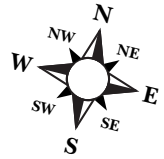
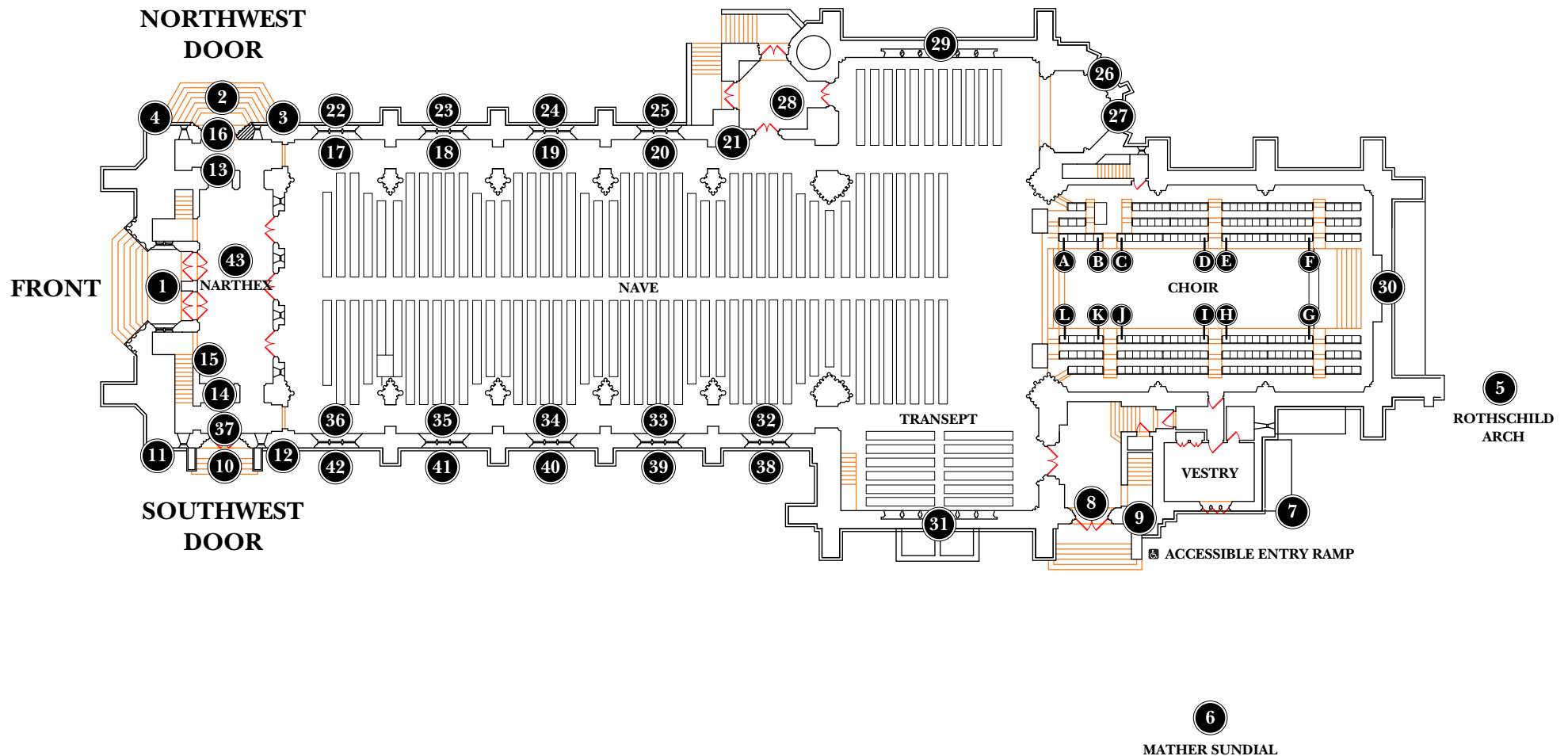


# The Princeton University Chapel

Enjoy a self-guided tour of the chapel by using this map and reading the accompanying description. A free audio version of this tour can be downloaded at Princeton's Office of Religious Life website (<http://web.princeton.edu/sites/chapel/tours.html>). Please be aware that some parts of the chapel are accessible only to the guided tour. For tour information, please call (609) 258-3047.



*Binoculars are a great help!*



# Map Key

- ① Front Door - West Door
- ② Northwest Door
- ③ John of Damascus Window
- ④ Fra Angelico Window
- ⑤ Rothschild Arch
- ⑥ Mather Sundial
- ⑦ Yale Bulldog Gutter
- ⑧ Southeast Door Window
- ⑨ Adlai Stevenson Window
- ⑩ Southwest Door
- ⑪ Holy Family Window
- ⑫ Al-Razi Window
- ⑬ Book of Job Window 1
- ⑭ Book of Job Window 2
- ⑮ Princeton Prayer
- ⑯ Adam and Eve Window
- ⑰ God's Righteousness Window
- ⑱ God's Law and Wisdom Window
- ⑲ Lord of Hosts Window
- ⑳ Prophets of Judgment Window
- ㉑ Prophets of Messiah Window
- ㉒ Annunciation and Nativity Window
- ㉓ Temptation Window
- ㉔ Three Healings Window
- ㉕ Peter Sinks Window
- ㉖ Passion of Christ Window
- ㉗ Resurrection Window
- ㉘ Blessed Sacrament Chapel
- ㉙ The Great North Window
- ㉚ The Great East Window
- ㉛ The Great South Window
- ㉜ Philosophy Window
- ㉝ Theology Window Chivalry Window
- ㉞ Chivalry Window
- ㉟ Poetry Window
- ㊱ Law Window
- ㊲ Science Window
- ㊳ Sermon on the Mount Window 1
- ㊴ Sermon on the Mount Window 2
- ㊵ Wedding Feast Window
- ㊶ Talents Window
- ㊷ Wise and Foolish Virgins Window
- ㊸ The Great West Window

# The Princeton University Chapel

By Matthew J. Milliner (Art & Archaeology department)

“...a new meaning will be imparted to their interpretation of things unseen and eternal as they come by daily association to recognize the new Princeton Chapel as the University’s protest against the materialistic philosophy and drift of our age.”

- John Grier Hibben (Princeton President, 1912-32)

“Gothic is less a method of construction than it is a mental attitude, the visualizing of a spiritual impulse.”

- Ralph Adams Cram (Princeton supervising architect, 1907-29)



**Welcome to the Princeton University Chapel. After placing the current building in historical context, the following guide will give an overview of its architecture, windows, and countless carvings of wood and stone.**

## Historical Context

In 1897 the College of New Jersey officially became Princeton University, and its assortment of styles, many supposed, had led to a degree of visual confusion unbecoming the institution’s new name. The unifying potential of the Gothic style was suggested to address the problem. Gothic had recently entranced Princeton President Woodrow Wilson and trustees on a visit to Oxford and Cambridge, and had already made an appearance in American schools such as Bryn Mawr. Thus began “Princeton’s long, 50 year love affair with Collegiate Gothic.”<sup>1</sup>

The style was chosen for the aura of Christian heritage and European learning that it was thought to convey. President Woodrow Wilson would say in celebration of Princeton’s new look, “We have added a thousand years to the history of Princeton... and as the imagination of classes yet to be graduated from Princeton [is] affected by the suggestions of that architecture, we shall find the past

of this country married with the past of the world.”<sup>2</sup>

The American architect Ralph Adams Cram, the “high priest” of Gothic, was chosen as supervising architect for Princeton’s makeover. The 1920 fire that destroyed Marquand Chapel proved the perfect chance for Cram to display his skill at its peak – church architecture.<sup>3</sup> Gothic was for Cram not imitation of the past. His high principles denigrated the regurgitations of old forms as “archaeology, not architecture.”<sup>4</sup> Instead his goal was to make a “logical continuation of the great Christian culture of the past, but also a vital contribution to modern life.”<sup>5</sup> As wrote a reviewer in defense of one of Cram’s many books, “...it [the Gothic style] is to him not past, but eternal.”<sup>6</sup>

## Secularization and Required Attendance

But the current Chapel cannot be fully understood without grasping the situation that faced President John Grier Hibben (1912-1932), under whose di-

rection it was constructed. Hibben was Princeton’s last President who was also a theologian, yet he presided over an increasingly secular domain. In 1897 following the serving of alcohol in the historically Presbyterian town, and President Francis Patton’s defense of the license, it was said “The college of Dickinson and Edwards and Wither- spoon had yielded to the secularizing influences of the day.”<sup>7</sup> Furthermore, in 1906 Woodrow Wilson abolished denomination tests for faculty, loosening the Protestant grip on the curriculum. “Theology,” it was now quite clear, “no longer served as a unifying factor in the educational offerings at Princeton.”<sup>8</sup>

Daily chapel had been required for well over 175 years, a tradition that had led to both prank and protest, which included bouts of foot scraping, a calf once tied to the pulpit, and the tarring of the seats of the Old Chapel. The mischievous tradition culminated in Marquand Chapel in 1914, when the entire class experienced a corporate bout of “bronchitis,” the coughing fit being almost enough to bring the service to a halt.<sup>9</sup>

The gentle mannered Hibben took a unique approach to this dilemma. Perhaps wary of the frictions that strong-handed administration had led to in Princeton’s past, he abolished daily chapel attendance in 1915.<sup>10</sup> Five years later when Marquand Chapel burned, so therefore did the last architectural expression of required daily chapel. In its place Hibben sought to build a structure capable of compelling students to enter voluntarily, one that would seek to convince, not impose, the truths of faith.

As he wrote in an appeal letter for the current Chapel,

“The thoughts and feelings of youth are peculiarly sensitive to their surroundings, and a new meaning will be imparted to their interpretation of things unseen and eternal as they come by daily association to recognize the new Princeton Chapel as the University’s protest against the materialistic philosophy and drift of our age, the symbol of the higher aspirations of man, a refuge for quiet thought and contemplation, ‘a house of ancient mystery,’ the holy place of God.”<sup>11</sup>

The Chapel was built at a cost of two million dollars, prompting student quips about this “protest against materialism’s” rather hefty expense. In the year of its dedication, Hibben also initiated “a series of reforms meant to draw student worshippers.”<sup>12</sup> These included the new office of Dean of the Chapel taking the place of the President in the pulpit, a position that is the Dean of Religious Life today.

## The Exterior

The Chapel soars above the other campus buildings, but it could have been higher. Yet a potential tower, which was to stand atop the crossing, was never built due to foundation concerns. But despite its size, keep in mind that the entire building can fit in the side aisles of a historic Gothic church such as the Amiens Cathedral in France. Cram still wanted the building to be in scale with the rest of the campus, and it was, perhaps out of deference to its inspiration, to

be second in size to the King's College Chapel in Cambridge.<sup>13</sup> And while English Gothic was Cram's primary influence, there are also Spanish and French Gothic elements added in as well.

The front **West Door (1)** shows traditional tympanum imagery from the book of Revelation, and bears a remarkable resemblance to the west tympanum of Chartres Cathedral. Christ is surrounded by four beasts (Rev. 4: 7-8), each representing a Gospel.<sup>14</sup> The twenty-four elders (Rev. 4:10-11) surround Christ's mandorla, and look strangely like colonial settlers. Christ holds a scroll where written in Greek are the words, "Who is worthy to open the Scroll" (Rev. 5:2)? The answer to the question, the building declares, is Christ, who unlocks the mysteries of the Bible, the cosmos, and the Chapel itself. "The entire composition," writes one art-historian referring to this tympanum, "is thus a summation of the theme for the entire scheme of decoration of the Chapel."<sup>15</sup>

Below Christ is the Princeton seal.<sup>16</sup> The open book says "Vet Nov Testamentum," meaning "Old and New Testaments," and below the book is the Princeton motto, "Dei sub numine viget," meaning "Under God's power she flourishes." In 1991 a 96-year-old sculptor came forward to admit that he had also carved his and his bosses face into the front façade. Cram can be recognized by his glasses on the crocket a good bit up on the right hand side, and the clever sculptor is at the same place on the left.<sup>17</sup>

Moving to the **Northwest Door (2)**

(to the left if facing the building) one goes from Christ in glory to the first moment of the Incarnation. Gabriel announces to Mary that she will conceive accompanied with the words, "et verbum caro factum est" meaning "and the Word became flesh" (John 1:14). To the left of this door are windows dedicated to art and music, depicting **Fra Angelico (4)** the fourteenth century painter and **John of Damascus (3)**, who in addition to defending the legitimacy of icons in the eighth century, wrote many hymns.

Pass the Hibben Garden to the rear of the building and one sees the **Rothschild arch (5)**, intended to symbolize the connection between faith (the Chapel) and learning (Dickinson hall to which the Chapel is attached).<sup>18</sup> Round the building and one comes into the courtyard. Observe the intentionally staggered construction of the surrounding buildings, made to look like they were built over time. In the center lawn is the **Mather Sundial (6)**, a replica of the sundial in Corpus Christi College, Oxford that dates to 1551. This again testifies to the connections Princeton hoped to make between itself and the classic heritage of English learning. The pelican above pecks itself to feed its starving young, a common symbol of Christ's sacrifice and the Eucharist.

Affixed to the Chapel's east wall is a **gutter (7)** upon which one sculptor etched a Yale bulldog (but it is, after all, a gutter). Other symbols can be found in the windows above the **Southeast Door (8)**, where medieval flowers and plants each have a meaning assigned to them such as the strawberry of perfect

righteousness, the ivy of immortality, and – more famously – the olive branch of peace. To the left of this door is the **Adlai Stevenson Window (9)**, dedicated to the famous Princeton alumnus and Democratic Statesman. Extruding from the south wall stands the "Bright Pulpit," still used to begin Palm Sunday processions. Standing near the pulpit is an excellent spot from which to see the massive buttresses that, in standard Gothic fashion, relieve the walls of weight so as enable large stained-glass windows.

At the **Southwest Door (10)** one sees Christ again, now an adult at the moment of his baptism, accompanied by the words, "tu es filius meus dilectus in te complacuit mihi," meaning "This is my beloved son in whom I am well pleased" (Matthew 3:17). To the left of this door is a small window dedicated to the **Holy Family (11)**, and to the right is the window of medicine depicting **Al-Razi (12)**, a Persian physician.

### The Interior

#### The Narthex

According to President Hibben, the Chapel is an attempt to win students back from materialism, luring them - with the bait of beauty and the light of reason - into daily services that were no longer required. Because of this, the building can best be understood as an argument in glass and stone, an argument that one encounters most pointedly when entering the building. The most formidable challenge to Christianity, and religion in general, has always been the problem of evil. If God is all-powerful and all-good, then why do bad

things happen? In the narthex one finds the greatest Hebrew response to that problem, the book of Job. The book begins up the **north stairway (13)**, and ends up the **south stairway (14)** where God addressing his afflicted servant from the whirlwind of holy wisdom with a bewildering counter-question to human questioning of divine intent. Exit the narthex into the 74-foot nave and one is confronted with the second response to the problem of evil offered by the Chapel, that God would actually become a Job, taking on affliction and evil upon himself in the person of Jesus Christ. Before entering, be sure to notice the **Princeton Prayer (15)** on the back wall.

#### North Aisle Clerestory: The Story of Salvation

As already shown in the tympanum, Christ is the theme that unifies the nave. On the north side (to your left facing the altar) are windows dedicated to the life of Christ, culminating in the Great North Window of martyrdom. On the south side (to your right) are windows dedicated to the teachings of Christ, building up to the Great South Window of truth. Both the witness unto death (martyrdom) and the struggle against error (truth) are temporal concerns and consequently occupy the transepts, whereas the eternal realities of God's love and presence occupy the Great East and West Windows of the more dominant nave.

The Chapel windows should be read as if one were reading a book. Start at the upper left hand corner where one

sees **Adam and Eve (16)** flanking a tree, around which is wrapped an odd looking serpent. Here the problem of evil is again addressed, offering the explanation of human free will. Moving right along the upper clerestory, one reads the story of salvation:

**(17) God's Righteousness** (Abel, Noah, Abraham, Melchizedek, Job) shows that even after the Fall, seeking the path of justice is possible.

**(18) God's Law and Wisdom** (Jacob, Aaron, Moses, Samuel, Solomon) present exemplars of those two indispensable aids when pursuing righteousness in an imperfect world.

**(19) Lord of Hosts** (Joshua, Gideon, David, Samson, Saul) shows that the power of God is still present despite human disobedience.

**(20) Prophets of Judgment** (Nathan, Elijah, Ezekiel, Zechariah, Jonah) show those who brought words of judgment, reminding us that religion is more than a mere support of the status quo.

**(21) Prophets of the Messiah** (Hosea, Jeremiah, Isaiah, Daniel, John the Baptist) each hold in their hands their respective prophecies of Christ.

#### **North Aisle Arcade: Christ's Life**

At the sixth window, as if it was a line of text, let your eyes jump back to just below the first window where the life of Christ begins.

**(22) Annunciation and Nativity.**

**(23) Temptation**, cleansing of the temple, wedding at Cana, Preaching from the boat.

**(24) Three healings:** Lame, Blind,

Leper. Feeding the multitude.

**(25) Peter sinks**, Transfiguration, stilling the storm, entry into Jerusalem.

Having reached the brink of Christ's crucifixion, our eyes can jump across to the two windows above the altar that occupies the "Marquand Transept."

The left window depicts the **Passion of Christ (26)**, and the right window depicts the **Entombment and Resurrection (27)**. These should be read upwards, beautifully reflecting the ascending movement of a priest's raising the consecrated bread, which occurs directly in front of these windows every weekday afternoon of the academic year for Catholic Mass.

#### **Blessed Sacrament Chapel**

In addition, not to be missed is the **Blessed Sacrament Chapel (28)** in the room directly after window 25. Once a broom closet, this is now a popular spot for prayer and adoration before the reserved host. Notice the carvings on the doorways leading in and out of the small room. Above one doorway are three shields signifying religious centers of Christendom: Jerusalem, Rome, and Canterbury. Surrounding this doorway are the seven virtues and seven corresponding vices in Latin:

Humilitas (dove) – Superbia (peacock)  
Caritas (horn of plenty) – Avaritia (miser)  
Castitas (unicorn) – Luxuria (wolf)  
Patientia (lamb) – Ira (woman with dagger)  
Temperantia (centaur) – Voracitas (fish)  
Misericordia (rose) – Invidia (bramble)  
Diligentia (bee) – Desidia (pig)

Above the other doorway leaving the Sacrament Chapel are shields representing three ancient universities, Oxford, Paris and Salamanca. Decorating the

jambs are the seven liberal arts (grammar, dialectic, rhetoric, geometry, arithmetic, astronomy, music) and the seven gifts of the Holy Spirit (wisdom, understanding, counsel, fortitude, knowledge, godliness, holy fear), reminding visitors that knowledge must be paired with virtue. Above this doorway is a window dedicated to friendship.

#### **The Great North Window of Endurance**

Above the statue of President McCosh (see science and religion), is the **Great North Window** dedicated to endurance **(29)**, a fitting culmination of the north aisle dedicated to Christ's life. The greatest examples of endurance are the martyrs. After reading the theme verse, "He who shall endure to the end shall be saved" (Mark 13:13), notice that contemporary figures are mixed in with ancient ones, such as Cardinal Mercier (bottom left), a professor of philosophy and Archbishop of Belgium who was a chief resister to Nazi occupation in World War II. The bosom of Abraham is what looks like a hammock in the oculus above, a symbol of heavenly comfort for those who persevere.

#### **The Milbank Choir**

In preparation for the Chapel's artistic zenith in the Milbank Choir, notice the small windows dedicated to the book of Psalms that lead the viewer in. Also serving as preparation are the vividly decorated pulpit and lectern.

Entering the Choir one notices an assortment of intricately carved pews, which took over one hundred expert carvers over one year to produce. Beautifully anticipating the fulfillment of Isaiah's prophecy that "they shall beat

their swords into plowshares" (Isaiah 2:4), the pews in the main nave were made out of wood intended for Civil War gun-carriages. Likewise remarkable is the fact that the wood in the Milbank Choir comes from Sherwood Forest, some of which may date back to the time of Robin Hood.

The carved figures reflect the intended seating arrangement during a Chapel ceremony. In the front where the choir would seat are (north side) **Ptolemy (A)**, **Pythagoras (B)** and **St. Gregory (C)** and (south side) **Orpheus (J)**, **Cecelia (K)**, and **St. Ambrose (L)** – all figures with a connection to music. Behind them where professors would sit are (south side) **Aristotle (G)**, **King Alfred (H)**, **William of Wyckeham (I)**, and (north side) **Thomas Aquinas (D)**, **Charlemagne (E)** and **Bede (F)** – all noted scholars. Behind the Holy Table is a stunningly carved wooden facade containing an ecumenical message. On the north are Catholic saints Gregory and Augustine of Canterbury and above them St. Peter and St. Columba. On the south are Protestant luminaries John Knox and Jonathan Edwards, and above them John Wycliffe and John Calvin. Such an assortment recalls the words written in promotion of the Chapel,

"With Christianity split asunder into so many doctrinal and denominational fragments, we need some massive monuments to its holistic heritage... creating a panorama of the unfolding Christian narrative."<sup>19</sup>

Also don't miss the exotic carved

angels with raised wings just below the Great East Window. The entire Choir in fact seems to be divided in half, Catholic north and Protestant south, stitched together by the Great West Window of love.

### **The Four Great Christian Epics**

Surrounding the Milbank Choir to the north and south are four of the Chapel's most detailed expressions. On the north side is Malory's *Le Morte D'Arthur*, which contains the legend of King Arthur and the Holy Grail. Highlights include the sword in the stone and the winning of Excalibur in the bottom right tier, and Tristan and Isolde in the center-left of the middle tier. Perhaps the most developed window of all is the one depicting Dante's *Inferno*. As one might expect, each tier is divided (starting at the bottom) into Hell, Purgatory, and Heaven. All quotes are in the original Italian! Highlights include a three-headed Lucifer in the bottom left in Hell, and Beatrice just below the oculus' mystic Rose at the very top.

While both of the north epics are Catholic, the ecumenical theme continues with two Protestant epics on the south. One window depicts John Bunyan's *Pilgrim's Progress*, the English Baptist's allegory of Christian life. The pilgrim named Christian must make his way between "Worldly Wiseman" on the top left of the bottom tier and "Ignorance, Obstinate and Pliable" on its top right. One would hope the same for the Princeton student. Also notice above Worldly Wiseman the origin of the term "Vanity Fair." Another window depicts John Milton's great theodicy, *Paradise Lost*.

Milton can be found in the bottom left reciting the famous lines that mirror the purpose of the Chapel, "That... I may... Justify the ways of God to men." To his right reads the likewise famous utterance of Satan, "Better to reign in Hell, than serve in Heave'n." Satan's rebellion is transferred to the middle tier where he tempts Adam and Eve, but is rectified in the top tier with the Passion of Christ.

### **The Great East Window of Love**

The theme verses to the Chapel's great **East Window of Love (30)** are found in the glass itself: "A new commandment I give unto you that ye love one another as I have loved you (John 13:34) is at the bottom, and in the middle reads, "Greater love hath no man than this, that a man lay down his life for his friends" (John 15:13). Such love is illustrated in thirty-three panels, symbolizing Christ's life of perfect love. In the center Christ gives himself in the Eucharist to the disciples surrounding a circular table, below which Christ washes Peter's feet. Just beneath Peter is illustrated the parable of the Good Samaritan. Also notice the seven mercies from Matthew 25 (I was thirsty and you gave me something to drink, etc.) paired with events in the life of Christ where people exhibit such characteristics (i.e. the woman at the well who gives Christ a drink, etc.). Thus the window challenges each viewer as to whether or not they have done the same.

### **The Great South Window of Teaching**

The north aisle depicts the life of Christ, and the south aisle his teachings, a theme under which the Chapel places all subject matter studied in a University. We begin with the south aisle's

culmination, the **Great South Window (31)**. The theme verse is "And ye shall know the truth and the truth shall make you free" (John 8:32). Flanking Christ are two ways of handling doubt in the life of faith – the cynical "What is truth?" of Pontius Pilate, or the more honest struggle of doubting Thomas. Just below Christ is the great theologian at the center of the western theological tradition, St. Augustine, the window below telling the story of his conversion. Princeton President John Witherspoon makes an appearance in the bottom right lancet.

Before moving on don't miss the south transept's discipleship window, containing among others Martin Luther, John Wesley, and George Whitefield of First Great Awakening fame, who received an honorary degree from the College of New Jersey in 1754, and in the window is preaching on the steps of Nassau Hall.

### **South Aisle Clerestory: University Disciplines**

As with the north aisle, this section too should be read like a book. Start at the top-left and move to the right, as each of the disciplines is covered in detail.

**(32) Philosophy** (above: Pythagoras, Demosthenes, Plato, Aristotle, Francis Bacon; below: Spinoza, Hume, Berkeley, Descartes, Kant; oculus: Zeus).

**(33) Theology** (above: Paul, Athanasius, Thomas Aquinas, John Calvin, Jonathan Edwards; below: The five central teachings of the Reformation – justification by faith, the priesthood of all believers, authority of the Bible, the right of private judgment, the sacredness of all vocations; oculus: Christ and Nico-

demus).

**(34) Chivalry** (above: Roland, Richard the Lion-hearted, Godfrey of Bouillon, Bertrand de Born, Bertrand de Guesclin).

**(35) Poetry** (above: Virgil, Dante, Shakespeare, John Milton, Emily Dickinson; below: Parnassus, Chaucer, John Donne, William Blake, T.S. Eliot).

**(36) Law** (Augustus, Justinian, St. Louis, Hugo Grotius, James Madison).

### **Science and Religion in the Chapel**

The **Science Window (37)** deserves special comment. Because the Chapel is attempting to argue, contra materialism, that faith and science are not in conflict, it is no surprise that their harmony is one of the building's special themes. In the early years of the College as the curriculum expanded beyond Greek and Latin to the sciences, Walter Minto became one the College's first science professors. In his 1788 inaugural address he proclaimed:

"Instead of these sciences being hurtful to religion and morality, they will be found to be of the greatest advantage to them... Indeed I consider a student of... science as engaged in a continued act of devotion... This immense beautiful and varied universe is a book written by the finger of Omnipotence and raises the admiration of every attentive beholder."<sup>20</sup>

The tradition continued with Princeton President James McCosh (the bronze statue in the Marquand Transept) who insisted, contra Princeton Seminary's Charles Hodge, that

evolution was no more harmful to one's faith than the law of gravitation. "We are not precluded from seeking and discovering a final cause," McCosh declared, "because we have found an efficient cause."<sup>21</sup>

The Chapel consciously seeks to preserve this venerable tradition. The most evident example of this is the way the circles of the **days of creation (16)** are mimicked by the circles in the **Science Window (37)** where great scientists unpack the mysteries latent in creation. These include (central) Hippocrates, Aristotle, Roger Bacon, and around them from the top left are Aristarchos of Samos, Euclid, Archimedes, Galen, Ptolemy, Galileo (who also appears in the Great West Window), Pascal, Newton, Harvey, Pasteur, and the famous professor Joseph Henry who taught at Princeton from 1832-1842.

### **South Aisle Arcade: Christ's Teaching**

Then the eyes jump back like a book to read the teachings of Christ, taken appropriately from the great teaching Gospel of Matthew.

**(38) Sermon on the Mount I:** The beatitudes (Mt. 5) are shown above where stand the meek and merciful, and below the pure in heart, the mourners and poor in spirit.

**(39) Sermon on the Mount II:** Above is a petitioner knocking (Mt. 7:7), Christ teaching and the reconciled (Mt 5:24), and below is the house on a rock (Mt. 7:24), almsgiving (Mt. 6:1), and the good tree bearing good fruit (Mt. 7:17).

The following windows concern Christ's eschatological parables, preparing the viewer for the grand finale, the Great West Window of the Second Coming of Christ.

**(40) The Parable of the Wedding Feast** (Mt. 22)

**(41) The Parable of the Talents** (Mt. 25)

**(42) The Parable of the Wise and Foolish Virgins** (Mt. 25)

### **The Great West Window of the Second Coming of Christ**

The last window, the **Great West Window of Love (43)**, is a brilliant meditation on the twin appearances of Christ. His first is in the Nativity below, and his second, surrounded by the Zodiac signs symbolizing all the cosmos, is in the mandorla above. The four Gospels flank the trumpeting angels next to the upper Christ, under which are the four rivers of Paradise. The window also serves as a curtain call for the key figures of the Chapel. The entire scene is an evocation of the final day, where the blessed will meet in the New Jerusalem.

Additionally this window functions as a "credits" of sort. Lining the bottom are the different artists and skilled workers who constructed the building. On the left are architects (holding a detailed and accurate plan of the current Chapel) and sculptors, and on the right are glass-makers and organists.

### **Conclusion**

Far from being an outdated relic of a time when daily Chapel was required, the current Chapel is a testimony to a more recent, freer expression of Princ-

eton faith that began under the direction of President Hibben who abolished required daily attendance. Summoning the talents of sculptors, artists and builders under direction of Ralph Adams Cram, Princeton drew on its venerable past to erect a Chapel that would compel students to enter on their own accord. It was constructed so that "all who with troubled hearts and minds [could] here seek comfort and healing,"<sup>22</sup> and to marshal a sweeping visual argument for faith, prodding students, staff and visitors to question whether there is more to the world than meets the materialist eye.

### **Suggestions for Further Reading:**

*University Chapel:* The exhaustive guide remains Richard Stillwell's [The Chapel of Princeton University](#) (1971).

*Princeton Religious History:* William K. Selden's booklet [Chapels of Princeton University](#) (2005) is an informative overview.

*Princeton General History:* For the beginnings through Wilson consult Thomas Jefferson Wertenbaker's [Princeton 1746-1896](#) (1946) and for later years consult James Axtell's [The Making of Princeton University: From Woodrow Wilson to the Present](#) (2006).

*Princeton Architecture:* Consult Raymond P. Rhinehart's [Princeton University: The Campus Guide](#) (1999).

*Ralph Adams Cram:* Ethan Anthony's [The Architecture of Ralph Adams Cram and His Office](#) (2007) is an informative catalog of Cram's varied accomplishments.

1. Rhinehart, Raymond [Princeton University: The Campus Guide](#), New York: Princeton Architecture Press, 1999 (p. 41).
2. Egbert, Donald Drew [The Modern Princeton](#), Princeton: PU Press, 1947 (p. 94).
3. Some of Cram's other nearby accomplishments include the Graduate College and parts of Trinity Episcopal Church in Princeton, and St. John the Divine Cathedral and St. Thomas' Episcopal Church in New York.
4. Shand-Tucci, Douglass [Church Building in Boston](#), Concord: The Rumford Press, 1974 (p. 49).
5. *Ibid.*, p. 54. After experiments with modern and postmodern architecture, Princeton, again following Oxford, is in some respects returning to this older unifying model. Demetri Porphyrios, the architect of Whitman College (2007) is the same architect who brought Oxford's Magdalen College back to the Gothic style. Like Cram, Porphyrios has remarked "I always felt very

uncomfortable with the restitution of the past exactly as it was," and he is eager to move forward into the future without forgetting the forms of the past (Leigh, Catesby, "Whitman College architect Demetri Porphyrios '80 sees contemporary significance in traditional themes" [Princeton Alumni Weekly](#), Oct. 9th, 2002).

6. From a review of [The Heart of Europe](#) in *The Times* (of London) [Literary Supplement](#), 30 March, 1916.
7. Wertenbaker, Thomas Jefferson [Princeton 1746-1896](#), Princeton: PU Press, 1945 (p. 375).
8. Selden, William K. [The Chapels of Princeton University](#) Trustees of Princeton University, 2005 (p. 51).
9. Interestingly however, the ringleader of this affair later went to Seminary and became a professor of theology.
10. Attendance at a minimum of half of the semester's Sunday services however would be required until it was finally abolished for freshman in 1964, albeit, according to the trustees, "in the best interests of a freer, more honest, creative expression of religion" (Axtell, James [The Making of Princeton](#), Princeton: PU Press, 2006, p. 338).
11. Selden, p. 57.
12. Axtell, p. 334.
13. Which college chapel is today's tallest is a complicated question. Princeton University Chapel is 78 feet, 6 inches tall in the crossing of the nave. This puts Princeton second in size to King's College Chapel (80 feet high in the nave). If then one considers the height of the nave alone, Princeton holds its place as the second largest college chapel in the world. However if one includes appendages (which Princeton lacks), the towers of Duke University Chapel and the University of Chicago's Rockefeller Chapel surpass it, as does the campanile of Valparaiso University's Chapel of the Resurrection. Whatever conclusion is reached, Albert M. Friend's claim that Princeton's Chapel is the "finest ensemble [of stained glass] to be found in the western hemisphere" and the "finest Gothic interior in America" is sure to spur challenges as well.
14. The angel represents Matthew, the lion Mark, the ox Luke, and the eagle John.
15. Stillwell, Richard [The Chapel of Princeton University](#) Princeton, PU Press, 1970, p. 11.
16. With utmost humility, Princeton has placed its seal not in the heavenly sphere itself, but just beneath it.
17. Rhinehart, p. 50.
18. Though the details are illusive, it is said that controversy over the design and construction of this arch what finally moved Ralph Adams Cram to resign from his role as Princeton's chief architect.
19. Selden, p. 58.
20. Wertenbaker, p. 95
21. Roberts, John H. [Darwinism and the Divine in America](#), Notre Dame: University of Notre Dame Press, 2001 (p. 19-20). But while defending evolution to the consternation of his coreligionists, McCosh at the same time assailed the "Social Darwinist" rhetoric of inferior races by invoking "the spirit of Him who stood by the weak against the strong" (*Ibid.*, p. 189).
22. From a prayer in the Chapel's dedication service, 1928.

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