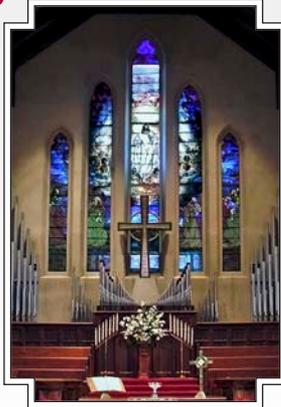


# Sanctuary Art

of Second Presbyterian Church



SECOND  
PRESBYTERIAN  
CHURCH

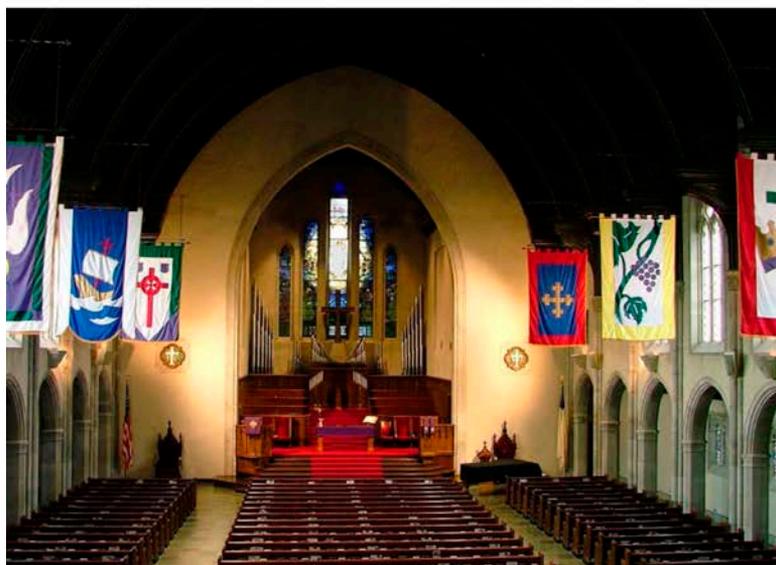
*A Welcoming Community of Faith Where Jesus Christ Transforms Lives*

**Whatever is true, whatever is honorable, whatever is right, whatever is pure, whatever is lovely, whatever is of good repute, if there is any excellence and if anything worthy of praise, dwell on these things.**                      Philippians 4:8

When we worship God at Second Church, we are surrounded by highly symbolic works of art that point our minds and our hearts toward our Creator and Savior. Beautiful in themselves, these works are an inherent part of community worship, inspiring and enhancing our appreciation of the glory of God.

Because of its creative nature, art is truly a reflection of God's creative spirit. Through the creation and the perception of beauty, we praise and celebrate the creative power of God. Art is, in this, respect, an aspect of worship.

This booklet is presented by the Fine Arts Advisory Team of the Department of Music and Fine Arts. For more information about the ministry of Music and Fine Arts, please contact Dr. Michelle Louer, Director of Music and Fine Arts, at 317-253-6461, ext. 307.



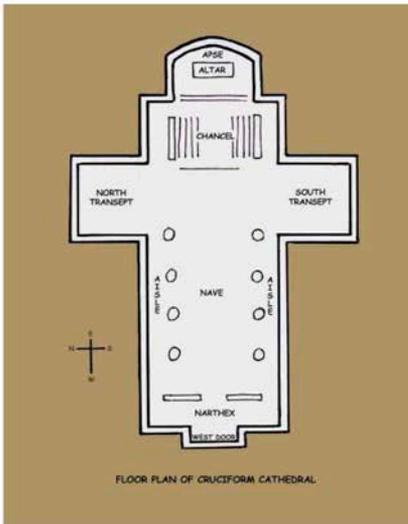
Except as noted, photographs, drawings, and text are by Dr. Linda Rinker.



## Building and Architecture

The Indiana limestone of the church has both majesty and warmth, fitting for a house of God.

The Second Presbyterian Church building was designed in the style of a French Gothic cathedral. French Gothic elements can be found in the pointed arches of the church, the spire, the stone carvings, the shape and style of windows and doors, and the stained glass.

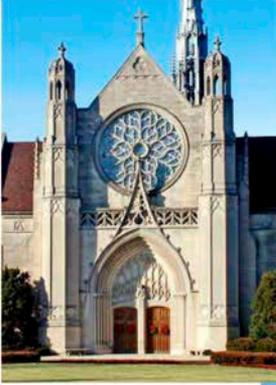


### Traditional Floor Plan of a Gothic Cathedral

The very shape of a Gothic cathedral is symbolic, the form of a cross.

We have neither transepts nor apse, but otherwise the structure of Second's sanctuary is basically Gothic.

In Gothic cathedrals, the altar is located at the east end of the building, the long axis of which runs east and west.



## Second Presbyterian Church and Ste. Chapelle, Paris



Second Presbyterian Church



### Ste. Chapelle, Paris

Built by Louis IX in 1243-48 to house relics, Ste. Chapelle has often been cited as the model for Second Presbyterian. Ste. Chapelle has a *fleche* (arrow) spire that is most certainly the inspiration for Second's spire. However, Ste. Chapelle is not a cathedral but a chapel and is different in floor plan from Second.

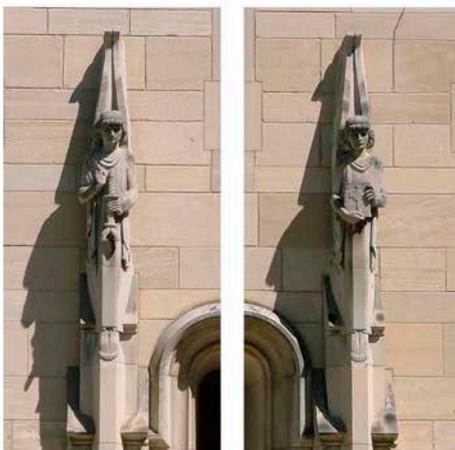
The interior of Ste. Chapelle is all light and color from the windows. Nevertheless, in the shape of the windows and the stone tracery that crowns them, the form of the rose window, and the general style of the front, Second's architecture suggests Ste. Chapelle's.

Photographs of Ste. Chapelle by Celia and Mark Booher.



### **The Unnamed Reformer (South Entrance)**

The figure over the great south doors to the church is intended to represent the spirit of the Reformation. It does not depict a particular person and is properly referred to as the Reformer or the Unnamed Reformer.



### **The Chapel Angels (Chapel Entrance)**

Two stonework angels guard the south entrance near the chapel. The angel on the left holds a candle, symbolic of the light of Christ, with the right hand raised in a sign of peace. The angel on the right holds a bible with a Celtic cross, symbolic of the Word of God.



## The Sanctuary

The Gothic tradition can be seen in the sanctuary's arches, columns, and windows with their pointed arches and stonework tracery. The arched wooden roof and paneling are also Gothic in tone.





## The Pulpit

Symbols on the pulpit are taken from the Seal of the United Presbyterian Church (which has become PCUSA, with a different seal).

Left: descending dove, representing the Holy Spirit, with tri-radiant nimbus (tri-radiant nimbus used only with persons of the Trinity).

Center: Burning bush of Moses (from seal of Church of Scotland), symbolizing spiritual leadership -- divine fire of truth, divine call, persecution. This also suggests the flames of Pentecost, and the Jesse tree or tree of life.

The trefoil is a symbol of the Holy Trinity.

The right side of pulpit bears a cross with the Greek motto *Iesous* (IC) *Xristos* (XC) *Nika*, Jesus Christ Do Thou Conquer.

Note the cloths that hang on the front of the pulpit, the lectern, and the communion table. These are called *paraments* (a general word for liturgical cloths, including vestments) or *antependia* (a specific word for the cloths that *hang before* the pulpit, lectern, and table). They vary according to the church season, as do the stoles worn by the pastors -- purple in Lent and Advent, white for celebrations such as Easter, Christmas, Epiphany, and weddings, red for Pentecost, green in ordinary time.



## The Lectern

The lectern shows the Bible, with the Greek letter *lambda* on the left, for *Logos* (word), and the Greek letter *theta* on the right, for *Theos* (God).

An arrow is formed by a line connecting the Alpha and Omega.

The rose, found in the top borders, is a symbol of the nativity of Christ. Roses are found all around the carved woodwork of the church, along with trefoils.

Most of the wood carvings in the church, like the stone carvings, were designed by church member and sculptor Adolph Wolter.

## The Baptismal Font

In addition to the cross, trefoils, and leaves, the baptismal font has four major symbols, one on each side.

The hand of God represents the creative power of God. The shell with three drops of water, symbolizing the baptism of Jesus, suggests the redemptive power of God; in baptism, our sins are made clean. The cross with the circle of rays behind it is a form of the Celtic cross (the circle represents eternity); it symbolizes the atoning power of God and his eternal salvation. The descending dove represents the Holy Spirit, the indwelling power of God in our lives. (Mark 1:9-11)





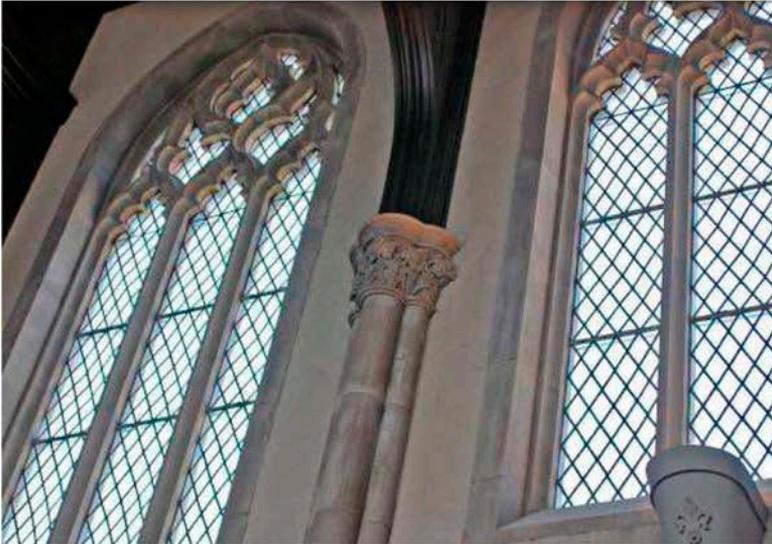
## The Communion Table

Presbyterians do not have an altar but rather a communion table. Our communion table has a border of roses and of grapes and wheat, for the bread and wine of communion.

The top panel in front has additional symbols: the shell with three drops of water represents Christ's baptism; the Chi Rho is the first two letters of Christ in Greek; the monogram IHC is the first three letters of Jesus in Greek; and the chalice represents the wine of communion, which represents the blood of Christ.

On the end of the communion table on the lectern side, there are two symbols. The first is the Lamb Triumphant, carrying the banner of victory and representing Christ's triumph over death. The second is the fish surmounted by the Greek letters  $\Upsilon\Theta\chi\text{IC}$ , which spell *ichthus*, the Greek word for *fish*. These letters form an acronym for *Jesus Christ, Son of God, Savior* in Greek.

On the left or pulpit end of the communion table are two further symbols. The sheaf of wheat represents the bread of communion, which represents Christ's body. The second symbol is a cross with two interlocking circles, within which are two chalices with what appear to be hands rising out of them. This symbol represents Christian marriage.



## Stonework

Gothic style and Christian symbols may be observed in the sanctuary's stone work. The window tracery uses the trefoil, a symbol of the Trinity, the lighting sconces bear the fleur-de-lis, another symbol of the Trinity, and the capitals of the sanctuary columns are decorated with stylized wheat sheaves and grapevines, symbolizing the bread and wine of communion.



## Alpha and Omega

Set in quatrefoils symbolic of the four gospels, the Alpha and Omega at the front of the sanctuary (each behind a cross) symbolize the all-encompassing power of God. Three times in the book of Revelation God uses this image to describe his power; Revelation 1:8, 21:6, and 22:13.



## Banners

The eight Sanctuary Banners are reproductions of banners originally handcrafted by Marian Beesley and her assistants. Mary Newill created the designs. The dyes in the originals had faded; these banners, using chemical dyes, should last longer.

The Celtic cross is the most commonly used cross in the Presbyterian denomination. Its circle represents eternity. The ship represents the Church, especially in its missionary function. The descending dove symbolizes the Holy Spirit. This dove carries the olive branch, symbolic of peace. This banner bears the *triquetra* and circle. The triquetra is one of the earliest symbols of the Trinity. It emphasizes the indivisibility, equality, and unity of the Trinity. The Missionary cross is made of four joined Latin crosses and symbolizes the spread of Christianity to the four corners of the world. The vine and grapes signify communion. They also represent our relationship to Christ. The cross and crown represent Christ's kingly office as well as the crown of glory promised to faithful Christians. The Chi Rho is a Christogram, or monogram of the Christ. It comes from the first two Greek letters in the word Christ.



## The Ascension Window

Second Church's magnificent chancel window was originally entitled "The Ascension with Passion Flower and Vine." It was given in 1905 in memory of Charles F. Sayles by his widow, Frances Tuttle Sayles. Mr. Sayles, the treasurer of the church, died in 1902. The window was designed by Louis Comfort Tiffany and installed by Tiffany Studios of New York at the rear of the sanctuary on the south side of the Vermont St. church. Two small lancets, originally placed below the five main lancets in the old church, depicted the passion flower and the vine; they were sold when the building was closed. The Holy City, below the ascending Jesus, is hidden behind the cross in front of the window.

Tiffany's stained glass is of the type called *pot glass*, in which the colors are mixed in the molten glass. Tiffany's color formulas were a closely guarded secret and have never been exactly reproduced. When the window was moved to the new church, there was some damage at the tops of two lancets, which has been repaired with purple glass – a repair that doesn't match Tiffany's incomparable work.



The subtlety of coloring and extreme contrasts of light and dark in the Ascension Window make it very difficult to photograph. They also make it hard to see the face of Jesus clearly from the pews. Binoculars help.

It was the custom in the old Vermont St. church for the congregation to turn and face the Ascension Window in the back of the church when Handel's "Hallelujah Chorus" was sung on Easter morning. We still turn to the back on that occasion – to face the choir, not the window. Perhaps on Easter Sunday, when the choir sings our praises to God, we should stand and face this glorious representation of the resurrected and glorified Christ, our Lord.



The angels in the Ascension Window include some that are greatly foreshortened, leaning over the figure of Jesus so that we see only their heads and wings.





Take a close look at the disciples in the lower parts of the window; at least one of them might be feminine, and one (Judas) turns away from Jesus.



## The Miracle and Parable Windows

Most of the church's stained glass was created by the Willet Studio of Philadelphia in the French Gothic style. French Gothic stained glass is predominately red and blue. In the German Gothic style, green and yellow predominate. Our windows are dominated by red and blue.

The aisle windows (Parables on the west side, Miracles on the east) were created by the Willet Studio. The windows are double, each pair depicting two parables or miracles. Note that each window contains a lower panel showing a symbol of the particular event depicted.

### Parable Windows

*West side, beginning nearest the pulpit:*



The Pearl of Great Price (Matthew 13:45-46). In church literature, the first panel is referred to as The Rich Young Man. However, the account of the Rich Young Man is not really a parable.

The window instead represents the Pearl of Great Price -- the man, who is turning his back on treasure, holds something round and white in his left hand. Moreover, the lower panel shows a hand holding a pearl.



The House Built Upon a Rock (Matthew 7:24-27, Luke 6:48). Two houses, one solid, one collapsing.





The Wedding at Cana: Water Into Wine (John 2:1-11).  
Water being poured into a jar.



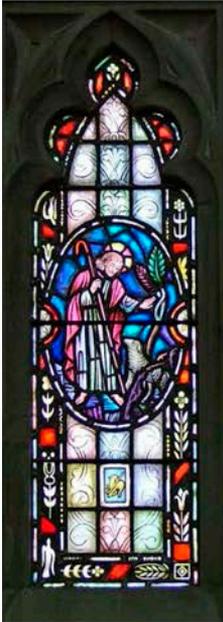
The Paralyzed Man (Matthew 25:14-30, Mark 2:3-12).  
Bed being let down on ropes.



Calming the Storm (Matthew 8:23-27, Mark 4:35-41, Luke 8:22-25).  
Hand reaching down to calm waves.



Walking on Water with Peter (Matthew 14:22-33).  
The Chi Rho with cross; cross submerged in water.



The Lost Sheep (Luke 15:4-7).  
Sheep and shepherd's staff.



The Lost Coin (Luke 15:8-10).  
Lamp and coin.



The Wise and Foolish Virgins  
(Matthew 25:1-13).  
Burning lamp.



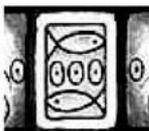
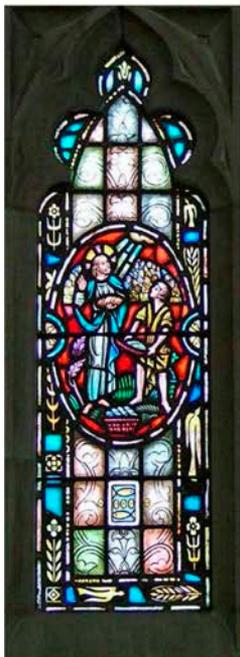
The Talents  
(Matthew 25:14-30).  
Shovel and large coin.

## Miracle Windows

While the Parable Windows represent the teachings of Jesus, the Miracle Windows represent his acts of mercy. In the parables we see Jesus the Teacher, who tells us how to live in community in the Kingdom of God that is open to us here and now. In the miracles we see Jesus the Healer, who feeds us, stills our fears, and heals what is wrong in us, preparing us individually to live in the Kingdom of God.

Thus when we sit in the sanctuary, we are completely surrounded by our Lord and Savior. His teachings are on our left in the Parable Windows, his ministry is on our right in the Miracle Windows, his direction for our lives is behind us in the Rose Window, whose theme is the Great Commission, and his promise of eternal life, as shown in his Resurrection and eternal glory, are before us in the Ascension Window.

*East side, beginning nearest the lectern:*



The Loaves and Fishes:  
Feeding the Five Thousand  
(Matthew 14:13-21, Mark  
6:30-44, Luke 9:10-17).  
Two fish and five loaves  
(two in adjacent panels).



Healing the Man Blind From  
Birth (John 9:1-7). Hand  
mixing mud with finger.





The Wedding at Cana: Water Turned into Wine (John 2:1-11).  
Water being poured into a jar.



Healing the Paralyzed Man (Matthew 25:14-30, Mark 2:3-12).  
Bed being let down on ropes.



Calming the Storm (Matthew 8:23-27, Mark 4:35-41, Luke 8:22-25).  
Hand reaching down to calm waves.



Walking on Water with Peter (Matthew 14:22-33).  
The Chi Rho with cross; cross submerged in water.



Healing the Man Possessed by  
Many Demons  
(Luke 8:26-37).  
Swine rushing over a cliff.



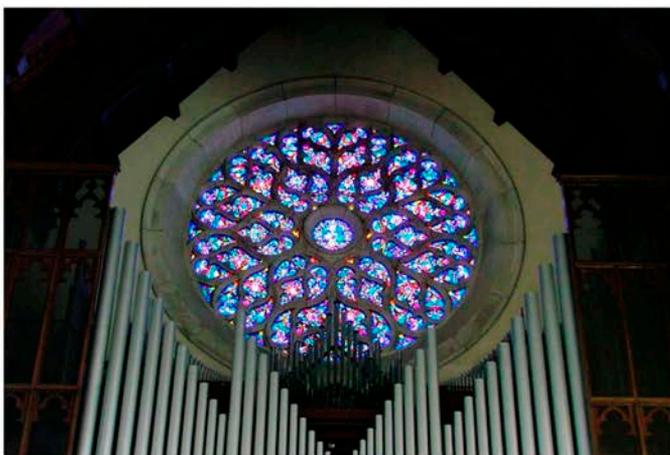
Curing Ten Men of Leprosy  
(Luke 17:11-19).  
Roman numerals one and  
nine.



Raising the Synagogue Leader's  
Daughter from the Dead  
(Matthew 9:18-19, 23-26,  
Mark 5:22-24, 35-43,  
Luke 8:41-42, 49-56).  
Jesus' hand lifting up  
child's hand.



Healing the Woman with the  
Hemorrhages  
(Matthew 9:20-22, Mark 5:25-34,  
Luke 8:43-48).  
Hand touching hem of robe.

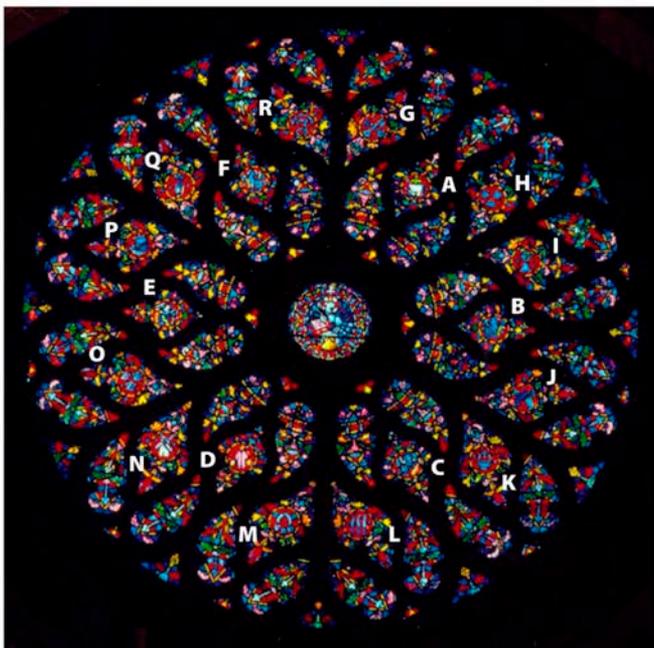


### **The Rose Window: The Great Commission**

The Rose Window overlooks the choir loft at the south end of the sanctuary. Its theme is the Great Commission. Its rich symbolism includes representations of Christian leaders as well as the chalice, lily (fleur-de-lis), leaves, and cross. The window was designed by Henry Lee Willet (Willet Studios, Philadelphia). It is twenty feet in diameter.



Some of the pipes of the church's magnificent Aeolian-Skinner organ (the last organ completed by Aeolian-Skinner with all Aeolian-Skinner parts) rise before the rose window. The organ is one of the most important works of art – and means of art – in the church.



Petals are in clusters of three, symbolizing the Trinity. The center roundel represents the Lamb of God. The inner range of petals includes symbols for the four Evangelists, Paul, and Stephen, the first martyr. The outer range depicts symbols of the twelve Apostles. The letters superimposed on the image above indicate the positions of the symbolic images described in the pages which follow.



#### **Center Rosette:**

##### **The Lamb Enthroned**

The Lamb reclining on the book symbolizes Christ as judge at the end of the world. The shell with three drops of water is a symbol of the baptism of Jesus. Note the Chi Rho at the top and the Alpha and Omega on the book.



### A: Paul

#### The Sword of the Spirit

Paul was the great missionary responsible for the early spread of Christianity into the eastern Mediterranean world. His symbol is the *Spiritus Gladius*. The sword represents the Sword of the Spirit, and the open Bible represents both the gospel Paul preached and Paul's own contribution to the Bible, his letters.



### B: Luke

#### The Winged Ox

The symbols for the four Evangelists are taken from visionary imagery in the book of Ezekiel; this imagery is also used in the book of Revelation. The ox is a sacrificial animal; in his gospel, Luke emphasizes the sacrifice of Jesus. Here the ox carries a scroll or book, symbolic of Luke's gospel.



### C: John

#### The Eagle

The eagle is a symbol of the Resurrection and is associated with John because his gospel emphasizes the divine nature of Christ. The outspread wings of the eagle suggest the spread of the gospel throughout the world. Here the eagle holds a scroll, symbolic of John's gospel.



## D: Stephen

### White Robe and Stones

Stephen, as the first martyr for Christ, holds a special place in Christian history equal in its own way to those of the Evangelists and Paul. The white robe is a symbol of martyrdom, and the stones indicate the specific way Stephen died. This petal has at times been assigned to Paul – probably because he held the coats of the attackers when Stephen was martyred.



## E: Matthew

### The Winged Man

In his gospel, Matthew emphasizes the humanity of Jesus, so his symbol is a man whose wings indicate his divinity. Here the winged man holds a long open scroll, symbolic of Matthew's gospel.



## F: Mark

### The Winged Lion

Mark's gospel emphasizes the kingship of Jesus, so the lion (the king of beasts) is a fitting symbol. Here the lion holds a scroll, representing Mark's gospel.





### G: Peter

#### Keys

The outer range of petals in the rose window represents the twelve apostles. The first is Peter, who was given the keys to the kingdom of heaven.



### H: James the Greater Three Scallop Shells

In addition to signifying baptism, the shell came to be used as a symbol for pilgrimage. The shrine of St. James (Santiago) in Spain (where tradition says he founded churches) was one of the most famous destinations for pilgrimages throughout the middle ages; pilgrims wore shells pinned to their hats or garments. This James is the son of Zebedee and the brother of John.



### I: John

#### Chalice and Serpent

This image shows a serpent emerging from a chalice. According to legend, an attempt was made to kill John with poisoned wine, but he was able to drink the wine safely. One version of the legend says that John made the sign of the cross, and the poison left the chalice in the form of a serpent.



**J: Andrew**  
**Two Fish in the**  
**Form of a Cross**



Andrew is represented by a cross saltire, a cross in the form of an X. According to tradition, he was crucified on such a cross; out of respect for the Lord, he requested a cross that was different from the cross of Jesus. This is a whimsical (but also traditional) treatment of the theme in which the cross is formed by two fish. Andrew was, of course, a fisherman like his brother Peter.



**K: Philip**  
**Basket of Loaves and Fishes**

Philip is the disciple who is tested by Jesus when the disciples despair of feeding the hungry multitude. This basket contains bread, fish, and a cross. (Philip is said to have been crucified.) A more traditional symbol for Philip is a cross with bread.

**L: Bartholomew**  
**Three Flaying Knives**



Bartholomew is also called Nathanael. Tradition has it that he was flayed, then crucified, then beheaded. His symbol, then, is three flaying knives.





**M: either Thomas or James the Lesser – image unidentified**

By elimination, this object must represent either Thomas or James the son of Alphaeus. The usual symbol for this James is a saw, one of the tools in his death. There is also an uncommon symbol for Thomas showing three stones and a leather girdle, which certainly resembles this image.



**N: either Thomas or James (the Lesser) – image unidentified**

By elimination, this object must represent either Thomas or James the son of Alphaeus. The usual symbol for Thomas is a carpenter's square and a lance; he reportedly built churches in India and was killed by a lance. The carpenter's square is clear in this rendition, the lance less so. The image resembles a windmill – an uncommon symbol for James the Lesser.



**O: Matthew  
Three Moneybags**

Matthew is also called Levi. He was a tax collector and therefore a social outcast. Jesus always allied himself to the poor, the disabled, the outcast, and the despised.





**P: Thaddaeus**  
**Ship**

Thaddaeus (also known as Jude) was said to be a great missionary; he is supposed to have traveled as far as Persia. The ship is thus a fitting symbol for him.



**Q: Simon the Zealot**  
**Fish on a Hook**

Simon the Zealot was a noted fisher of men, through his preaching of the Word of God. His most common traditional symbol is a fish resting on the bible -- a fish on a book. But the symbol used here also appears in long church tradition. There may be a punning joke here, or perhaps some deliberate confusion with Simon called Peter, whom Jesus promised to make a fisher of men.



**R: Judas Iscariot**  
**Noose in the Shape of the Letter J and Thirty Pieces of Silver**

According to Matthew, Judas agreed with the Pharisees and Sadducees to betray Jesus for thirty pieces of silver. He did so, but after Jesus was condemned, Judas repented. He returned the silver and hanged himself.



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## TELEPHONE/FAX NUMBERS

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(317) 253-6461 (phone)

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Inspirational Phone Message

(317) 522-1943

Children's Circle Preschool

(317) 252-5517

Childcare Reservations

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CenterPoint Counseling

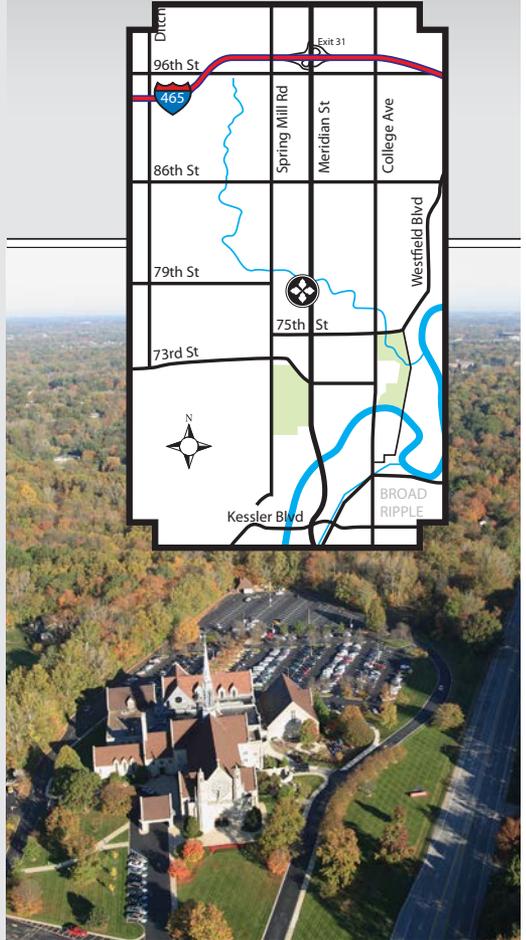
(317) 252-5518

## OFFICE HOURS

Monday through Friday

8:30 a.m. to 4:30 p.m.

Saturday 9 a.m. to noon



**SECOND  
PRESBYTERIAN  
CHURCH**

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