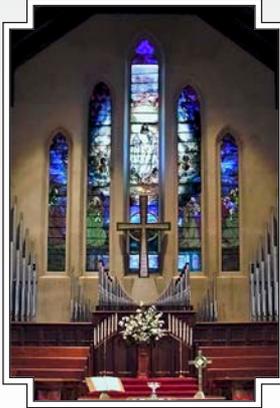


Art and Architecture

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.



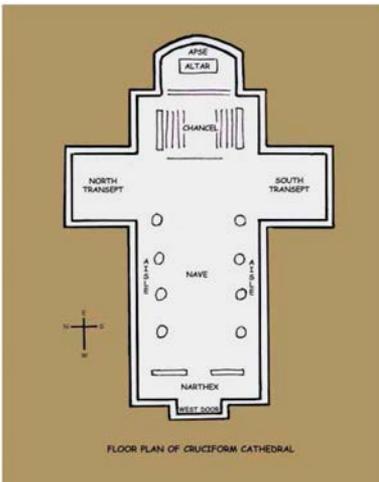
Except as noted, photographs, drawings, and text are by Dr. Linda Rinker.



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 pointed arches of the church, the spire, the stone carvings, the shape and style of windows and doors, and the stained glass.



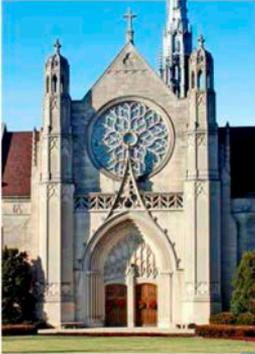
Traditional Floor Plan of a Gothic Cathedral

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

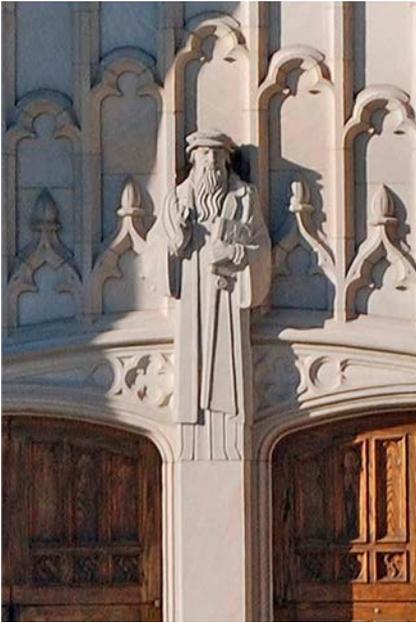


Ste. Chapelle, Paris

Built by Louis IX in 1243-48 to house relics, Ste. Chapelle has often been cited as the model for Second Presbyterian Church. Ste. Chapelle has *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.

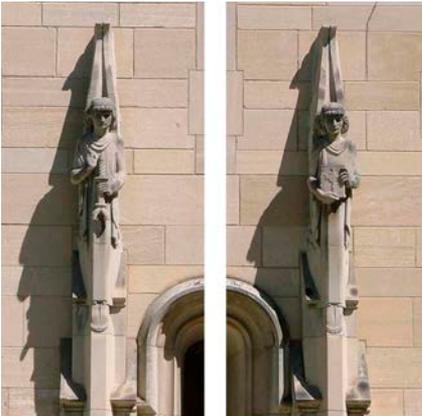
The interior of Ste. Chapelle is all light and color from the windows. Nevertheless, in the shape of the windows and the stone tracery that crowns them, the form of the rose window, and the general style of the front, Second's architecture suggests Ste. Chapelle's.

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 the pointed arches and stonework tracery. The arched wooden roof and paneling are also Gothic in tone.





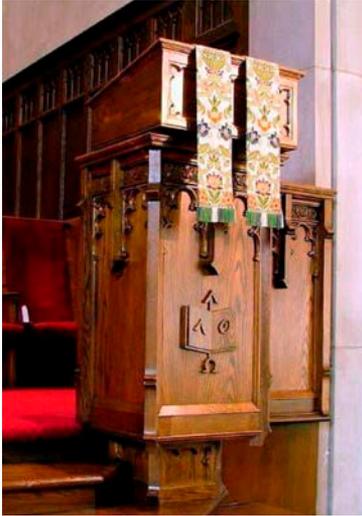
The Pulpit

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 - diving 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) *Christos* (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

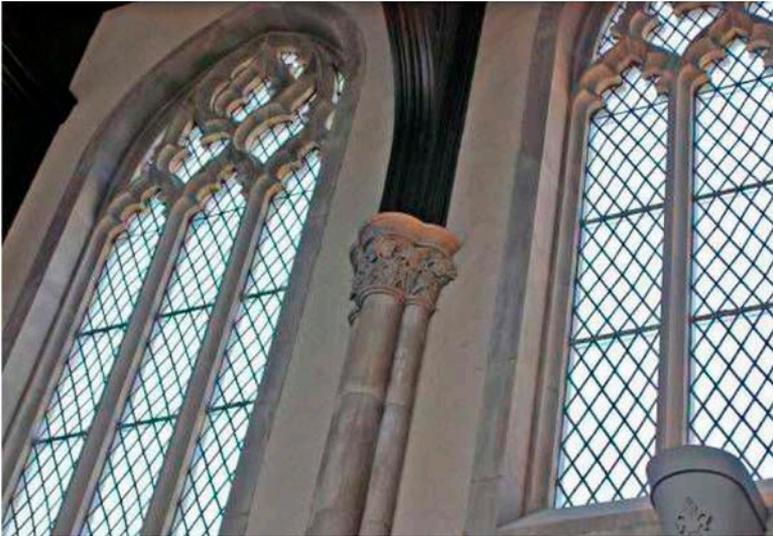


Presbyterians do not have an altar but rather a communion table. Our communion table has a border of roses and of grapes and wheat, for the bread and wine of communion.

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 IH Σ 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 IX Θ Y Σ , 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-lys, 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, 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.



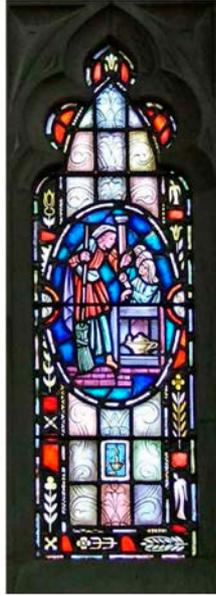
The Paralyzed Man
(Matthew 25:14-30, Mark
2:3-12). Bed being let down
on ropes.



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.

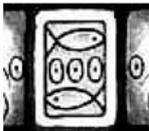
Miracle Windows

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.

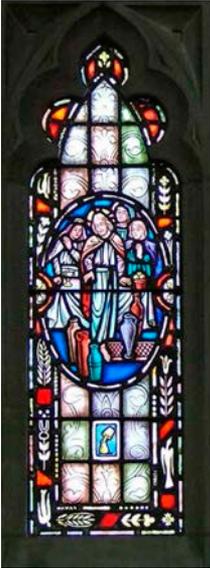
East side, beginning nearest the lectern:



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.



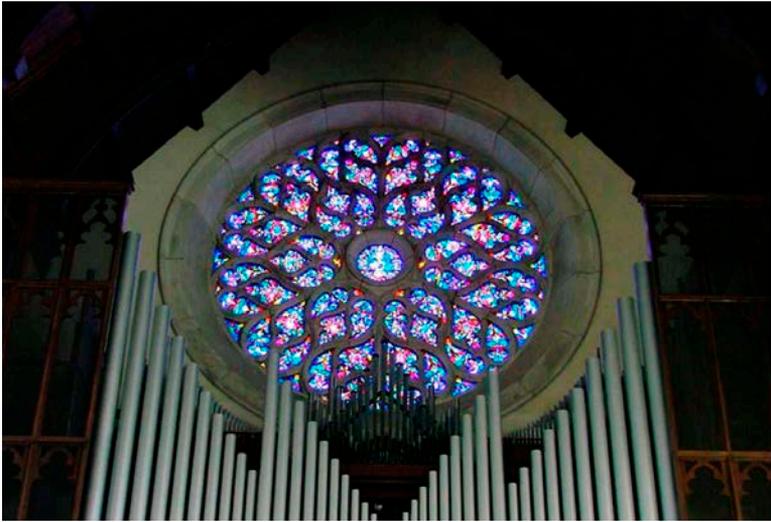
Curing Ten Men of Leprosy (Luke 17:11-19). Roman numerals one and nine.



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.

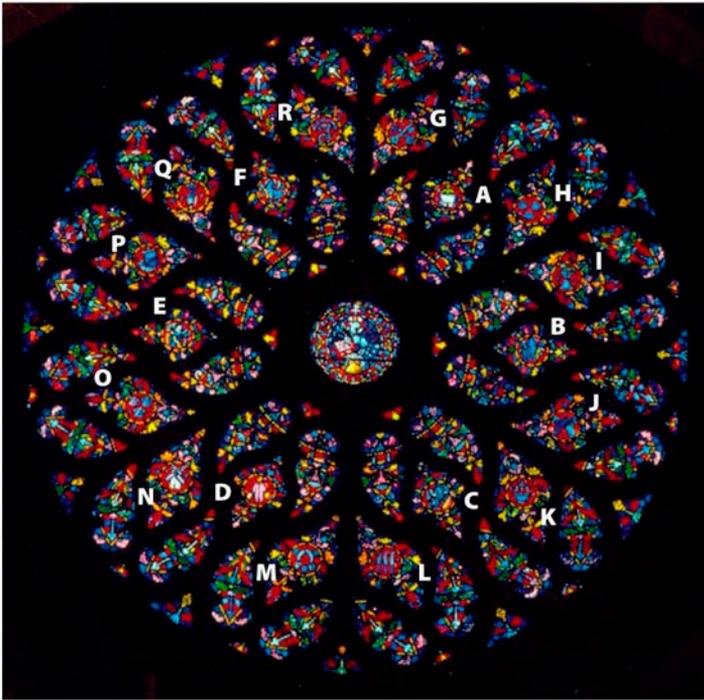


The Rose Window: The Great Commission

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

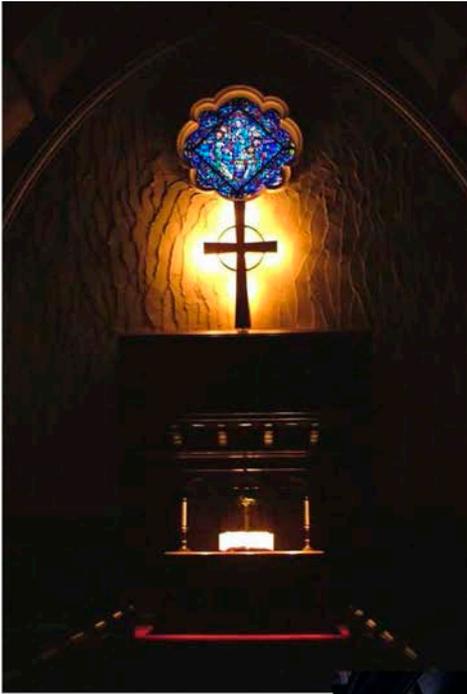
to make a fisher of men.

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.

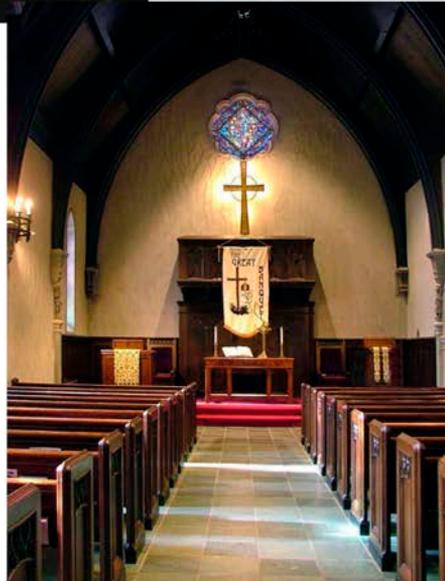




Milner Chapel

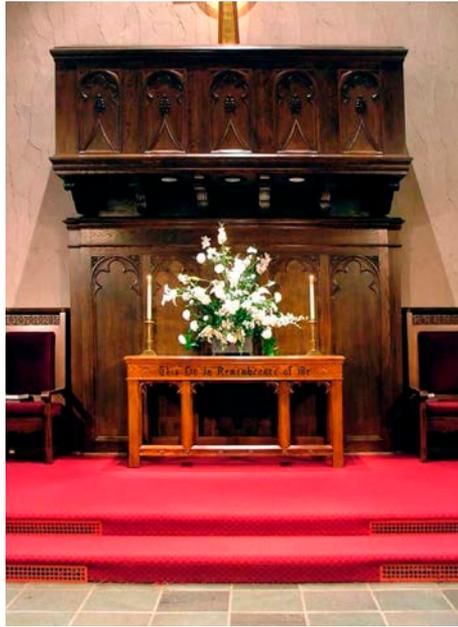
The symbolic power of light is beautifully evident in the chapel at the close of day. The illuminated cross and the open Bible assure us of God's presence with us.

The banner of the Indianapolis Great Banquet hangs from the reredos, which is surmounted by a Celtic cross and the chapel's small rose window.



Communion Table and Reredos

The Milner Chapel communion table bears the inscription 'This Do In Remembrance of Me' (Luke 22:19). Behind the communion table is a carved wood reredos.



Statues

Two statues that represent Jesus as a boy flank the chancel. One shows Jesus as the Good Shepherd, and the other shows him as a carpenter, carrying his tools and a cross.





The Window of Praise

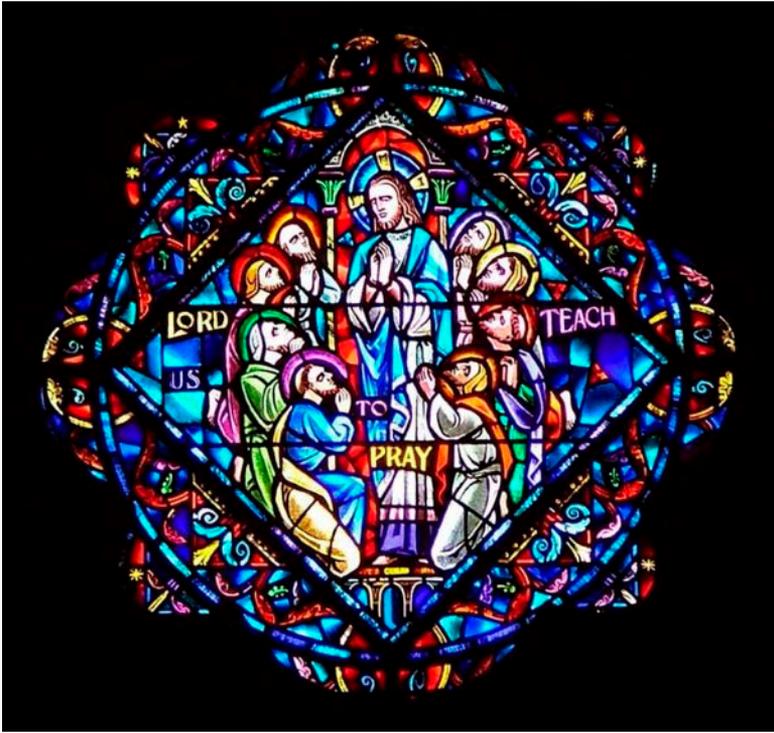
(23rd Psalm)

The window at the front left of the chapel, in the chancel, illustrates the 23rd Psalm.

David the singer is shown at the bottom, framed by the words, 'The Lord is my shepherd.'

In the roundel above him, we see a man with a staff and the words, "He leadeth me." In the next roundel, moving upward, we find a man praying and the words, "Thou preparest a table." Next appears a man with outstretched hands and the words, "The house of the Lord." At the top, we see the Good Shepherd holding a lamb.

Like the other stained glass in the chapel, this window was made by the Willet Studio in Philadelphia when the building was constructed in 1959.



The Chapel Rose

The Lord's Prayer

The small rose window set high above the reredos in the east wall of the chapel depicts Jesus surrounded by his disciples, teaching them the prayer that we know as the Lord's Prayer (Luke 11 :1-4). Within the window are the words, "LORD, TEACH US TO PRAY."



Faith, Hope, and Love

High in the north wall of the chapel are three roundels symbolizing the three Christian virtues of faith, hope, and love. The cross is now the most prominent symbol of our faith. Interestingly enough, it did not come into general use among Christians until the 4th century. The anchor is a traditional symbol of safety and therefore of hope. There is a long tradition of jokes and whimsy in church art -- the local fishwife in a stone corbel, Judas with the face of a town burgher -- and here, the coffee cups of Coffee Hour instead of the traditional chalices to symbolize love.



Jesus Welcoming the Children

The stained glass window in the north aisle of the chapel echoes the form of a triptych; its three panels show Jesus welcoming the children (Mark 10:13-16, Matthew 18:1-5, Matthew 19:13-15, Mark 9:36-37, Luke 9:46-48, Luke 18:15-17).

South Lancet Windows

The three lancet windows in the south wall of the chapel have three panels each and illustrate elements in the life and ministry of Christ.

Left Lancet

The Life of Christ

This window shows scenes from the life of Christ with his family and friends.

Jesus the baby: The top panel shows the nativity (Luke 2:1-7).

Jesus the boy: The center panel shows Jesus with Joseph, learning carpentry (Mark 6:1-4).

Jesus the man: And the bottom panel shows Christ with his friends Mary and Martha (Luke 10:38-42, John 11).





Center Lancet

The Sermon on the Mount

This window has as its theme the Sermon on the Mount.

The top panel shows Christ teaching the Beatitudes, surrounded by disciples (Matthew 5:1-12).

The center panel shows Christ surrounded by lilies and birds and illustrates his use of allegory (Matthew 6:25-33).

The lower panel illustrates the parable of the house built upon a rock and the house built on sand, the parable with which he ends the Sermon on the Mount (Matthew 7:24-27).

Right Lancet

The Resurrection

The theme of this window is the Resurrection; all three panels depict visions of the Resurrection.

The top panel depicts Paul's vision of the resurrected Jesus on the road to Damascus (Acts 9:1-9).

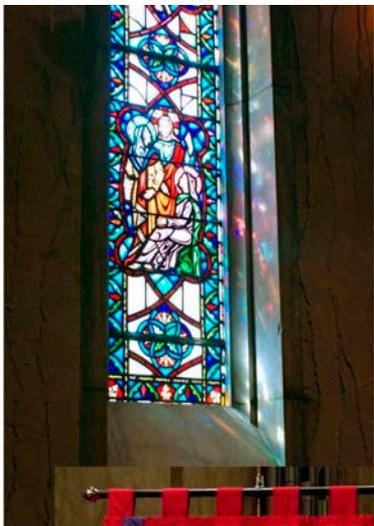
The center panel shows John's vision of the Heavenly City, where the resurrected Christ reigns (Revelation 21 :1-4).

And the bottom panel shows the martyrdom of Stephen, in which he sees a vision of the resurrected Christ (Acts 7:55-60).



Elsewhere in the Church

There are works of art throughout the church. Some of them, like the paintings of church leaders in the third floor hallway leading to the sanctuary, invite us to remember the history of our church. Others are intended to inspire worship and the praise of God. Still others lead us to delight in God's creation. Many are filled with the symbols of our faith, symbols that instruct, remind, and inspire.



Bas-Relief Angel

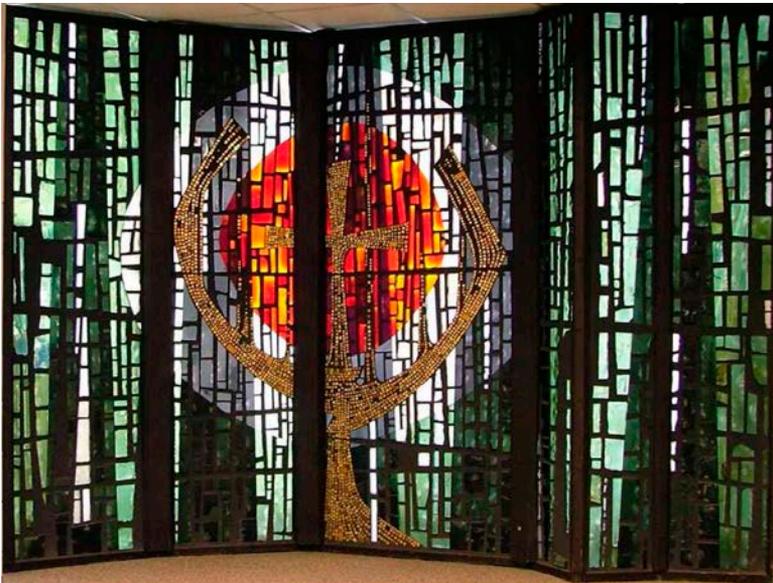
This red and gold praying angel hangs in the third-floor alcove on the north side of the atrium, next to McFarland Hall.



Stained Glass Mural

Christ, the Light of the World

This mural is on the first floor by the elevators. The mural, modern and abstract in style, was created by Robert Frei, of Emil Frei Associates in St. Louis. Frei indicated that the Light is represented by the red circle with white halo; the circle symbolizes eternity. The cross within the circle represents the Christian who accepts and follows the Light. The background suggests the water of baptism. The gold tree is linked to the cross; Christ is the vine, and we are the branches.



Ancient Instruments

Two windows in the old choir room were inset with representations of ancient and medieval musical instruments. In the new choir room, they are inset in doors and windows.



Viol

The *viol* is a stringed instrument popular in the 16th and 17th centuries. It had six strings and was played with a bow. It is the ancestor of the violin family.



Psaltery

The *psaltery* is an ancient instrument with many strings; it was plucked with the fingers or with a plectrum.



Lute

The *lute* is an ancient instrument that was particularly popular in the 13th to 17th centuries. It is similar to a guitar, but has a bent neck and flat front. It has an especially lovely tone.



Harp

The *harp* has been popular through the ages and has many forms. Although the modern orchestral harp is very large, ancient and medieval harps were small enough to be carried by traveling minstrels and were held on the lap to play.

Dulcimer

The *dulcimer* is a variety of zither played with small hammers or by plucking. It has a flat box and some 45 strings; it has been popular since at least the 15th century.

Horn

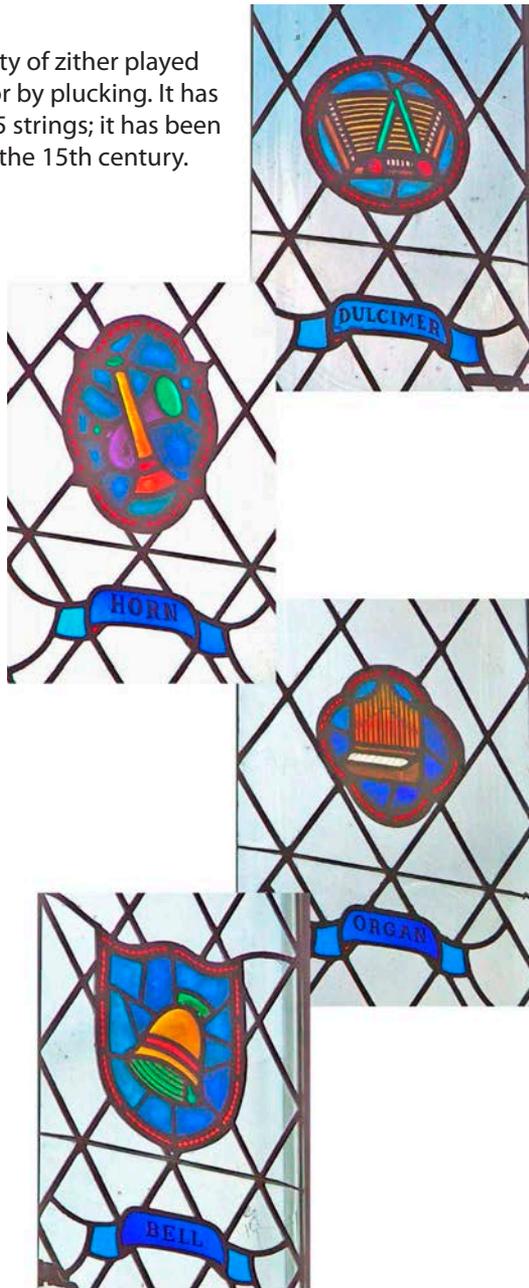
The *horns* shown here are medieval varieties of one of the most ancient instruments used by humankind. Though the earliest horns were made of animals' horns, throughout much of history horns have been made of metal, most often brass.

Organ

The *organ* is a keyboard instrument that has taken many forms. The one shown here is medieval.

Bell

The *bell* is also one of the world's very earliest instruments. Bells vary a great deal in form and size.





The Knowles Memorial Window

Christ Receiving the Children

This three-panel window is dedicated to the Glory of God and the memory of Charles, Robert, and David Knowles. Contemporary in style, it is the work of Emil Frei Associates in St. Louis. Originally installed in the outer wall of the old Knowles Children's Chapel, it is now located in a light box in the Children's Chapel at the east end of the second floor education wing.

The three panels represent the Trinity: God the Father, Jesus the Christ, and the Holy Spirit. Symbols of God the Creator include birds, fish, the sun, moon, and stars, and the shell of baptism. Symbols of Jesus include the tree of life with the cross, loaves and fish, wheat, chalice with wine, and two wheels representing the Old and New Testaments. Symbols of the Holy Spirit include the dove, the flame of Pentecost, angels, candles, and the crown of eternal life.

Strictly speaking, a triptych is a three-part painting or carving made to fold together. Since the three parts suggested the Trinity, they came to be used in churches, particularly as altarpieces. The form then came to be more widely applied to other non-folding media, such as stained glass.



The Welcoming Angel

This window was given in 1994 in honor of Pauline Barney and in memory of her husband, Max Barney. It was designed by Steven V. Purdy and made by Fox Studios in Indianapolis. Note the Celtic cross, the open Bible, and the trefoil with triangle (symbol of the Trinity). This window is PreRaphaelite in style. It was originally installed at the north end of the portico that led to the north entrance. After the completion of the new addition in 2007, it was re-installed at the top of the new atrium.

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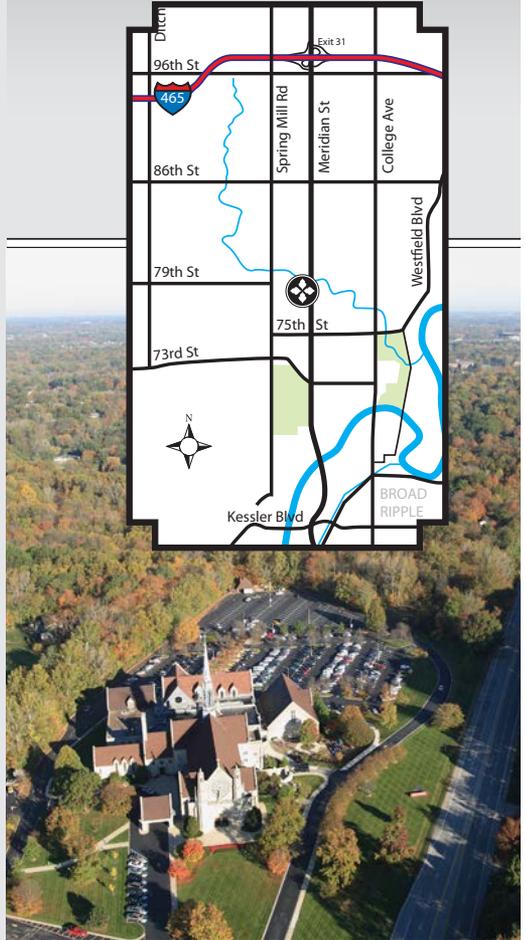
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OFFICE HOURS

Monday through Friday

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

Saturday 9 a.m. to noon



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