

Grace Cathedral

Tapeka





GRACE CATHEDRAL
Topeka, Kansas

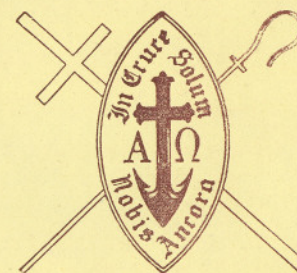
THE RT. REV. JAMES WISE, D. D., Bishop of Kansas

THE VERY REV. J. P. deBEVERS KAYE, Dean

Grace Cathedral

Topeka, Kansas

A Description of the Building and The Memorials and Contents



Published by the Girls' Friendly Society
Grace Cathedral
1921

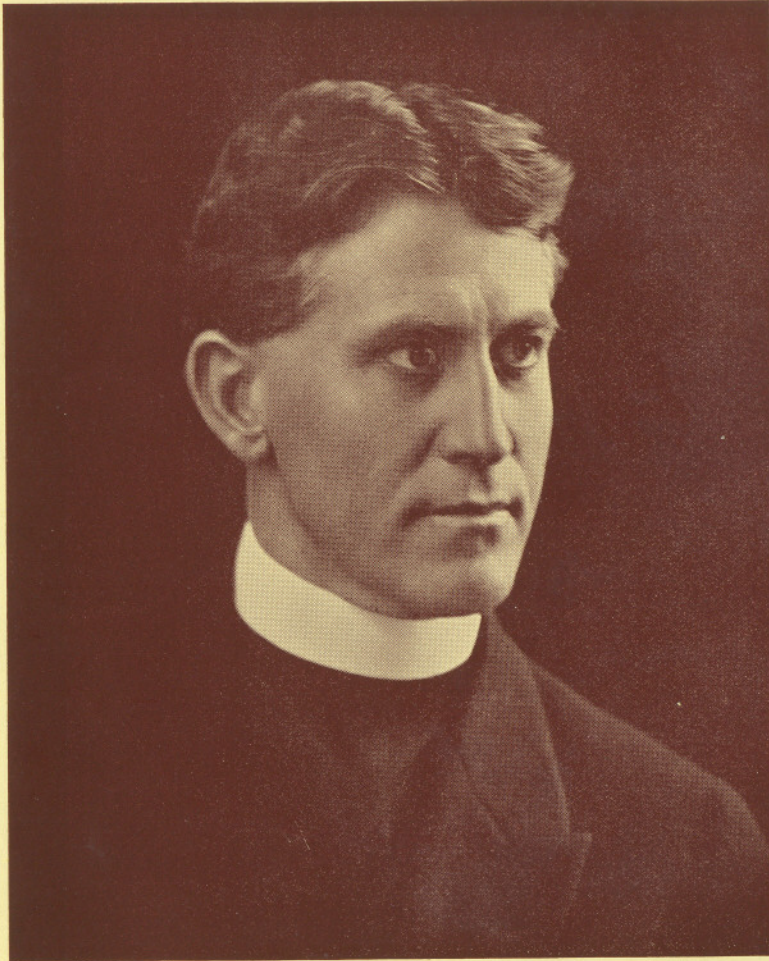


Angel of Adoration
Detail from the Reredos

*O LORD, Who deignedst once to dwell within
A temple made with hands, whose costly art
Strove to express the shrine of Isreal's heart;
We know, as they, the servitude of sin;
O'er Red Sea and our Sinai are akin
To those of yore; we feel the same death smart,
And praise, with them the reconciling part
Love owns 'twixt what shall be and what hath been.*

*So, Lord, we would make visible, as they,
The supreme preciousness in which we hold
Thy covenants and Thy promises today;
And so we bring our labor and our gold,
To build a House whose heart of hearts shall be
The Altar where we kneel to worship Thee.*

—ORVILLE E. WATSON.



Bishop Wise

THE history of man's religious faith throughout the ages is revealed by the places he set aside and the buildings he erected for worship and sacrifice.

The Cathedrals of Europe are a source of wonder and delight to the visitor from American shores. Nothing quite equals their majestic splendor and beauty. They are the external evidences of a strong and virile faith in God and the Christian religion revealed through Jesus Christ. They have stood for centuries witnessing to all men of the Faith out of which civilization has grown.

The Cathedral in Topeka is an external expression of that same Faith in modern America.

May the beauty of its outward structure and adornment lead men to think of God and to acknowledge their relationship to Him, but, even more than this, may the devoted Christian life of its people, who have pledged themselves in service to the Christ, lead all men to realize more and more that our Faith and Hope and Love is fixed on Him Who died that men might live.

JAMES WISE.



The Rt. Rev. Frank Rosebrook Millspaugh, D. D.
Third Bishop of Kansas

The Right Reverend Frank Rosebrook Millspaugh, D. D.

BENEATH the Altar, as is most fitting, rests the body of the Right Reverend Frank Rosebrook Millspaugh, D. D., Third Bishop of Kansas. Bishop Millspaugh was intensely interested in the plans for building the Cathedral and did everything within his power, both financially and by his influence, to make the achievement a success. When the project had reached the point of completion and he was no longer physically able to take active part, his greatest pleasure was to come to the Cathedral in a wheel chair, watch the progress of the work and talk with the workmen. When the Master called him home he was carried to the unfinished building, where the scaffolding was still in place and laid in his final resting place.

“For all the saints, who from their labours rest,
Who Thee by faith before the world confessed,
Thy Name, O Jesus, be forever blessed.

ALLELUIA.”



The Builder of the Cathedral
The Very Rev. James Philip deBeveris Kaye
Dean, 1901—

THIS little book is a response to the many requests that have Foreword
been made by members of the Cathedral congregation and
by strangers for a fuller knowledge of the building and its
memorials. The Cathedral is gradually being bound to the
hearts and lives of its people by the many personal gifts, as
memorials of those who are near and dear to their lives. They
have given to the glory of God, that His House may be beautiful
and in loving memory of those who do now rest from their labours.
In the years to come many other beautiful things will be added,
but it had seemed best to present the information here given,
while it is fresh in our minds, and lest much of the personal knowl-
edge might be lost. The Cathedral is not completely finished.
When that time comes, in the after years, this brochure may serve
as a basis for something more complete.

J. P. DEB. KAYE,
Dean.

October, 1921.



The Chancel

The Cathedral and its Purpose

IN the building and maintaining of a Cathedral we shall have before us always certain very definite ideals toward which we must constantly and persistently work.

A Cathedral is not merely a building, indeed the building is simply an opportunity for carrying out certain large ideas in service and worship, larger and wider, than is expected in the merely Parish Church. It may be anything that you and I shall choose to make it.

But it should be the type of the Church and of the Church at its best in activity and worship. It should, in no uncertain voice, answer the questions, "What is the Episcopal Church like?", "What does the Episcopal Church stand for?", "What does it mean when it speaks of worship and work?" In all its services and endeavors it should stand for the dignity and sobriety that its name and position implies. It should be free from all fads and the mere exigencies of passing times, but it should be sympathetic with all movements which have as their aim the betterments of the human family relationships, and the drawing nearer to the spirit of Christ.

The Cathedral should appropriate to itself, as its due, the best that art and beauty can contribute, that the building may be glorious, and its worship solemn and inspiring. It should endeavor to serve all the higher interests of the community. It should be the center of its art and music, its education and culture. The Cathedral should never be narrow in its view, but should be thrown open generously and lovingly to all interests, and to all organizations that serve the people in which it has found its place. It should become the natural center of all public functions, that seek the touch of a religious atmosphere, and desire God's benediction on their endeavors.


If we would have the Cathedral dear to the hearts of the people, it must enter into these things, which are dear to the hearts of the

people. All men must be made to feel that a hearty welcome awaits them at all times, and that the invitation, which is extended carries with it no shade of sectarian color or prejudice.

The Cathedral must never feel that it had reached a point where it may stand still, where it may rest in quietness, satisfied with its own beauty or accomplishments, but it must be ever reaching out, ever aspiring, adding always to its beauty, adding always to its service, and so hallowing itself in the hearts and lives of men. The opportunity is vast and the field is wide. We should daily ask God to open our eyes, to clarify our minds, and to deepen our love, that we may serve Him and His people as he has given to us the opportunity.

If the Cathedral fails in any of these departments, it will be because of our indifference. If Grace Cathedral is to stand out as a real Temple of God, it will be because its members have that great ideal in their hearts, and have consecrated all their endeavor to that end.

Historical Notes

 RACE Cathedral, or Grace Church, as it was then known, was founded in 1857 by a missionary, the Rev. Charles M. Calloway. The first services were held in a hall, which had been built on the southeast corner of Sixth Street and Kansas Avenue. It was known then as the Ritchie Block, and was three stories high. Later it was burned down. Rowley's Drug Store occupied this site for many years and this building has been torn down lately and another is being erected. Three years after the Mission was founded the Rev. Mr. Calloway was succeeded by the Rev. N. O. Preston. The following year, 1861, work was begun upon the Church which stood so long upon the corner of Seventh and Jackson Streets, and which was occupied until 1888. In the meantime, an arrangement had been made with Bethany College, whereby the ground occupied by the Cathedral, the Guild Hall and the Deanery was set aside for Church purposes. By the sale of the Jackson Street site, and through contributions from interested parties, work upon Guild Hall was begun and the cornerstone was laid in 1888.

The plan was to use the Guild Hall for services until the Cathedral, which seemed to be then in the near future, could be built. Plans had been drawn and a large amount of money had been subscribed but the boom days in Topeka were over. Those who had subscribed were unable to meet their obligations. So, the Cathedral project was for many years a vision of future days and the Guild Hall was for many years the Church in fact.

The building of the Cathedral became the dream and hope of Bishops, Deans and the Parishioners. Finally, under the leadership of Dean Kaye, who came to Topeka in 1901 the project was again taken up. It was pursued with vigor and after many vicissitudes ground was broken in the summer of 1909. The same Fall the foundations were laid and on May 3, 1910, the Cornerstone was laid by the Rt. Rev. Frank R. Millsbaugh, D. D., assisted by

the Rt. Rev. N. S. Thomas, D. D., Bishop of Wyoming; the Rt. Rev. Sydney C. Partridge, D. D., Bishop of Western Missouri; the Rt. Rev. Francis K. Brooke, D. D., Bishop of Oklahoma; the Rt. Rev. Sheldon M. Griswold, D. D., Bishop of Salina; the Very Rev. J. P. deB. Kaye, Dean of the Cathedral, and the Clergy of the Diocese of Kansas.

Work was pushed along rapidly until the exterior of the building was completed in 1912. Work then ceased for the lack of funds and remained at a standstill until 1916. In January of that year the idea that the building must be completed stirred the hearts of the people. A campaign was immediately put on and the necessary \$50,000 was raised. In the Spring of the same year work was begun, and the unfinished building was pushed to completion.

On March 4, 1917, amid much rejoicing, Grace Cathedral was consecrated by the Rt. Rev. James Wise, D. D., Fourth Bishop of Kansas. The Rt. Rev. Sydney C. Partridge, D. D., Bishop of Western Missouri preached the sermon. All the Clergy of the Diocese were present at the service.

Architectural Description of Grace Cathedral



GRACE Cathedral is a Gothic structure, but not a copy of a Gothic Church of the Middle Ages, although its designers have used features taken from noted European Cathedrals. They endeavored to produce a building, which, while aiming to preserve in a general way the traditional plan and form of of the Christian Church as handed down through the successive centuries, from the IV and V, would, at the same time, have proportions and dimensions that allow a modern congregation of ten or eleven hundred persons to see, hear and take part in services in a modern way with modern standards of comfort.

The church of the Middle Ages made very little provision for the comfort of the worshippers. There were no seats, no heat in winter, and the long nave with its row of big pillars made it next to impossible for everyone to see and hear. But such things mattered very little in the XIII Century, for the service was in a different tongue from that in which the people spoke, sermons were few and far between, and church attendance was, so far as the ordinary man was concerned, a mere mechanical observance of certain acts and forms to be regularly observed for more or less superstitious reasons. Today conditions are quite different, as the people take an active part and are essentially necessary to the service, and must know what is going on at all times. Then, also, preaching is a regular and indispensable part of all important church services.

For this reason, the nave of Grace Cathedral was made, proportionately, both shorter and wider than would have been the case in an ancient church. You will observe that its ceiling, instead of being a stone vault, is composed of wood and plaster, supported on carved wooden trusses or hammer beams. A stone vault was out of the question, as it alone would cost as much as the sum of money available for building the whole Church. Many of the English churches, even the large Cathedrals, were not vaulted. The money ran out before the builders got that far;

so wooden ceilings, much like that in Grace Cathedral, were substituted. Hammer beam ceilings were also much used in large English assembly halls. Westminster Hall, in London, has a wonderfully beautiful ceiling of this kind.

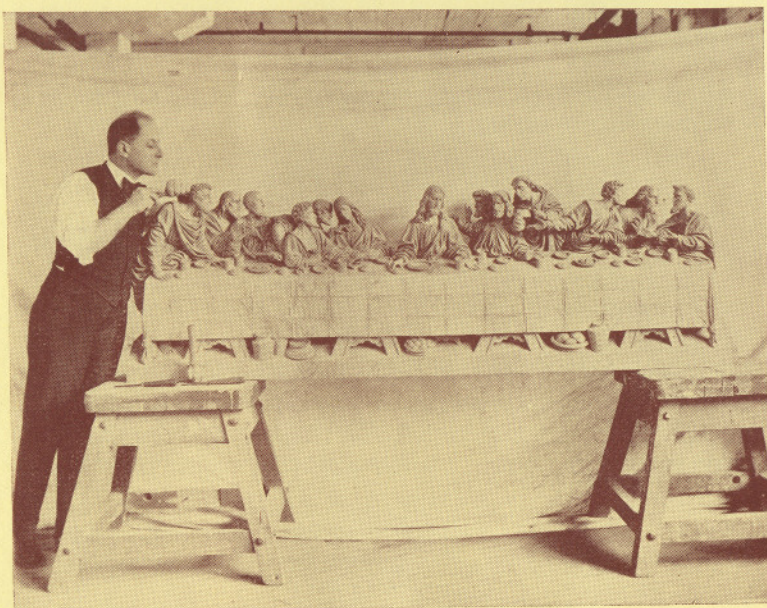
Grace Cathedral has the low side aisles opening into the nave through a colonnade, as was the case in the ancient basilicas; and in order to obstruct the view as little as possible, the columns have been made as slender as is consistent with strength and beauty. The clerestory walls above have been made as low as possible so as to reduce the amount of weight to be carried by the columns. Had the walls been higher, there would have been a bad effect of proportion, owing to the shortness of the nave. The height of the nave has been still further reduced by using flat three-centered arches under the clerestory walls. These arches are of English origin and belong to the Perpendicular Period of the Gothic style. The arches of the small clerestory windows have been given the same shape as the larger arches below, because they are on the same vertical plane. The grouped windows in the aisles are found in early Gothic churches in both France and England, but are more common in the latter. The tracery in the large transept windows is English and belongs to the Decorated Period.

The idea of having the chancel smaller and lower than the nave is borrowed from the Cathedral at Gerona in Spain. It is not only an effective arrangement from the standpoint of beauty but does away with much unnecessary chancel space and provides valuable room at the sides for chapel, sacristy, choir room, and so forth. As there are no apsidal chapels in Grace Cathedral, and there are no religious processions, it was not necessary to provide an unobstructed ambulatory completely around the Chancel; so the first bay on either side has been utilized as a place for the organ. The Chancel was designed according to the continental model, terminating in an apse, but, owing to the fact that it was not possi-

ble to orient the building because of the shortness of the Cathedral plot from east to west and the Chancel,—therefore, being to the south where it is exposed to the sun's rays all day long, no clerestory windows were placed in it.

The towers at the front of the building will eventually be surmounted by spires. They are of French design and, in some respects, resemble those of the Church of St. Corentin, at Quimper, in Brittany.

The rather shallow and ineffective doorways in the front of the building are only temporary and will be replaced at a later date with others of more vigorous design and with real stone sculpture replacing the terra cotta ornaments at present there on.



Alois Lang

The Art of Wood Carving

The art of sculpture in wood is the origin of every kind of sculpture. The first visible representations of the gods were figures cut and carved from the trunk of a tree. (See Isaiah 44-17). "Wood carving is a beautiful art, different from other arts in form and expression. It serves a distinct purpose; it satisfies a sense of refinement; and naturally takes its place as a mode of decoration in the house of God, because of its quiet, unobtrusive beauty, its richness, and its soft, delicate effect, brought out by the beautiful natural color and grain of the wood, and the effect of depth and shade in contrast to the lights and colors."

The beauties of wood carving are all of such a quiet nature that they are likely to be overlooked. One can get the best impression of the effect of wood carving by standing in the choirs of the old Cathedrals of Europe; particularly the Cathedral at Norwich, whose carvings have escaped, in a marvelous way, the turbulent and destructive times of the Reformation. Or stand in the choir of St. George's Church on the island across from Venice—here you can view for hours the work of artists, carvers in wood. The statues of sacred characters are memorials to the saints they represent, and to the artists whose patience and skill shine forth in the finished work. The beautiful, carved wood-work, with flowers and tracery, are so delicately and carefully executed that they possess a quiet force that is felt by all.

With this brief word of preface, your attention is called to the beautiful wood carving in Grace Cathedral. To the representation of Da Vinci's "Last Supper"; to the Pulpit, with its eleven figures, which is commonly accepted as the most artistic work in a pulpit to be found in this country; to the Adoring Angels on either side of the Reredos; and to the grape-vine tracery on Altar, Rail, Wainscoting and Pulpit.

Alois Lang

All this work was done by Mr. Alois Lang, of Oberammergau, Bavaria, the town famous for its production of the Passion Play. Tourists who have visited this spot to witness the production of the Sacred Drama, or to enjoy the quaintness and environment of this secluded village, tell of the fine examples of wood carving found in this place. They say that three-fourths of the male population are carvers in wood, and make it their life occupation. In fact, a school of wood carving was established in the village, as far back as 1332, when the Benedictine Fathers, of the Monastery of Ettal, gave the villagers their first instruction in the art. Mr. Alois Lang was reared amid these surroundings. It was here he received his early training and knowledge of sacred sculpture. From 1884 to 1890, he attended the School of Sculpture in his home village and studied under the instruction of the master sculptor and carver, Ludwig Lang. After graduation, he followed his art in his native home, and his work was sent to all parts of the world. He is eminently fitted for his position as the head of the carving department of the American Seating Company at Manitowoc, Wisconsin. Assisting Mr. Lang is a full staff of wood sculptors and carvers, selected for their aptitude in this work.

It is very appropriate to mark here that all the wood work furnishings of Grace Cathedral were expressly designed and manufactured by the American Seating Company of Chicago, under the personal supervision of Mr. R. M. Nyhagen, the head of the ecclesiastical department.

The Chapel

AT the left side of the Cathedral is a handsome morning Chapel in the Late Tudor or Perpendicular style. The Chapel is the gift of Dr. J. C. McClintock, of Topeka, and the McClintock family. When it is completed, with its own altar, and stained-glass windows, it will be one of the most attractive and devotional spots in the Cathedral. The plans for the three east windows comprise "The Master on the Beach," "The Ascension," and "Where Two or Three are Gathered together," the designs to follow the style of the architecture of the Chapel. In the narrow lancet-windows on either side of the altar are to be two Adoring Angels in attractive colors.

The Sanctuary floor is of marble and Terrazo. All the wood work in the Chapel is of fine black walnut. The wainscoting is a thing of exquisite beauty, and the finish is like satin. This wainscoting has an intimate and interesting history. It is made from the old pews that stood in the first permanent building that the members of the Episcopal Church built in Topeka, on the southwest corner of Seventh and Jackson Streets. When that church building was abandoned, the pews were moved to the Guild Hall, where they did service for many years. The timber from which these pews were made was cut in the woods surrounding Topeka, and was lovingly fashioned by hand.

The Chapel contains, as its Altar piece, a large and handsome painting of "The Transfiguration of Christ," by Mr. George M. Stone, the well-known Kansas artist. This painting has received the highest commendation of a number of art critics.

The Chapel is dedicated to the memory of Dr. John McClintock and his wife, Harriet Shipley McClintock, parents of Dr. J. C. McClintock.

There are several memorials placed in the Chapel which were given before the present Cathedral was built.

The Cross on the Altar is inscribed:

In Memoriam
My Beloved Parents
S. F. Snyder
Easter, 1889.

The Vases are in memory of a little child. One is inscribed
"Frances Jeanette Baker, 1886—1888." The other one has the
inscription, "A Little Child Shall Lead Them."

The Brass Eagle Lectern is inscribed:

To the Glory of God
And in Memory of
Jane Rankine Dennis
By her Friends, Easter Day, 1904
"She hath done what she could."

The Cathedral and its Contents

The Windows

THE glass placed in the windows of the Church leaves nothing to be desired along that line. It is a very good copy of the best XV Century glass, and is artistically equal to that found in any windows in America, if not in the world.

Beginning with the large window in the west transept and extending around the lower part of the building to the large window in the east transept, are depicted the chief events in the life of our Lord, from the Nativity to the Resurrection. All the windows conform to a pre-arranged plan of the Dean and have a uniform degree of excellence.

All the windows in the Cathedral are designed and manufactured by the Von Gerichten Art Glass Studio, Columbus, Ohio. Mr. Von Gerichten, whose name the firm takes, personally directed all the sketches, and the manufacture and placing of the glass. It has been a matter of personal devotion with him, and is the expression of a deeply spiritual nature.



Rose Window

West Transept

The Rose Window in the West Transept immediately over the Nativity contains a full-form figure of the Boy Christ, at the approximate age of eight years. The symbolism in the picture suggests two things—His Divine Power, since He is treading the clouds under his feet. This was a favorite expression of Luca della Robbia in his terra cotta work. The second suggestion is that of His Passion, seen in the introduction of the Passion Flower which surrounds Him. This window is the gift of

The Rt. Rev. James Wise, D. D.
and

Mrs. James Wise,
In Memory of their Son
James Llewellyn Wise.



The Nativity

West Transept

It is a night scene and might appropriately bear the title "Holy Night." The whole composition is decidedly Oriental, both in color and form. The light that falls upon the faces of the Holy Family and the adoring shepherds emanates from the Babe. It is the Divine Light shining through the fleshly screen "to give light to all that are in the house." The details in the picture are well worth studying with care, for there are many little touches, faithful to life, that might escape the careless observer. Particular attention is drawn to the face of the Virgin Mother, to that of the young shepherd kneeling in the foreground; also to the lamb sleeping peacefully, all unconscious of the most dramatic scene in the world's history.

The window is presented in memory of Hiram Price Dillon, by his son, John Forest Dillon II, and his wife, Olga Brown Dillon, and the three grandchildren, Marguerite Brown Dillon, John Forest Dillon III, and Kenneth Price Dillon.



The Annunciation to Zacharius

Beginning in the west aisle, the first window is the Annunciation of the Angel Gabriel to Zacharius, that he was to have a son and that his name should be John. In after years, this same John was known as John the Baptist, the forerunner of our Lord. This is the gift of Miss Anna S. Betts in memory of her sister, Ellen Amy Betts, who died here in Topeka several years ago.

The Annunciation to Mary

This window was placed by the Sunday School of Grace Cathedral in memory of Jane Rankine Dennis, who, during her later years, gave the larger part of her time and interest to the work of the Sunday School. She and her husband, Mr. Edgar W. Dennis, were among the first people who formed a Mission, and finally a Parish of the Episcopal Church in Topeka. Mr. Dennis was a member of the Vestry and had a deep interest in the Church in this city.

The coloring in this window drew great attention when it was first exhibited at Columbus, Ohio.



The Visitation

When the Angel appeared to Mary, he told her that her cousin Elizabeth was to have a son, a forerunner of the Christ she herself was to bear. As soon as she heard the news, Mary went into the hill country of Judea and visited Elizabeth, wife of Zacharius. The picture is of the two women coming together. We are told in St. Luke's Gospel that it was at this particular moment that the Magnificat was born.

The window was placed by the children of Cora E. Smith and, as the main title of the window is Motherhood, it is particularly fitting that it should be in memory of Mrs. Smith. If there was one thing that marked her life it was this characteristic of Motherhood. The children are not named in the inscription but they are: Harry E., James E., Frances, Jennie and Goldie E. Smith.



The Presentation

The subject of this window is the Presenting of the Infant Jesus in the Temple, by Joseph and Mary, when he was eight days old.

The figures in the grouping are, Simeon holding the Babe, and Mary and Joseph in the foreground.

This window was placed in memory of Anna Nelson Douglas by her children, Mrs. Dorsey Gardner, Mrs. W. F. Peterman, Mrs. J. Frederick Scott and Mr. Harold Nelson Douglas.



Flight into Egypt

The scene depicted here is the Flight into Egypt of the Infant Jesus with his parents, and is the gift of Mrs. Julia Farnsworth Soper and Mrs. Ruth Farnsworth Ashby, in memory of John W. Farnsworth and Nancy A. Farnsworth. Mr. and Mrs. Farnsworth were pioneers of Topeka. Mr. Farnsworth served as Vestryman and as one of the Wardens of the Parish. The rich dark coloring of the glass in this picture is worthy of especial notice.



The Boy Jesus in the Temple

This is a memorial of David Long Lakin and Mary Ward Lakin. Mr. and Mrs. Lakin were also among the pioneers and builders, not only of the Church but also of the City of Topeka. Mr. Lakin was an active supporter of the Parish in every way, and was for many years a member of the Vestry. Mrs. Lakin, even up to the time of her death, was deeply interested in the work of the Women's Societies of the Parish. This window is placed by their children: Mrs. John L. Pullman, Mrs. William Curtis and Mr. David Lakin.



The McKeever Group

The last three windows on the west side were given by Mr. Edwin D. McKeever and his two children, Archibald and Florence, in memory of Florence Martin McKeever, the mother of Florence,



The Saviour
Detail from the Pulpit



St. John
Detail from the Pulpit

and Luetta Moller McKeever, the mother of Archibald. The central picture of the group is a dignified representation of "The Temptation." The side window to the south is "The Baptism of our Lord." The window to the north is the "Woman of Samaria at Jacob's Well."



The Belcher Group

East Aisle

Crossing over to the east aisle of the Cathedral, beginning at the north end, we have, in the first window, the "Raising of Lazarus from the Dead," "The Saviour Blessing Little Children" for the center, and, for the third, "The Lord Cleansing the Temple." The window to the north was placed in memory of Moses Taylor Belcher. The window to the south is in memory of James Henry Belcher. The one in the center is in memory of two well-known members of this Parish, James Moore and his wife, Annie Belcher Moore. Mr. Moore was connected with the Santa Fe Railroad in the capacity of paymaster for many years. He was a devoted member of the choir in the Cathedral, and for a number of years was upon the Vestry. These windows were the gift of Miss Mary E. Belcher.



The Kellam Group

The second group consists of the "Stilling of the Tempest," "The Last Supper," and the "Agony in the Garden." It is the gift of Mr. Edward B. Kellam in memory of his parents, Mr. Edward Payson Kellam, one of the pioneers of Topeka and an indefatigable worker in Grace Cathedral as a member of the Vestry, and his wife Orpha B. Kellam, who was also deeply interested in the work of the Cathedral and Christ's Hospital.

The Merriam Group

The third and last group in the east aisle consists of "Christ Before Pilate," "The Crucifixion" and "The Burial." These three windows were given by Charles W. Merriam and Alice H. Merriam in memory of their parents, Samuel and Hannah French Merriam, and Isaac and Mary G. Harmon. The scenes of "The Crucifixion" and "The Burial" deserve more than passing notice.



The Resurrection

East Transept

The large window in the East Transept was presented by the late Anne Elizabeth Sheldon in memory of her husband, Silas E. Sheldon, M. D., who was for many years a member of the Vestry. Both Dr. Sheldon and Mrs. Sheldon took a great interest in the affairs of the Church. The main occupation of Mrs. Sheldon, after the death of her husband, was her work in the Church. The window itself is a fine representation of the morning of the Resurrection. It is the moment when Christ left the tomb, before the coming of any human being. The artist has produced with appealing effect the scintillating light of the early dawn. There is a wonderful radiance in the whole picture. To be seen at its best, this picture should be viewed in the morning, when the Eastern sun shines through the upper part of the window. At the extreme left of the picture, there will be noticed three small crosses; they are in the path of the sun when, in the early morning, it shines behind the Hill of Calvary.



East Rose Window

While perhaps not good, so far as color and form are concerned, this window has particular and fascinating interest. About the

beginning of the 18th Century, Bishop Atterbury of Canterbury became Dean of Westminster. One of the joys of his life was the placing of the large Rose Window in Westminster Abbey. When Bishop Millspaugh attended the Lambeth Conference in 1907 he passed through the Cloister of the Abbey and saw there some boxes of glass, and made inquiries about them. He found that the glass had been there in the Cloister of the Abbey since about 1700 A. D., and was the glass that remained over and above that which was used in the placing of the Rose window. Bishop Millspaugh, having in mind the Cathedral that was projected in the Diocese of Kansas, immediately conceived the idea that it would be a fine thing to place some of the glass in a Rose Window in the Cathedral. He conferred with the Dean, and finally consent was given. Bishop Millspaugh returned to this country without the glass, but had a pattern made of the Rose Window and sent it back to England that the glass might be fitted there and sent here complete, ready to place. When the window arrived it was discovered that in Old English were the numerals "1722", which were meaningless. It was afterwards found that Dean Atterbury was sentenced to the Tower of London for High Treason in that year, having conspired against the Georgian government and inviting the return of the Charles Regime.



Vestibule Windows

The Stevens Group

The three lancet windows on the East side of the Vestibule form a unit. The center is a reproduction of a picture of the Purification by Goodale, sometimes designated "Mary and the Turtle Doves." It is a modern Madonna, but beautiful and sweet, rich in color, and altogether dignified and devotional. The windows on each side of the central figure are made of genuine imported antique glass. This group is placed in memory of Mrs. Margaret Stevens, for many years a communicant of the Cathedral and at one time

Directress of the Woman's Guild. The inscription reads:

*In Loving Memory
of
Margaret Stevens
By her husband, Thomas S. Stevens
and
Genevieve McMillan
Clarence McMillan*



Window in the West Transept Door

The window in this door is an exquisite copy of that transcendently beautiful picture by Raphael, entitled "The Grand Duca." It is placed as a Thank Offering for the safe return from the World War of Floyd Wheeler Stevens by his parents, Mr. and Mrs. Francis A. Stevens.



The Clerestory Windows

The twenty windows in the Clerestory of the Nave and in the Transepts are the gifts of Parishes and Missions in the Diocese of Kansas, and are the visible connecting link between the Cathedral and the Diocese.

In the Nave there has been placed in each window, immediately above the name of the Parish or Mission making the donation, a different traditional form of the Cross.

The windows in the Transepts depict, in a large varied form, the symbolism of the Christian Church.



The Windows in the Doors between the Chapel and the Cathedral, and the Choir Rooms and the Cathedral

The Four Evangelists are the subjects selected to fill these rather small windows. But as these are one-figure subjects, op-

portunity is given for some very artistic glass work. Tradition has given to each of the Evangelists a symbol of his own. These symbols are placed in appropriate form beside each figure. St. Matthew's symbol is the Cherub; St. Mark has the Lion; St. Luke the Ox, and St. John the Eagle.

Only one of these windows has been taken, that representing St. John. The face and form follow the type set in the carved figure in the Pulpit. This window is placed in memory of Mr. Henry John Crow, for many years a devout and devoted member of the Cathedral Parish. For more than twenty years he was a licensed Lay Reader, and served faithfully both at St. Simon's and the Good Shepherd. The inscription reads:

*In Loving Memory of
Henry John Crow
By his wife and children.*



Litany Desk

This beautiful piece of carved furniture was the gift of the late Bishop Millspaugh, in memory of his Father and Mother.



The Sanctuary

The Altar

Two-thirds of the cost of the Altar was money raised by Bishop Millspaugh. The remaining one-third was furnished by the Auxiliary Women of the Diocese and, as the inscription shows, was presented in memory of the three deceased Bishops of Kansas. The inscription reads:

Erected to the Glory of God and in memory of three

Bishops of Kansas

Thomas Nathaniel Vail

1812—1889

Elisha Smith Thomas

1834—1895

Frank Rosebrook Millspaugh

1848—1916

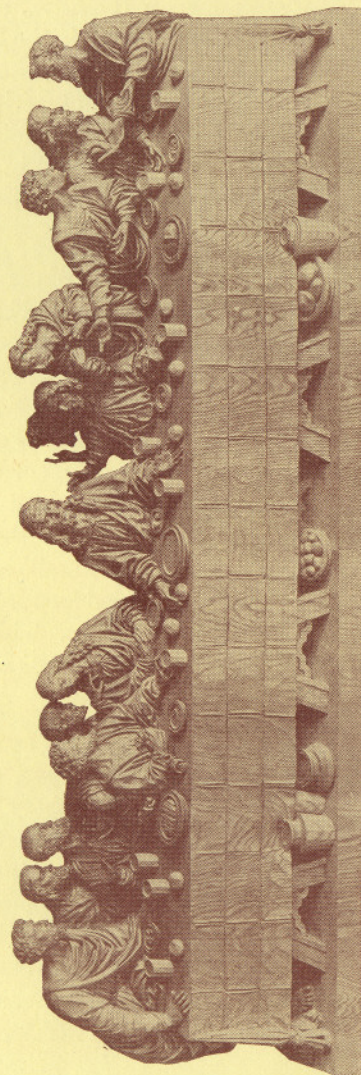
The marble slab upon the Altar proper is a fine specimen of Vermont marble.

The Last Supper

The Last Supper, used as an inset in the Altar, is a reproduction, in oak, of Leonardo di Vinci's fresco, found in the Refectory of the Cathedral of Milan. It is a wonderful example of the facility of the human hand when coupled with a devout spirit. "The figures on both sides of our Lord may be considered in groups of three, and each group may be regarded as a unit, placed in relation to and still held in connection with its neighbor. On Christ's immediate right are John, Judas and Peter. The Cathedral and its Contents

"Peter, the farthest, on hearing the words of our Lord, rises suddenly, in conformity with his vehement character, behind Judas, who, looking up with terrified countenance, leans over the table, tightly clutching the purse with his right hand, whilst with the left he makes an involuntary nervous motion as if to say: 'What may this mean? What is to happen?' Peter, meanwhile, with his left hand has seized the right shoulder of John, who is bending towards him, and points to Christ, at the same time urging the beloved disciple to ask: 'Who is the traitor?' He accidentally touches Judas' side with the handle of a knife held in his right hand which occasions the terrified forward movement upsetting the saltcellar, so happily brought out. This group may be considered as the one first thought of by the artist. It is the most perfect.

"While now on the right hand of the Lord a certain degree of emotion seems to threaten immediate revenge, on the left the liveliest horror and detestation of the treachery manifest themselves. James the Elder starts back in terror, and with outspread arms gazes transfixed with bowed head, like one who imagines that he already beholds with his eyes what his ears have heard. Thomas appears behind his shoulder, and approaching the Saviour raises the forefinger of his right hand to his forehead. Philip, the third of this group, rounds it off in the most pleasing manner; he has risen, he bends forward towards the Master, lays his hands



"THE LAST SUPPER" LEONARDO, DAVINCI

upon his breast, and says with the greatest clearness: 'It is not, I, Lord, Thou knowest it! Thou knowest my pure heart, it is not I.'

"And now the three last figures on this side give us new material for reflection. They are discussing the terrible news. Matthew turns his face eagerly to his two companions on the left, hastily stretching out his hands toward the Master, and thus, by an admirable contrivance of the artist, he is made to connect his own group with the preceding one. Thaddeus shows the utmost surprise, doubt and suspicion; his left hand rests upon the table, while he has raised his right as if he intended to strike his left hand with the back of his right—a very common action with simple people when some unexpected occurrence leads them to say: 'Did I not tell you so? Did I not always suspect it?' Simon sits at the head of the table with great dignity, and we see his whole figure; he is the oldest of all and wears a garment with rich folds, his face and gesture show that he is troubled and thoughtful but not excited, indeed, scarcely moved.

"If we now turn our eyes to the opposite end of the table, we see Bartholomew, who rests on his right foot with the left crossed over it, supporting his inclined body by firmly resting his hands upon the table. He is probably trying to hear what John will ask of the Lord. This whole side appears to be inciting the favourite disciple. James the Younger, standing near and behind Bartholomew lays his left hand on Peter's shoulder, just as Peter lays his on John's shoulder, but James mildly requests the explanation whilst Peter already threatens vengeance.

"And as Peter behind Judas, so James the Younger stretches out his hand behind Andrew, who, as one of the most prominent figures, expresses, with his half raised arms and his hands stretched out directly in front, the fixed horror that has seized him, an attitude occurring but once in this picture, while in other works of less genius and less reflection, it is too often repeated."

It is the gift of the Very Rev. James Philip deBeveris Kaye, Dean of the Cathedral (1901—) and Mrs. Kaye, in memory of their parents, John B. Kaye, Mary Jane Kaye, Edward Deane Nelson and Minnie Camp Nelson.



Angels of Adoration

On each side of the Lord's Supper is an Angel of Adoration. That on the East or Gospel side, is the gift of Mr. and Mrs. George Cyrus Thompson in memory of an infant daughter, Elizabeth. The one on the West or Epistle side, is the gift of Mr. and Mrs. Frank Scott Davis in memory of their son, Frank Scott Davis, Jr.



Brass Cross and Prayer Desks

The Brass Cross and Prayer Desks are given in memory of Bishop Millspaugh by members of his family.



Stone under the Cross on Altar

The stone under the Cross, on the Altar, is an exceptionally interesting relic, and was taken from the ruins of the historic church that was built at Lindisfarne, off the east coast of Northumberland about the year 500 A. D. The church was founded by St. Aiden, a disciple of St. Columba, Bishop of Iona. It is called the cradle of Christianity in England. At high tide the water comes up and makes an island, from which it derives the name, "Holy Island." The first church and the monastery—likely of poles, rushes and mud—was finally replaced by a red sandstone building which was both church and monastery.

When Bishop Millspaugh attended the Lambeth Conference in

1907, he was a member of a large group which made a pilgrimage to Holy Island. He thought a stone from this historic ruin, the walls of which are partly intact, would be an interesting relic for Grace Cathedral. At the conclusion of the great meeting held in the old ruin, he made this request to the caretaker, but there was an objection to it and it seemed as though he would be denied. The wife of the caretaker, who was an English nobleman, interceded, and the Bishop was given the stone relic. The stone, marked by the wind and water of the ages, is now preserved here on this Altar.

Bishop Millspaugh carried the stone in a boat across the arm of the sea and, on account of the rocks, was compelled to disembark; thus he did upon the backs of his oarsmen, who carried him to shore. The stone was securely boxed and brought with him as personal baggage. Thus Topeka's modern Cathedral is linked with the first church in Northern England, and ancient English Christianity is directly connected with the modern Christianity in Kansas.



Bishop's Throne

The Bishop's Throne was given, in the main, by friends of Bishop Millspaugh who lived in Duluth.



Dean's Seat

The Dean's Seat is the gift of the late Mr. Charles S. Glead in memory of Dean Jason Foster Walker, who was the first Dean of the Cathedral in 1879. He came in ill health and was here only a few months. Dean Walker was distantly connected with the donor.



The East Transept



The Crossing

Pavement

The Pavement of the Sanctuary, and the Altar Steps, are the gifts of the Right Reverend Nathaniel S. Thomas, D. D., Bishop of Wyoming, and other members of the Thomas family, in memory of the Right Reverend Elisha Smith Thomas, D. D., Second Bishop of Kansas.



The Chancel Rail

The Chancel Rail is the gift of the Chancel Chapter of Grace Cathedral. It is a fine specimen of hand-carved work, and most appropriately carries the motif of the grape vine. It is interesting to know that the fund for the purchasing of the Chancel Rail was started at least fifteen years before the Rail was needed and while Mrs. S. E. Sheldon was director of the Chapter.



Brass Flower Vases

The Brass Flower Vases are placed upon the Altar in memory of Edward Warren Thompson, a very active member of the Cathedral Parish, for many years a vestryman and, during the later years of his life, Junior Warden. These Vases are the gift of Mrs. Thompson and her daughters, Marian, Marjorie and Doris.



The Candelabra

The Candelabra in the Sanctuary are the gift of Mary C. Millsbaugh and Nellie C. Davis in memory of their parents, the Right Reverend Robert H. Clarkson, D. D., first Bishop of Nebraska, and his wife, Meliora McPherson.

Rugs

The two Rugs are exceptional specimens of antique weaving. The Rug on the Altar step is a genuine Persian Hamadan, and a true antique. The Rug upon the Sanctuary Floor is an India Cashmere of great age and value. These Rugs are the gift of Mrs. Hiram Price Dillon and members of her family.



Alms Bason

The Alms Bason is of hand-hammered bronze. The scene in the bowl of the Bason is the Wise Men presenting the gifts to the Infant Jesus. It is in memory of Hoel Hinman Camp, the grandfather of Mrs. Kaye. Mr. Camp was a notable character in the city of Milwaukee, and came in a direct line from Governor Bradford of Puritan fame. He was Senior Warden of St. James Church, Milwaukee, Wisconsin, for a great many years. The Bason is given by his widow, Anna Bigelow Camp, since deceased.



Collection Plates

The ten carved oak Collection Plates are the gifts of several classes of pupils in the College of the Sisters of Bethany.



Credence Table

The Credence Table is a fine example of the dignity which may be produced by the simplest treatment. It was presented by the Reverend George M. Geisel, Canon of the Cathedral for five years, and is in memory of his mother, Adelheide Geisel.

Lectern

The Eagle Lectern is another instance of the beautiful carving of Alois Lang. It is given in memory of Frederick and Barbara Harvey, by their children, Ford and Sybil Harvey.



The Font

The white marble Baptismal Font, placed in the East Transept, is of American marble and was cut from quarries in Vermont. It is the gift of

Mrs. Charles Brooks Thomas
In Memory of an Infant Daughter
Mary.



Stone Cross

The Stone Cross outside the Cathedral, and on the north end of the Nave, was the gift of Elizabeth Paterson Handy, since deceased, in memory of her husband, Nathan Franklin Handy, a noted lawyer, and for many years a communicant of this Parish.



The Organ

The pipe organ, which was installed in 1917 by The Hall Organ Company of New Haven, is a well-balanced three manual and pedal instrument, with modern electric action and detached console.

The organ is divided—the Great and Choir organs being placed in a chamber on one side of the Chancel and the Swell and Pedal organs on the other.

A unique feature is the use of a separate console in the Chapel, upon which seven stops of the main organ can be played.

There are in the entire organ thirty-five speaking stops, two thousand and thirty-two pipes, seventeen couplers, fifteen piston combinations, five pedal movements, and two tremolos.

The wind for the organ is supplied by a modern rotary, electric motor and fan blower. The total weight of the organ is nineteen thousand pounds.

The organ was the gift of the Woman's Guild, and represents much labor and sacrifice upon the part of its members. When the project of the Cathedral was first put forward—indeed, when it was yet merely a dream—these women of the Guild set the placing of the organ as the goal toward which they would aim. Through a number of years they worked faithfully to the accomplishment of this plan, and only those who were closely associated with them can realize their unselfishness and devotion.



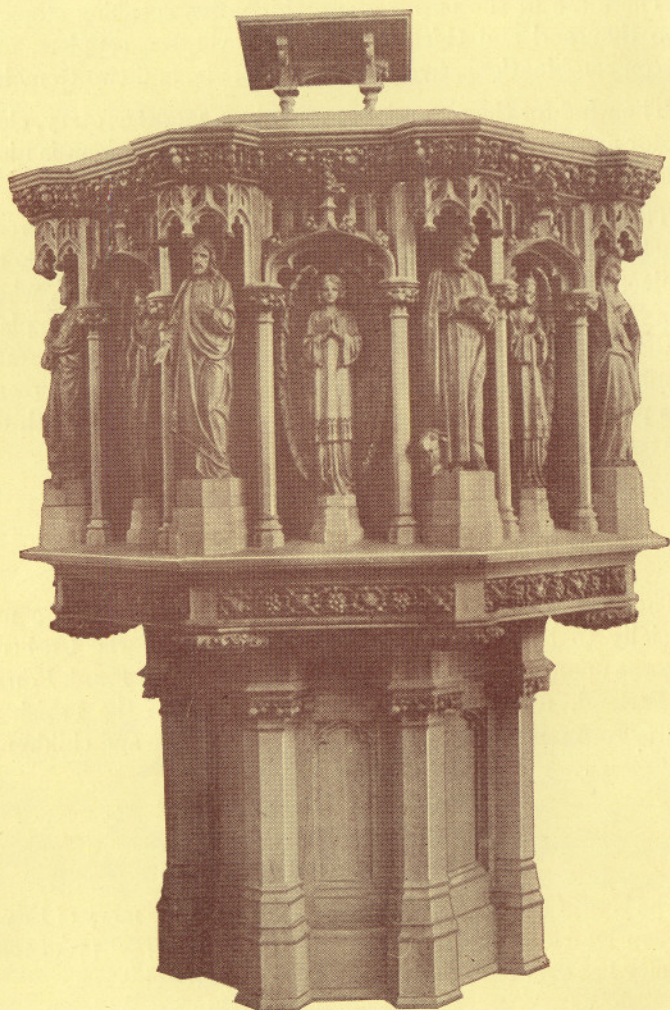
Hymn Boards

The two Hymn Boards are original in form and are made specially to harmonize with the furnishings of the Cathedral. The one upon the west side is placed in memory of Frank Edmund McFarland, a devoted and faithful member of the Parish and Vestry for many years. It is the gift of his wife and children,

Mary Ellen McFarland
Miss Daisy McFarland
Miss Alice McFarland
Mr. Frank E. McFarland, Jr.

The Hymn Board on the east side is given in memory of Edward Payson Harris, noted in Topeka as the most expert proof reader the city has ever had. The donors are his three children,

Mrs. Frederick J. Hill
Edward Harris
Dwight Thacher Harris.



The Pulpit

The Pulpit

This is considered to be the finest example of the wood carvers' art in the matter of pulpits in the United States today. It is one of the finest productions of the devoted life of Alois Lang, who has been the producer of many beautiful things. In the raised part of the pulpit is the carving of the grape vine and other usually unnoticed details. The figures are eleven in number: The Saviour, four Evangelists, St. Paul, and five Angels of Adoration. The embroidery on the draperies of the different figures is one of the greatest examples of detail work, as there are no duplications—each piece of embroidery is individual.

Each of the Evangelists has beside him a symbol of his own. These symbols took visible form in the fifth century of the Christian Era. The use of these figures has some mystical connection with the scenes depicted in the first chapter of Ezekiel and in the fourth chapter of Revelation. It was not until the seventh century that they became almost universal as distinct attributes. St. Jerome gives the following interpretation.

To St. Matthew was given the *Cherub*, or human semblance, because he begins his Gospel with the human generation of Christ; or, according to others, because in his Gospel the human nature of the Saviour is more insisted on than the divine.

St. Mark has the *Lion*, because he has set forth the royal dignity of Christ; or, according to others, because he begins with the mission of the Baptist—"the Voice of one crying in the wilderness"—which is figured by the lion. According to a third interpretation, the young lion was considered as symbolical of the Resurrection, and Mark was commonly called the "Historian of the Resurrection".

St. Luke has the *Ox*, because he has dwelt on the Priesthood of Christ, the ox being the emblem of sacrifice. The ox is winged or unwinged.

St. John has the *Eagle*, which is the symbol of the highest inspiration, because he soars upwards to the contemplation of the divine nature of the Saviour.



The Chancel from the West

There is also a figure of St. Paul in the pulpit. The symbol of St. Paul is the *Sword*. At what period the sword was given to St. Paul as his distinctive attribute is a disputed point. When he is leaning on the sword, it expresses his martyrdom; when he holds it up, as in the pulpit, it expresses also his warfare in the cause of Christ.



The Wainseoting

The wainscoting in the Chancel outside the Sanctuary rail is in memory of Bishop Millspaugh, and was given by members of the Vestry of the Cathedral, Trustees of Christ's Hospital, and trustees of Bethany College.



The Choir Stalls

The Choir Stalls are a fine example of dignity and simplicity. At the north end of each stall is a prayer desk for the officiating clergy. The finials are the work of the Oberamergau artists who are associated with Alois Lang, and are made from sculptured models. These Stalls are the gift of Mr. Joel R. Burrow, in memory of his wife, Hilda Eliza Burrow, and his daughter, Hilda Ingalls Burrow.



Service Books

The set of Books bound in purple Morocco, consisting of the Bible, the Litany, the Book of Offices, the Book of Common Prayer and the Hymnal, were given by Miss Lura May Short and Roy W. Short, in memory of their parents, Henry C. Short and Mary C. Short.



Processional Cross

The beautiful Processional Cross was given in memory of Mary Richmond Manton, by her daughter Grace Dyer Manton Wheeler.

Church Flag

The Church Flag was given by Mary E. Belcher as a Thank Offering for the safe return from France of her son, Captain Taylor Belcher, 1919.



Memorial Tablet

In the front vestibule of the Cathedral there has been placed a Tablet in memory of James Archibald Campbell, by his wife Mrs. J. A. Campbell and their children, Mrs. E. W. Davis, J. A. Campbell, Jr. and E. A. Campbell. The following inscription is placed upon it:

*In Loving Memory of
James Archibald Campbell
son of
Captain James Archibald Campbell
of Inverneill
and great grandnephew of Major General
Sir Archibald Campbell, K. B., of Inverneill
Commander of the British Forces in
the Revolutionary War.
Volunteers for United States Service
from the Parish of Grace Cathedral
March 1, 1917 to April 6, 1918.*



Memorial Tablet

Mr. and Mrs. Frye W. Giles

This Tablet was placed by the Vestry as a memorial of these two good people who did so much for Grace Cathedral and Bethany College. It was largely through the efforts of Mr. Giles that the present site of the Cathedral was obtained. It was through the generosity of both Mr. and Mrs. Giles that the initial funds were provided for the erecting of the Cathedral. By the

wills of both parties, their property at their deaths was given to these two institutions. The property which came to the Cathedral was that plot of ground upon which the Orpheum Theatre now stands, and a portion of the ground now occupied by the Daily Capital Building.



A number of things have been given to the Cathedral as matters of devotion, which are not ordinarily visible. There are some very beautiful pieces of Mexican and Spanish lace, which are used upon the Altar, at the Communion Service on festival occasions. Some of these were given by Mrs. A. A. Robinson and some by Mrs. Bennett R. Wheeler. These pieces are real treasures and will become more so as the years pass on.



Private Communion Set

The private Communion Set, which was the property of the Right Reverend Robert Harper Clarkson, Bishop of Nebraska, and then passed on to Bishop Millspaugh, Third Bishop of Kansas, was given by Robert Clarkson Millspaugh as a Thank Offering for his own safe return from the World War, where he was captured and spent a long period in German prisons. The inscription reads as follows: "*Thank Offering to Grace Cathedral, Topeka, to be used for the service of the Sacrament, from Lieutenant Robert Clarkson Millspaugh, a member of the American Expeditionary Forces, Regiment 102, Infantry, 26th Division, January, 1919.*"



Large Communion Set

The large Communion Set, consisting of the Chalice and Paten with Pyx, is given in loving memory of John McComb, by his wife, Rebecca McComb, 1917. The inscriptions are:

"Jesu, High Priest! Keep and bless
the Bishops, Priests and Deacons
Who have ministered, or do, or shall serve
at Thine Altar
in Grace Cathedral, Topeka, Kansas,
'Till Thou Shalt Come."

There are two smaller Chalices. The inscription on one reads:

In Memoriam
Thomas Jameson Kellan
Vestryman
and
Member of the Cathedral Parish
Born June 15, 1852
At Rest, in Peace and Light
February 4, A. D. 1896.

The second reads:

In Memoriam
Henry Innes Bodley, Jr.
born April 8, 1882
Chorister here.
He entered the Choir there
July 26, A. D. 1896.

The inscription upon the Paten is:

To the Glory of God
and
In Loving Memory of
the Very Rev. Jason Foster Walker
First Dean of Grace Cathedral
Topeka, Kansas,
Offered by his children, A. D. 1896.



Flagon

The inscription on the Flagon reads: "Lord Jesus! Remember

in love and mercy, The Chancel Chapter of Grace Cathedral, Topeka,
Kansas, who offer this Cup of Remembrance for Thy Divine Service.



Baptismal Spoon or Laber

The Baptismal Spoon was given by Mrs. Julius Severin Gron. This Spoon dates back to 1571. There were five made. One is in the royal collection in Christiana, Norway, the second is the treasure of Mr. J. Pierpont Morgan. Two have been lost, and the fifth is here in Grace Cathedral. They were made by King Olaf of Norway, the first Christian King. In the bowl of the Spoon is the figure of the Virgin and Child. On the outside is an engraving representing the Trinity.



Gifts and Memorials Planned and Yet to be Placed

The Transfiguration

A Window Designed for the North End of the Nave

This picture has been designated the "Regal Interpretation." The Saviour is surrounded by the angel hosts. The Holy Spirit, in the form of a dove, is at the top of the picture and on either side the figures of Moses and Elijah; in the center and below the Christ, the Cherubs are gathered.

In the side panels and below is depicted the scene that is taking place at the foot of the mountain during the Transfiguration, viz., the scene of the Apostles healing the demoniac child.

One thing to be especially noticed is the remarkable distance that has been gained by the artist in the background by the yellow and orange color.



Chancel Screen

After careful study of the demand of the Cathedral and the tradition of the Church, the Chancel Screen has been designed

and is most imposing. It is of wood and comes from the hand of the man who has done so much to make the woodwork of the Cathedral beautiful and of note throughout the American Church. In order not to spoil the view of the congregation from the sanctuary and, at the same time, avoid the hiding of the choir from the congregation, the supports have been made as slender as strength and proportion will allow. The same beautiful simplicity of the carving is carried throughout the entire tracery of the screen. Upon the center of the screen, following the traditions of the Church, the Holy Rood or Cross will be placed.



Chancel Windows

The plans for the high windows in the Chancel have now been completed. In color and general scheme, they will harmonize with the Mural Decoration. On the north end of the east side will be a representation of the Archangel Gabriel; on the south end of the same side, the Archangel Raphael. The two windows intervening will be of a conventional design, with spaces for memorial inscription.

On the west side there will be the same treatment, with the Archangels Michael and Uriel as the figures. The arrangement demands that these windows must be placed in groups of four and cannot be divided.



Carved Panels of the Church Fathers

A series of carved shields have been planned for the panels in the wainscoting which surrounds the Choir. Each shield will be a high-relief portrait of one of the Fathers of the Church. There will be eighteen in all. Those on the east side of the Choir will be those who had to do with the foundation of the Christian Church; and on the west side, those who were connected with the Reformation Period. Each shield is intended to be a memorial, and will bear an inscription. The work will be done by Alois Lang.

Portrait of Alois Lang

It is most appropriate that Mr. Lang, who has done so much for the beauty of the Cathedral, should have some recognized position, so arrangements have been made to place a carved portrait of Alois Lang, in the form of a tablet, in the outer Vestibule. The work will be from Mr. Lang's own hand.



Mural Decorations in the Chancel

It was always intended that sometime the walls of the Choir and Sanctuary should have appropriate decorations, and that these decorations should harmonize with the Choir windows. After mature consideration, the plan has taken definite form. Above the Altar is to be a scene portraying the Ascension of our Lord. On each side of this scene is a group of Adoring Angels, fashioned somewhat after the model set by Gozzoli in his mural decorations in Florence. The Dome of the Sanctuary and Choir will be shaded in blue tints, as the circumstances may require. As it is planned, the whole scheme will have a lightening effect upon the Chancel and subdue the somewhat sombre tones. This decoration is the gift of Mr. and Mrs. John Reynolds Shelton.

Endowments

The Flower Memorial Fund

Endowments A fund has been started to provide a permanent endowment for the placing of flowers upon the Altar. This fund has already assumed substantial proportions, and it is hoped it may be completed in the not too distant future. It is a fund to which small or large contributions may be made with the confidence of the perpetuity of the gifts. And, as soon as it is completed, it is planned to place the names of those persons for whom the gifts are a memorial, in some permanent way, in the Vestibule of the Cathedral. This fund should reach, as a minimum, five thousand dollars. This project is fostered by the Chancel Chapter.



Endowments for the Support of Canons of the Cathedral

The opportunities for service and for growth in Grace Cathedral are so large that this work can be done properly only by endowment for support of clergy, other than the Dean. This Endowment will add to the power of the work, and will increase rather than diminish the responsibilities of the Cathedral congregation. It may be a matter of encouragement to know that a will has recently been made where a very generous sum has been designated for this purpose. It is earnestly hoped that friends of the Cathedral undertaking will leave gifts of money in their last wills to be devoted to this and other endowments named below. Large and small sums are requested for these purposes, that the blessings of this Church may be perpetuated through all time. Another means of adding to these funds might be by way of insurance policies taken for the benefit of Grace Cathedral.



The Endowment of the Music

There is nothing that will add more to the dignity of the worship in the Cathedral than beautiful and well-rendered music. To carry

on this work properly, plans must be made far ahead, and this cannot be done if the rendition is to depend upon the volunteer. **Endowments** An endowment of at least Fifty Thousand Dollars is needed to place the music upon a dignified and sure foundation. It may encourage you to know that a generous bequest for this fund has been designated in a will recently made.



An Endowment for the Upkeep of the Cathedral Building

To keep this building in proper repair is a duty that devolves upon us as an economic precaution. There is also a duty laid upon us that the House of God should be so in fact, as well as name, and one great evidence of our devotion will be the care we take of the Temple we have designated His dwelling place. The sum of Twenty Thousand Dollars is needed for this endowment.



Litany Desk



Angel of Adoration
Detail from the Reredos