master of Trinity. In the last bay on

the right is an old stone from the great wall of China, presented to the College in 1906 by the Reverend James H. Roberts, of Hartford, with one or two bricks from the old Chapel of St. John's University, Shanghai. The name of that institution is faithfully recorded in the Chinese writing on the bricks.

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

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

### *The Out-door Pulpit*

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

The slab of brown granite in the out-door pulpit is a gift to the College from the people in the town of Tabor, Czecho-

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

### *The Stone Shields*

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

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

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

### *The Tower*

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



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

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

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

Since Trinity College was founded in 1823 under the name of Washington College, it would seem appropriate to enshrine in the Chapel the name of Washington as exemplifying the second half of the Trinity motto, "*PRO ECCLESIA ET PATRIA*". Accordingly the large window in the south side of the tower has been designated as the WASHINGTON WINDOW, and will some day portray in glass something of the life and ideals of the Father of our Country. In the pavement below this window is a slab of concrete in which are imbedded many pebbles from Runnymede, the island in the Thames River where the Magna Carta was signed, thus illustrating something of Washington's

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

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

### *The Chapel of the Perfect Friendship*

It has been the custom at Trinity College to have annually a Corporate Communion Service for each of the different fraternities, perhaps once a year on a date of particular significance to the individual fraternity. With this in mind, the college authorities decided that the North Chapel, planned for various smaller services, should be designated as The Chapel of the Perfect Friendship, to enshrine the fraternity ideal. The stained glass windows on the sides of the Chapel represent the great friendships of history, while over the altar is shown the Master with His disciples at the Last Supper, with the legend at the base of the window in Latin:

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

This LAST SUPPER WINDOW is a new treatment of an old theme.

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

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

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

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

The ten windows in the sides of this Chapel, arranged in five pairs, will, when completed, present in pageantry the development of the ideal of friendship. The first pair on the left show two classic friendships:—Damon and Pythias for the Greek, and Aeneas and Achates for the Roman. The DAMON-PYTHIAS WINDOW was given by Major Frank Langdon Wil-



cox, class of 1880, in memory of his friend Robert H. Coleman, class of 1877.

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

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

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

The next pair of windows illustrate two friendships recorded in the Bible.

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

This window is given in memory of Charley Hobby Bassford of the class of 1910 by his friends in his fraternity of Alpha Chi Rho.

The seal of the fraternity is reproduced in the bottom panel, which also indicates by a football player and by some books the honors Bassford won at Trinity.

The other half of the Bible Window represents Philip and Nathanael, two friends from the New Testament.

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

The remaining six pairs of friends will be enshrined in glass as the windows are given for Memorials. The last window on the left will illustrate two pairs of medieval friends, perhaps Dante and Virgil, and Roland and Oliver. The two windows on the right will portray famous friendships in the history of England and America. The English friends chosen are Hamlet and Horatio, and Launcelot and Arthur. For the American window Washington and Lafayette for one panel and Emerson and Thoreau for the other have been suggested.

### *The Fittings of the North Chapel*

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



Of especial interest is the small CREDENCE TABLE to the right of the altar.

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

### *The Wolsey Window*

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

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

The grandson of the donor of the stones, William R. C. Corson of Hartford, was naturally much interested to hear of the use made of his grandfather's gift, and decided to give the stained glass for the three windows in memory of his grand-

father. The designer has caught the spirit of the early glass; some of the pieces of glass used are over a hundred years old.

As Cardinal Wolsey's first important charge was Bursar of Magdalen College, Oxford, the left hand panel displays the arms of Magdalen. Below is a drawing of the famous tower of Magdalen, built by Wolsey, appropriately reproduced here as its proportions are identical with those of the Trinity Chapel Tower. The open money-bag recalls the fact that Wolsey was relieved of his responsibilities as Bursar for misappropriation of funds!

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

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

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

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

## The Consecration

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

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

After a short service in the old chapel, where various



Alumni of the college in Holy Orders took charge of the furnishings and appurtenances to carry them over to the new chapel, the five processions entered the chapel with all due ceremony. The simultaneous consecration of different parts of the chapel was arranged and carried through with dignity and precision. The presence of many of the workmen, all in their working clothes, was a tribute to their devotion deeply appreciated by many.

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

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

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



## Address By The President at the Consecration

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

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

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

and to the workmen. The King of Glory come in? He has been here all the time! Not only have we felt his presence in the silence of our prayers in the Crypt, but He has been near us all the day.

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

of the glass the harmony of his color was the harmony of a hymn of praise; to the builder of the organ the blending of his chords was an act of prayer.

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

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

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



tion that religion is of supreme worth, and especially the religion of a college man.

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

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



# Appendix

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

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

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

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

The organ is a four manual instrument, built by the Skinner Organ Company of Boston, under the personal direction of Donald B. Harrison. It includes 3872 pipes, arranged under control of 74 stops. The blower, made by the Spencer Turbine Company, is placed in a specially constructed chamber in the basement, so the vibrations will not be discernible in the Chapel.

The dimensions of the Chapel are as follows:

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

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

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

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

#### CONTRACTORS

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

#### SUB-CONTRACTORS

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

FIRMS SUPPLYING MATERIAL

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

MEN WORKING ON CONSTRUCTION

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

CARPENTERS

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



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

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

PAINTERS

Carl Lunden

William White

MASONS

\*Gordon Reeves, Foreman

Lewis Wallace, Foreman

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

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

\*Died April 21, 1931

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

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

LABORERS

Angelo Paternostro, Foreman

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

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

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

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

**Prayer**  
for  
**God's Blessing on the Work**

Used at the Workmen's Services  
During the Building of the Chapel.

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