Christ Church Cathedral

Saint Louis, Missouri

Self-Guided Tour

by Jim McGahey, Facilities Manager

Christ Church Cathedral was organized in 1819, becoming the first Episcopal congregation west of the Mississippi River. The first building opened in 1829 at the corner of Third and Chestnut Streets, where the Adam's Mark Hotel sits today. That building was the first Episcopal Church to be consecrated west of the Mississippi and the first confirmation, west of the Mississippi, was held there.

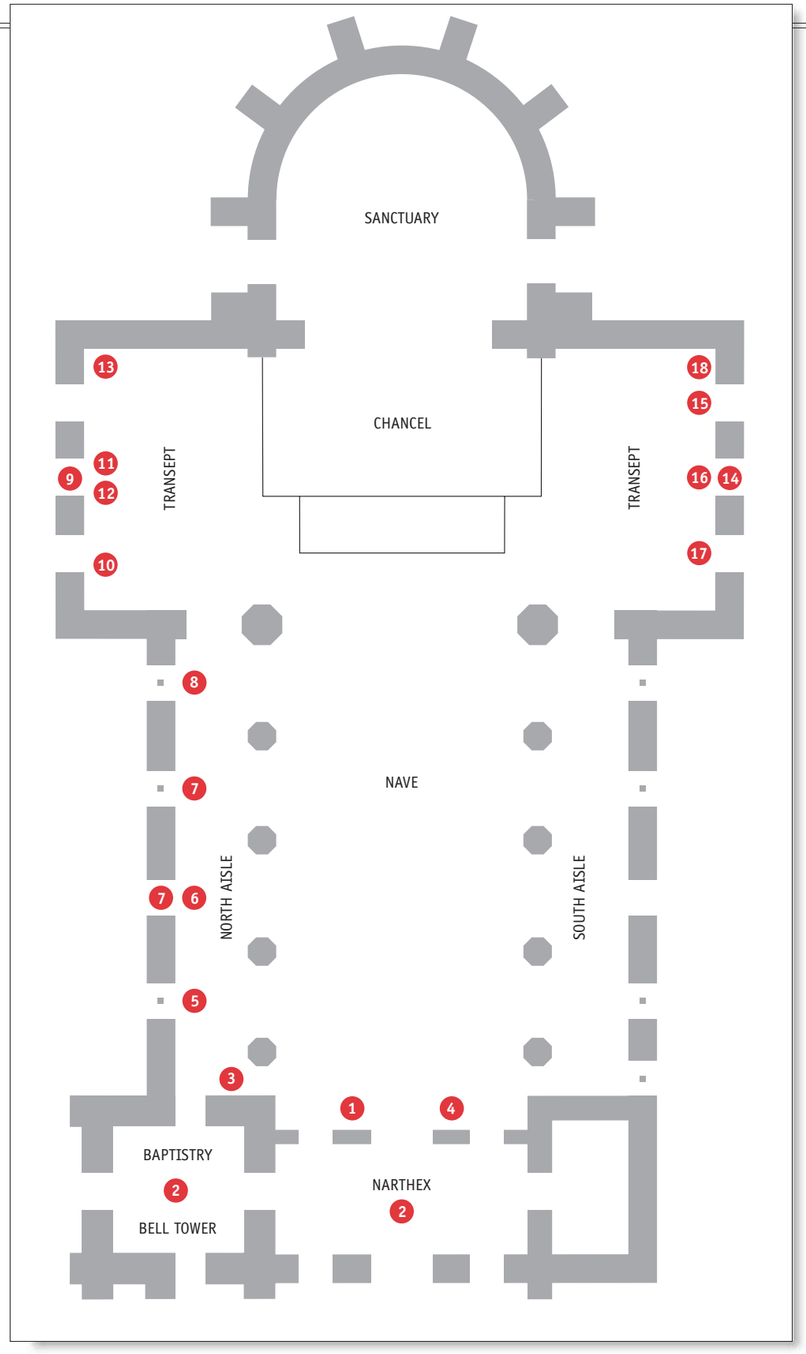
The second building was first used in 1839 and was located at the corner of Fifth and Chestnut Streets. That building was occupied until 1859. Its location today is the northeast corner of Kiener Plaza.

The congregation worshiped in three locations during the Civil War until the present building was completed. Services were first held in the Mercantile Library Hall, then at St. Paul's Episcopal Church at 17th and Olive Streets, and finally here in Christ Church Chapel, which was demolished in 1893 so the present Bofinger Chapel could be built.

This current building is our third. Construction began in 1859, but was halted after the foundations were laid until after the Civil War. It was completed in 1867 and was dedicated during the first service on Christmas Day in 1867. For nearly 40 years the building lacked a narthex and bell tower. It still lacks the intended flying buttresses from the clerestory (a church's upper story) down to the outside top of the side aisles and the nave vaulting.

The architect for our building was Leopold Eidlitz of New York, who also was the architect of St. George's Church in New York. This building is an example of fourteenth century English gothic and is cruciform in design. The nave is 121 feet long and 95 feet high (the arches in the transepts are 60 feet high). The total cost of building the Cathedral itself was $235,000. From 1867 until 1890, there were balconies in each transept, which accounts for the squared-off tops of the lower windows in the transepts. In 1888, Bishop Daniel Tuttle made Christ Church the Cathedral of the Diocese of Missouri, which at the time included the entire state. In 1890, the building was consecrated by Bishop Daniel Tuttle. In that era consecration could not take place until a building was entirely paid for.

The Cathedral's interior was partially lined with Gustavino tile in 1929. There are still tiles to finish the installation should the Chapter (Cathedral governing body) ever decide to do so. Dean William Scarlett abolished "paid pews" in 1929. The lighting fixtures were installed in 1939. (Note the symbols of the crown, mitre, fish, and fleur-de-lis.) The interior of the Cathedral was renovated in 1969 by the firm of Burks and Landberg at a cost of $356,000. The pews were removed during the 1969 renovation and replaced by interlocking chairs, which were made by a company in England. One original pew, #171, remains in the south aisle. The lighting gallery just below the clerestory windows was also added in 1969.



As you read the text, match the numbers on the diagram with the numbers in the text and follow around the Cathedral.

1. The organ in the west gallery is an Aeolian-Skinner instrument built in 1965 at a cost of $133,800. It contains 65 ranks of pipes and is an excellent example of an American Classical Organ. One outstanding feature of the instrument is a loud English trumpet, located behind the reredos (ornate stone wall behind the altar) at the building's east end.

2. The bell tower and narthex were dedicated on Easter Day in 1912. The three bells were cast by the German foundry that made the bells for the German Pavilion at the 1904 St. Louis World's Fair. Our bells are duplicates of those bells and have the date *1911* cast into them, as well as a memorial inscription to Mr. Henry Scott. The largest bell weighs 5,732 pounds making it the largest bell in the state of Missouri. The middle bell weighs 3,439 pounds and the smallest 2,381 pounds. They were cast in steel rather than bronze. The architect of the bell tower, narthex, baptistry, and the reredos was Mr. Kivas Tully of St. Louis. The baptistry occupies the first floor of the bell tower and holds the marble font, carved in Italy by Angiolo Brondi and brought here from the second Christ Church. It was given by Luther M. Kennett, then Mayor of St. Louis. The four windows in the baptistry each bear the name of an archangel. The four windows show scenes from the life of our Lord. The baptistry doors are symbolic of the ecumenism of Christ Church Cathedral, and were given in 1941 by the Jewish congregation of Temple Israel in honor of Bishop William Scarlett. The doors were designed by Frederick Dunn, who also designed the current interior of Bofinger Chapel, and the chandeliers in the Cathedral. Above the door to the bell tower is a small window with simple medallions (oval window designs). This is probably an original window. The wrought iron gate leading to the north aisle was given by Louis and Joan Fricke in memory of Viola Fricke.

3. Just outside the baptistry door, leading into the Cathedral, is a lovely mosaic with a Victorian robed figure holding a chalice and looking heavenward. The figure is St. John the Gospeler. In the background is a passage from Psalm 15 that reads: *"Lord, who shall abide in thy tabernacle? Who shall dwell in thy holy hill? He that walketh uprightly and worketh righteousness, and speaketh the truth in his heart."*

4. The nave's west windows were given by Maria Gregory of Paris, France in 1896. Designed by Charles Kemper of England, they depict eleven scenes from the life of Christ: His birth, His baptism, the three temptations in the wilderness, His healing the sick, His blessing the little children, the Sermon on the Mount, His trial before Pilate, His crucifixion, and His resurrection.

5. The Tiffany windows at the rear of the north aisle were given in 1917 and depict *Hope* and *Faith*. In the lunette (triangular window over couplet), a Bible, cross and anchor are depicted.

6. The last lunettes in the north aisle were installed in 1867 when the building was dedicated. There is a singing angel, a crown (symbolizing the King of Glory) and a cherub head.

7. Depicted in the second set of windows from the west are St. Joseph and St. Mary. The details of the faces are finely executed. An 1871 fire in the Church burned the pulpit, chancel, pews, and floor back to this set of windows. The third set of windows, from the rear, represent *Faith* and *Hope,* and are represented symbolically by the cross and anchor.

8. The fourth set of windows from the rear, depict the divine and earthly natures of our Lord. The cross and crown represent the divine nature and the lily represents the earthly nature. These windows were given in memory of Thomas Riddick and his wife. Mr. Riddick was the foremost founder of this congregation. It was in his store that the first meetings were held to discuss the founding of an Episcopal congregation in this city. He was a businessman, influential in both politics during the territorial days of Missouri and in the educational system of the city. An elementary school in the city is named for him.

9. The large windows in the north transept were given in memory of Robert and Ann Lindell, for whom Lindell Boulevard is named. The story of the Good Samaritan is depicted on the right. The three women in the center represent Faith, Hope and Love. At the left, the two panels show Jacob wrestling with a man (God) who appeared in his dream. This is an original window.

10. There are two couplets beneath the main window. The two on the west are of archangels (St. Michael on the left and St. Gabriel on the right). St. Gabriel holds a ribbon with the inscription, *"He hath done all things well."*

11. The two windows on the east, above the *Book of Remembrance*, are very colorful. The right window is simple medallions and is probably an original window. The left window (top) is the cross and crown, Christ's heavenly glory (in the center), Christ and the woman at the well, and near the bottom a saying, *"He giveth his beloved sleep."*

12. All gifts to any of the Cathedral Endowment Funds are recorded in the *Book of Remembrance*. The Cathedral Endowment Fund was set up in 1893 by Bishop Daniel Tuttle for the building's preservation. The stand upon which the Book rests was given in 1941. The lamp above is of antique Mexican origin and was given by Charles Nagel, former director of the St. Louis Art Museum.

13. The large couplet windows high in the east wall of the north transept are in memory of Mr. and Mrs. George Rogers Clark, the son of the explorer William Clark, of Lewis and Clark fame. These are original windows. The one on the left shows Christ with a shepherd's crook. The one on the right is of an angel. Its inscription says, *"Blessed are the pure in heart for they shall see God."*

14. The large windows in the south transept were given in memory of Benjamin Dayton, a noted St. Louis lawyer of his day, who was killed in a train accident near Jefferson City in 1855. The scene on the left depicts Mary and Christ at the place of his first miracle, the wedding feast at Cana in Galilee. The next scene depicts Christ raising Lazarus from the dead. The center triplet (three windows) has an angel on each side with St. Mary as a young girl holding a book and standing in front of her mother, St. Anne. On the right is a scene depicting the father giving the Prodigal Son his portion of the inheritance, with the older brother standing by angrily. This is an original window.

15. There are three couplets below the main windows in this transept. Those on the east are simple medallions and are probably original windows.

16. The two sets of windows on the west were given by Dean Carroll Davis to memorialize his wife and his son. The two in memory of Mrs. Davis depict St. Mary with the Christ Child and St. Elizabeth with the toddler, St. John the Baptist.

17. The western couplet shows the symbol of the Good Shepherd on the left with the inscription, *"He shall gather the lambs with His arms and carry them to His bosom."* The window on the right shows a guardian angel with a child and the inscription reads, *"The Lamb which is in the midst of the throne shall lead them unto living fountains of water."*

18. The large couplet windows high in the east wall of the south transept are original windows. The one on the left has the inscription, *"Thirsty and ye gave me drink."* It shows

Over

a man drinking from a goatskin water bag. The window on the right has the inscription, *"Who healeth all diseases."* It shows a woman sitting in a tent door.

19. There are two quite plain windows in the west wall of both north and south transepts. They are in memory of Nannie M. Wright and her daughter, Anna Hazeltine. Only the death dates of these two ladies are given in the windows. It is said that no one knew how old either lady was, because they both refused to tell anyone the dates of their births. They left burial instructions stating that they were to be buried in metal caskets, which were to be placed inside stone or concrete vaults lined with white marble.

20. Let us now look at the lunettes in the south aisle. The cross and the crown in the first one symbolize the divine nature of Christ. The descending dove is the symbol of the Holy Spirit. No one seems to know what the fancy large script says or what it stands for.

21. The second lunette from the front is an ancient symbol of the Trinity and the Athanasian Creed. All of the inscriptions are in Latin.

22. The third lunette is over the Chapel door. It is a picture of Christ seated in majesty surrounded by angels.

23. The fourth lunette represents the healing arts. Three scenes are pictured and there are three inscriptions. One picture is of St. Luke and says, *"St. Luke, the Beloved Physician."* Another shows a doctor sitting by a sick bed with the inscription *"I was sick and ye visited me."* The other shows a doctor in a laboratory and it says, *"Honor the Physician, for the Lord has created him."*

24. The fifth lunette matches the couplet below it and is a picture of the Transfiguration. These are fine French glass from Bruges, Belgium and were installed in 1913. The three figures are Jesus, Moses, and Elijah. In the window below, the Palm Sunday entrance of Jesus into Jerusalem is shown on the left, and on the right, is the Wedding Feast at Cana, where Jesus performed His first miracle changing water into wine.

25. The couplet west of the Chapel doors was given in 1908. They are both resurrection windows. The one on the left shows Jesus telling Mary and Martha that their brother, Lazarus, would rise from the dead. The window on the right depicts the women coming to the empty tomb where our Lord was laid and the angel telling them, *"He is not here."*

26. The couplet east of the Chapel doors was also installed in 1908 and depicts two resurrection scenes. The one on the left shows Christ raising the widow of Nain's son from the dead. The one on the right shows the risen Christ with the guards fallen unconscious at His feet and the empty tomb behind Him.

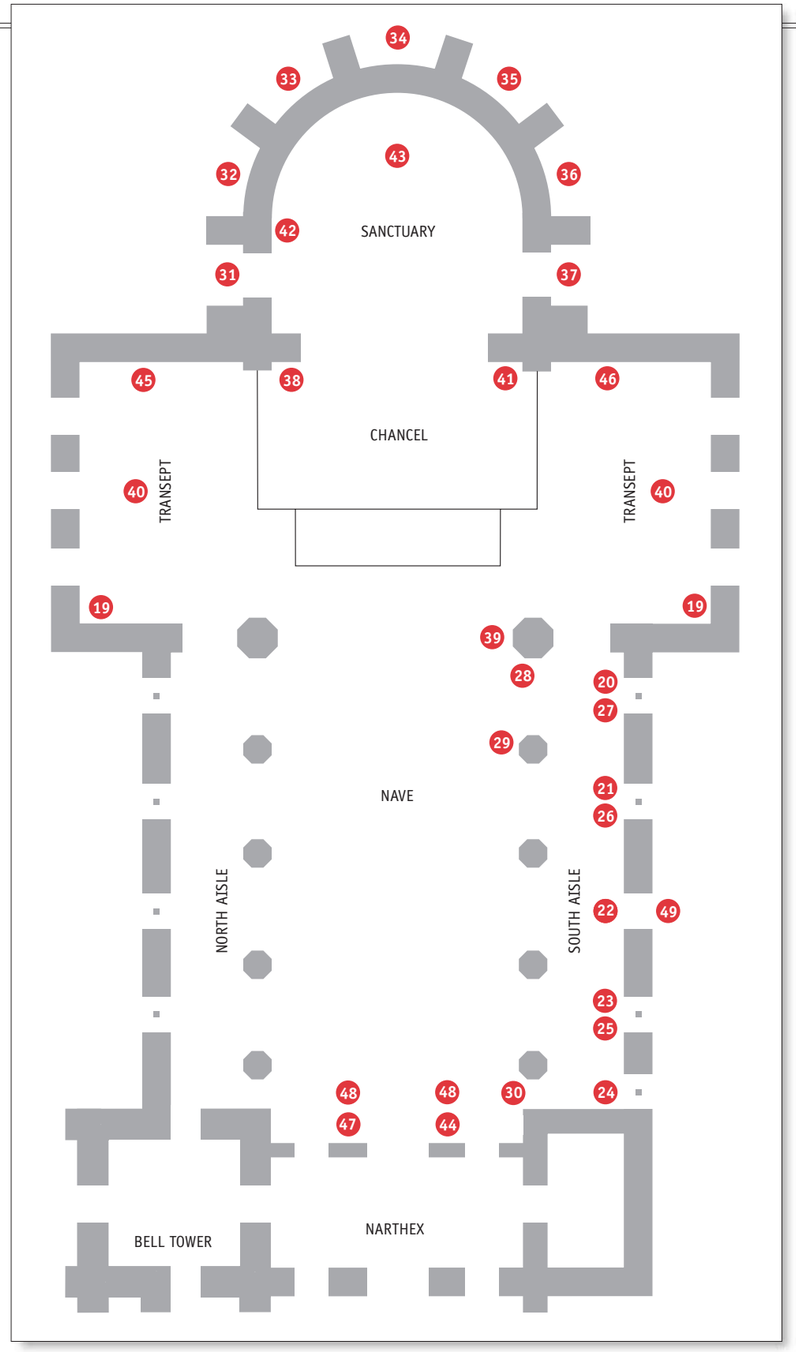
27. The couplet on the far east was given by Richard Van Nostrand in memory of his wife Elizabeth Van Nostrand and their four small children. One window shows Christ gathering little children around Himself and the other a stylized symbol of Faith.

28. The two clerestory windows at the southeast were designed and executed by Emil Frei's Studio here in St. Louis. The one on the east was installed in 1943, and the other on the west in 1954. The one on the east was to have been the first of a series depicting a Biblical theme in one lancet (window panel) and a parallel American theme in the other lancet. However, the second couplet does not follow this theme. The eastern window depicts Moses delivering the children of Israel from slavery in Egypt, and the western window shows Abraham Lincoln delivering African Americans from slavery in America. The quatrefoil (four-lobe design) above the window has the Chi Rho symbols (the first two letters of Christ's name in Greek).

29. The couplet on the west depicts the Old Testament story of Ruth in the left lancet. In the right lancet, God's hand stretches out over people who showed His glory in the world. There's Albert Schweitzer, the famous missionary to Africa and an outstanding concert organist; Cardinal Faulhaber, who opposed Adolph Hitler in Germany; and Maude Royden of London, a woman who was denied ordination in the Church of England and then formed her own church, *The Guild House,* in London. She became a very famous preacher, once preaching in this Cathedral on Flower Sunday. The quatrefoil above this window shows the scales of justice, in honor of the profession of the man for whom the windows were given, lawyer Charles Nagel.

30. The newest window (2002) is dedicated to music. Three bells depicted in the quatrefoil above the window represent the Cathedral's bells. The left panel depicts St. Cecilia, patroness of music and musicians. Below her is a portrayal of the Cathedral organ and organist. The right panel, starting at the bottom, depicts the men and boys' choir that was the main choir here for 70 years. Above and behind them is the current men's and women's choir. At the top of each panel is an inscription, *"The Holly"* (left) and *"The Ivy"* (right), referring to a favorite Christmas carol. At the bottom, the inscription says, *"The playing of the merry organ"* (left) and *"Sweet singing in the choir"* (right). Bovard Studio (Fairfield, Iowa) created the window from a plan by James D. McGahey, a church member and retired teacher. It was given in memory of his parents and grandparents.

31. Now let's move to the windows in the sanctuary. All of these are original. Starting from the left we see St. James the Less and a Saint who has not been identified. This window is in memory of the Rev. Thomas Horrell, the first missionary sent by the Episcopal Church into Missouri. In 1825 he became the rector of Christ Church. Below this window, just above the sacristy door, is a small rather plain original window.



32. This couplet of an unknown Saint on the left and St. Thomas on the right, was dedicated in memory of the Rev. William Chaderton, who became the third rector of Christ Church in 1832. He started the Parish Register, which still continues. The original register may be seen in the Cathedral Archives.

33. Next we come to a couplet depicting St. Peter on the right and St. Paul on the left. The window is in memory of Bishop Cicero Hawks, the first Bishop of Missouri. He was rector of Christ Church, starting in 1844.

34. In the center, over the altar, the left panel represents Jesus as God and Savior pronouncing blessing and on the right, St. John, The Beloved Disciple. The window is in memory of Bishop Jackson Kemper, the first Missionary Bishop of the Episcopal Church. He was appointed in 1835 and originally made the Missionary Bishop of Missouri and Indiana. He oversaw several Dioceses (Sees) during his life, and finally became Bishop of Wisconsin where he laid the foundation for the three "High Church" Sees in Wisconsin today (Eau Clair, Milwaukee, and Fond du Lac).

35. This window depicts St. James the Great and St. Andrew. It was given in memory of Bishop Charles Robertson, the second Bishop of Missouri.

36. Next we have St. Matthias—who took the place of Judas, and St. Bartholomew. This window is in memory of the Rev. Peter Minard, the first priest ordained in Christ Church and Assistant to the Rector from 1835-1839. Bishop Jackson Kemper, rector at that time, ordained Minard.

37. During the 1960 renovation, several windows were removed for construction of the present lighting gallery. Those windows, and all of the Cathedral's original windows were designed by Owen Doremus of Montclair, N.J.

38. The old pulpit probably dates from shortly after the 1871 fire. Pictures in the archives from the 1880s and 1890s show this pulpit. The canopy over it was from a Roosevelt organ and its case in 1891.

39. The movable pulpit, given in 1969 by Bishop William Scarlett, is a memorial to his wife Leah. The wrought-iron sculpture that decorates it is called the *Fabric of Human Involvement.* It illustrates that man's relationship to God is revealed through his relationship with his fellow man. The artist was Clark B. Fitzgerald.

40. The organ cases, mounted in both north and south transepts, are small pieces preserved from the 1891 Roosevelt organ. The large organ cases were removed in 1969.

41. The large brass Eagle Lectern, rather Anglican in character, dates from the early 1890s. It is used to hold the Bible, from which the lessons are read at services. The figure of an eagle with outstretched wings is often used to symbolize the flight of the Gospel over the world.

42. The Cathedra/Episcopal Chair/Bishop's Throne is located on the Gospel side of the sanctuary and was designed by Kivas Tully. Carved where it sits by James P. Jamieson of St. Louis, it was a gift of Mrs. Kate Howard at a cost of $5,000. Bishop Daniel Tuttle formally blessed and dedicated it on the Feast of St. Michael and All Angels in 1916. It is considered the most outstanding carved stone Cathedra in this country. Most are carved from wood, including thrones in the National Cathedral, Washington, D.C., the Cathedral of St. John the Divine, New York City, and Grace Cathedral, San Francisco. The canopy is of Beer stone from England and matches the reredos. The lower portion is white, translucent Norwegian marble painted to match the Beer stone. It sits 18 feet high and 8 feet, 7 inches wide.

43. Now we come to the crowning glory of the Cathedral: The reredos. This altar screen is similar to those screens in both St. Alban's Abbey Cathedral and Winchester Cathedral in England, and was carved between 1909 and 1911 by Harry Hems at his studio in Exeter, England. Because of its connection with these two ancient English cathedrals, we have a stone from each set into the fabric of our building. *(Please see companion brochure for more information on the reredos.)*

44. The stone from St. Alban's is set to the left of the center door leading from the nave to the narthex.

45. The stone from Winchester is set in the east wall of the north transept.

46. The original tabernacle (place where the reserved sacrament is kept) was removed from the altar in 1969 and placed in the east wall of the south transept thus becoming an aumbry. The door of the aumbry is of polished English alabaster, the interior lined with red marble.

47. The Canterbury Cross, set in the rear wall to the right of the center nave door leading to the narthex, marks Christ Church Cathedral's being an Anglican Cathedral for 100 years in 1988. It was carved from Caen stone at the Mother Church, the Cathedral Church of Christ in Canterbury, England.

48. The two musical angels in the niches under the choir gallery were sculpted by Trudy Marshall from clay in 1998 and were dedicated on Easter Day of that year. The angels were given by Roger and Louise Grossheider, members of the St. Louis Symphony for many years. She played the violin and he the trumpet.

49. Now, move to the Mary E. Bofinger Chapel, given by John Bofinger, a wealthy steamboat operator, in memory of his beloved wife, Mary E. Bofinger. It was built in 1894 and consecrated in February 1895. The architect for the Chapel was Jerome Legg, the architect for the Missouri State Capital Building, of that day, in Jefferson City. The painting behind the altar, which serves as a reredos, is called *The Descent from the Cross.* It was hung and dedicated on All Saints Day 1994. It was the creation of Steve Hawley of Boston, Massachusetts, and was the gift of Sen. John C. Danforth. The needlepoint kneelers, designed by Rodney Winfield, were made by members from several parishes in the Diocese. The front windows were designed by Robert Harmon and show the seasons of the church year. The Chapel floor is our only burial place at this time. Each engraved tile covers a vault (columbarium) containing cremated remains. The baptismal bowl and base were created by Katherine Dutton-Gillette in 1998.