

THIS BOOK COMMEMORATES THE FIFTIETH ANNIVERSARY
OF THE SHOVE MEMORIAL CHAPEL [1931-1981] AND ITS
ARCHITECT, JOHN GRAY; AND IS PREPARED ALSO IN
APPRECIATION OF LLOYD EDSON WORNER, NINTH PRESIDENT
OF THE COLORADO COLLEGE [1963-1981], ON HIS
RETIREMENT; AND IN HONOR OF THE INAUGURATION OF
THE TENTH PRESIDENT, GRESHAM RILEY, OCTOBER 2, 1981

THIS GLORIOUS AND TRANSCENDANT PLACE

*Lord, how can man preach thy eternal word?
He is a brittle crazy glass:
Yet in thy temple thou dost him afford
This glorious and transcendant place,
To be a window, through thy grace.*

—from GEORGE HERBERT, “*The Windows*” [1633]

THIS GLORIOUS AND TRANSCENDANT PLACE

A BRIEF ACCOUNT OF THE SHOVE MEMORIAL
CHAPEL, ITS STAINED GLASS WINDOWS, AND
ITS CEILING PAINTINGS, BASED ON A
MANUSCRIPT BY THE ARCHITECT JOHN GRAY

*Edited by Timothy Fuller
with assistance from Albert Seay*

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Fuller, Timothy etals

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P R E F A C E

It is a pleasing coincidence in the history of Colorado College, and of Shove Memorial Chapel, that, just as the chapel's fiftieth anniversary witnesses the inauguration of the college's tenth president, Gresham Riley, the twenty-fifth anniversary, in 1956, was the occasion for the inauguration of the college's eighth president, Louis T. Benezet. Lloyd E. Worner, the college's ninth president, retires having provided the college with distinguished leadership for eighteen years [1963-1981], a term of service second only to that of Frederick William Slocum [1888-1917].

At such historic moments in the college's life, we are prompted to be mindful of our commitment to liberal arts education in this place of learning, and to recall our vocation to preserve the intellectual legacy entrusted to us for ourselves and our successors. It was the precise intention of the donor, and of the architect of Shove Chapel, to provide a visible, comprehensive sign of this commitment. The account which follows tries to show the care with which the intention was conceived and executed.

Both in its historical references, and in its structure and decoration, Shove Memorial Chapel seeks to harmonize, in a single, symbolic program, the sciences and humanities, theology and philosophy, and the threads of English and American culture, by means of which Colorado College is connected to the ancient foundations of our civilization. It is this background from which the college, as it is today, has evolved.

TIMOTHY FULLER

JOHN GRAY

MR. GRAY was born in Carluke, Scotland on July 4, 1889. He served in the Royal Canadian Engineers throughout World War I. He married Jessie Marian Brown in Winchester, England during this period. They returned to the United States in 1919, first to Chicago where he designed the Ida Noyes Building for the University of Chicago. Moving to Colorado for health reasons, Mr. Gray designed many outstanding buildings throughout the state.

Perhaps his most outstanding work is the Shove Memorial Chapel at Colorado College. St. Martin's Chapel, at St. John's Cathedral in Denver, is also considered representative of his architectural honesty and integrity.

Living in Pueblo for many years, Mr. Gray designed a number of schools in southern Colorado in addition to the first building on the original campus of the University of Southern Colorado. Mr. Gray was also involved in the design of the Denver Civic Center.

During World War II, Mr. Gray was commissioned as a flying officer in the Royal Canadian Air Force. After the war, Mr. Gray designed a number of buildings in New England.

Mr. and Mrs. Gray had just moved to Los Alamos, New Mexico when he died on October 26, 1975.



1931  1981

THE DEDICATION OF SHOVE MEMORIAL CHAPEL

on November 24, 1931 marked the formal completion of the first new building on the Colorado College campus since 1914. The construction of the chapel had begun in 1929, underwritten by a gift of \$250,000 from Mr. Eugene Percy Shove, long a member of the college's Board of Trustees. This was Mr. Shove's generous response to the expressed hope of President Charles C. Mierow that the college add such a building to the campus. Eventually, Mr. Shove provided close to a total of \$350,000 to complete construction, and also an endowment for maintenance of \$100,000.

Shove Memorial Chapel commemorates, as Mr. Shove wished, his clergymen ancestors both in England and America over a period of four centuries. In the dedicatory tablet, found in the Pilgrim Room, or side chapel, the following history is recorded:

PER ASPERA AND ASPERA PULSA

To the Glory of God and in memory of Edward Shove, Gent., born A.D. 1580 ordained in Winchester cathedral, England, vicar of Leigh, Surrey, A.D. 1602-1615, Rector of Gatton, Surrey, A.D. 1615-1646. His son, Edward Shove, Gent., A.D. 1606-1638. A. M. King's Cantab. 1629 a minister of the Church of England, persecuted because of his Puritan faith, chose the wilderness in which to preach the gospel of Jesus Christ according to his belief sailing with his loved ones for New England A.D. 1638, but died at sea.

And of his wife, Margery Shove, who bereaved but undaunted, with faith and courage, landed in New England with her beloved children, Elizabeth aged eight and George aged four, and in December 1638 joined the Church of Boston. In 1639 she settled in Rowley, Massachusetts of which she was one of the founders.

Margery Shove brought up and educated her children, George entering Harvard A.D. 1650. She dedicated him to the ministry, that he might carry on the work for which his father laid down his life, realizing her hope when she saw him ordained Pastor of the Puritan Church of Christ at Taunton, Massachusetts, and spending her last years under his ministry.

A RICH AND BLESSED REWARD HER CHILDREN RISE UP
AND CALL HER BLESSED

And of the descendants of Edward and Margery Shove of the fifth generation, Benjamin Shove, A.D. 1770–1846, whose wife, Amy Taber Shove, a noted Quaker preacher was born Quaker Hill, Dutchess Co., New York, A.D. 1773; died Laurens, New York, A.D. 1863, and of the seventh generation, the Rev. Benjamin Shove, father of the donor of this Chapel and a minister of the Methodist Episcopal Church, born New Lisbon, New York, A.D. 1829, died New York City, A.D. 1906.

“There were many conferences with Mr. Shove and others concerning the place of the chapel in the total life of the college, the style of architecture that would be most appropriate, the size of the building and other pertinent questions. At the suggestion of President Emeritus Slocum, Mr. C. W. Walker, a distinguished architect of Boston, was asked to draw up terms of a national competition for selecting an architect. Many well known firms in the East and elsewhere entered the competition, with the selection finally of Mr. John Gray of Pueblo to design the building.”*

According to John Gray:

The chapel is of pure Romanesque architecture and leans toward the severe Norman interpretation of this style rather than the more florid Southern type of Southern France and Italy. The ancient buildings of Normandy and England were the source of inspiration for the design. The general mass and proportion is similar to that of Winchester Cathedral, England, as the building may have been before the extensive remodeling in the fifteenth century. An

*Charlie Brown Hershey, *Colorado College 1874–1949* (Colorado Springs, 1952), p. 101.



Nave looking east

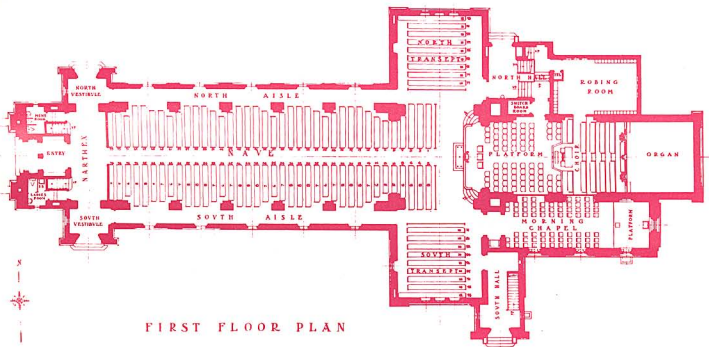
attempt has been made to keep the design quiet, unassuming, and dignified and at the same time have a mass and height sufficient to dominate the other buildings on campus.**

In the architect's notes on the design of the chapel, Mr. Gray remarks that the concept for the small subsidiary chapel on the south side, known as the Pilgrim Room, was derived from some existing fragments of the ruined St. Joseph's Chapel of Glastonbury Abbey in England. Apart from considerations of mass and proportion, however, neither the main chapel, nor its subsidiary, resemble directly either Winchester or Glastonbury. Mr. Gray's

**Hershey, *op. cit.*, pp. 150-151.

aim was to learn from the past but not to imitate it slavishly. It is, he said, "a new expression based on an old model. The traditions and lessons of the past cannot be cast aside by the architect of today. To do so is mere sophistication and egoism foredoomed to failure. We should gladly accept these traditions and seek to give them new expression." For example, "The west front has no counterpart in ancient work but is an original composition. Individual parts, however, will reveal the source of inspiration. The pinnacles can be found in the Abbaye-aux-hommes at Caen, Normandy, and the form of the main arch of the portico in the chancel arch of Garway church, Herefordshire, England. The two extreme doorways with carvings from an original composition are based on the well known Prior's doorway of Ely Cathedral in England."

The plan of the chapel follows the traditional cruciform of nave, crossing, transepts and chancel. The width of the nave is 28'-10"; the overall length of nave and chancel is 206'-6"; the width across the transepts is 92'-5"; the dimensions of the Pilgrim Room are 15' x 44'; and the height of the tower is 85'.



The exterior facing is Indiana limestone. Limestone is also used as a facing in the interior for the nave arcade piers, the walls of the Pilgrim Room, the arch imposts and piers of the crossing, and a considerable portion of the chancel. The balance of the interior walls are finished in a hand-codelled plaster. The floors of the narthex and the Pilgrim Room, the aisles of the nave and the transepts are all of Vermont green slate laid in random pattern. The ceilings of the nave and the transepts have open timber trusses. The external roof covering is hand made shingle tile in tawny red.

Mr. Gray approached the design of the chapel with the intention of recreating the elusive sense of mystery, and the devotional atmosphere, of the ancient cathedrals. Externally, no effort has been made to impress the beholder by lavish use of moulding or ornament. Carvings and mouldings are concentrated chiefly at the west entrance facade.

On the tympanum of the deeply recessed arch of this entrance is a representation, in carved stone, of Christ enthroned in majesty, surrounded by an aureole, emblematic of light and sanctity, and decorated by winged symbols of the four evangelists. The right hand of the Christ figure is raised in the attitude of benediction. The left hand holds the open gospel book in which, in Greek letters, is inscribed, "I am the truth."

The west entrance opens into a dimly lighted narthex from which the long vista — of nave, crossing and chancel — is visible. The nave is separated from the side aisles by an arcade with clerestory windows above. The crossing, over which the tower rises, has high semi-circular arches. The chancel contains a platform for the faculty, a choir gallery, a carved organ screen, and, high in the east wall, a great rose window twelve feet in diameter.

The Pilgrim Room, or side chapel, is on the south side of the chancel and separated from it by open, carved stone arches. This small chapel is dedicated to the early colonists of America. Here,

in addition to the carved, illuminated oak tablet recounting the history of the Shove family, there are ancient stones built into the fabric: One of these is from the ancient parish church of Gatton, Surrey, donated by the rector and churchwardens; another is from King's College, Cambridge; another is from Winchester Cathedral dating from the 14th century; and, finally, there is a stone from the dining hall of Christ Church, Oxford, dating from the 16th century.

Further historic connections are represented in the ceiling of the Pilgrim Room. From east to west on the southern half of the Pilgrim Room are displayed, in order, the arms of: The City of Cambridge, England; King's College, Cambridge; Colorado College; Harvard College; and Amherst College. On the northern half, in the same order, are the arms of the Diocese of Winchester, England; Princeton University; and Syracuse University, attended by the donor, Eugene P. Shove. These institutions, academic and ecclesiastical, represent the historic connections of Colorado College and the Shove family. It may also be noted that Charles C. Microw, President of the College at the time of the chapel's foundation, earned his B.A., M.A. and Ph.D. degrees at

Sculptural detail, west entry



Princeton; and President Slocum, third president, graduated from Amherst.

In addition to the ceiling of the Pilgrim Room, there are three other painted ceilings of note: The first is in the West Entry. Robert Wade, who designed and directed the painting of the ceiling, wrote: "This ceiling is dominated by the inscription, 'So shall they fear the name of the Lord from the west and His glory from the rising of the sun,' done in gold upon a field of blue. The theme thus established is played upon in the Alpha and Omega repeated in the northern and southern ends of the ceiling and by the golden stars, symbols of the hosts of heaven, used throughout the design. The plant like figures to the north and south represent the tree of life and knowledge. On the beam at the eastern side of the west entry is painted a cross between two circles, symbols of eternity."

Moving eastward down the nave, one arrives at the tower ceiling in the crossing. Mr. Wade continues: "In planning the decoration of the tower ceiling, the first consideration was its location. It is in a Christian church. It lies between the nave with its symbolism of this earth's life and the chancel, symbolic of heaven. What, then, could be more appropriate than to make its theme 'Christ'?"



Sculptural detail, west entry

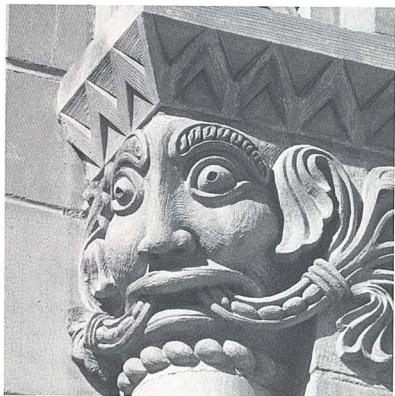
In the three circular spaces contained in the squares down the center [the squares may be reckoned as symbols of truth] we find, first [on the west side of the tower ceiling], the ten-pointed passion flower; in the center circle we find a Greek monogram $\chi\rho$ [Chi Rho], the symbol of Christ; in the eastern circle we find the palm and the crown. In these three circles we find Christ unifying his passion and his victory, and reconciling earth and heaven.

Flanking these central passages are, on the north side from west to east, the bag of money, the lantern, the pillar, the scourge, and the crown of thorns — all emblems of Christ's suffering before the crucifixion. On the south side we find the cross, the nails, the hammer, the ladder, and the cup. Encompassing the whole design are figures in green, the color of victory.

Finally, as Mr. Wade tells us: "Black and red are used together, and here they tell of the evil, the hatred and cruelty which are a part of his passion. Blue is used . . . the color of heaven. Gray is the color of accused innocence — so a tone of gray is used instead of white. The bright yellow tells of his love for man."

In the easternmost end of the chapel we encounter the chancel ceiling which is emblematic of the world to come. According to

Sculptural detail, west entry



Mr. Wade, this ceiling requires "a more dignified and exalted character, its theme the glory and majesty of God. So, in the great lozenge shaped divisions of the ceiling are the words, in gold, 'Holy, holy, holy, Lord God of Hosts, Heaven and earth are full of thy Glory. Glory be to Thee, O Lord most high.' This is the Sanctus, a great hymn of praise and adoration that well might be the chant of the cherubim before the Almighty."

In the recurrent triangular spaces, symbolizing the Trinity, are the symbols of the persons of the Trinity: a hand issuing out of a cloud signifying the Father; the Chi Rho symbol of the Son; and the dove symbolizing the Holy Spirit. Repeated many times also are the Greek letters, Alpha and Omega, symbolizing the beginning and the ending of all things or the encompassing providential order. Stars represent the hosts of heaven. The latter are seven-pointed symbolizing perfection and the creation. The white background threads indicate the unity that underlies all these particular manifestations.

The tower bells were cast by Gillett and Johnston, Ltd. of Croydon, Surrey, England. The great bell (bourdon) is 6'-8" in diameter and weighs over five and a half tons. It easily ranks



*Pelican feeding its young,
chancel screen.*

*The pelican, reputed to
feed its young with its
own blood, symbolizes
redemptive sacrifice.*

among the greatest bells on the American continent. Its tone is G sharp. The four bells comprising the Westminster chimes range from 3192 to 672 pounds. There is an inscription on the great bell, chosen by President Mierow with the permission of the author, Kahlil Gibran: "Yesterday is but today's memory and tomorrow is today's dream."

A program of stained glass windows was designed and carried out by the firm of Reynolds, Francis and Rohnstock of Boston, Massachusetts. The iconography was worked out jointly by Joseph G. Reynolds, Jr., John Gray and President Mierow. The ten nave windows portray the introduction of Christianity into Britain. The theme of the great triple west window is "Christ, the Great Teacher." The theme of the chancel rose window (the east window) is the seven liberal arts, and the medieval faculties of law, medicine and theology. The theme of the north transept rose window is great teachers of the sciences. The theme of the south transept rose window is great teachers of the humanities. The Pilgrim Room has a war memorial window with a figure of Sir Galahad symbolizing the noblest idealism of youth. In the second part of this book a detailed account of the iconography of the windows follows.

ICONOGRAPHY OF THE STAINED GLASS WINDOWS IN THE SHOVE MEMORIAL CHAPEL

I

The Ten Nave Aisle Windows

STORIES TOLD in stained glass are habitually arranged to be read from the bottom up and from left to right. The subjects in the chapel windows are arranged from west to east in chronological order from earlier to later times. The themes of the nave aisle windows are described beginning with the first bay on the left as one enters the nave from the west end. Odd numbers are given to the north windows and even numbers are given to the south windows. The ten windows recount the history of the introduction of Christianity into Britain.

North Aisle

- | | | |
|-------|------------------------------------------------------------------|------------|
| No. 1 | Early history. Bran ab Llyr. | A.D. 51-55 |
| No. 3 | Christianity spread by Roman soldiers. St. Alban. First Martyrs. | A.D. 304 |
| No. 5 | St. Columba of Ireland and missionary to Scotland. | A.D. 597 |
| No. 7 | St. Birinus, Bishop of Dorchester, Missionary to England. | A.D. 650 |
| No. 9 | Origin of St. Andrew as patron saint of Scotland. | A.D. 741 |

South Aisle

- | | | |
|--------|----------------------------------------------------|--------------|
| No. 2 | St. George of Cappadocia, patron saint of England. | A.D. 303 |
| No. 4 | St. Patrick, apostle to Ireland. | A.D. 465 |
| No. 6 | St. Augustine's mission in Britain. | A.D. 590 |
| No. 8 | The Venerable Bede. | A.D. 673-735 |
| No. 10 | St. Swithun, Bishop of Winchester. | A.D. 862 |

Details of Nave Window No. 1

A Claudia and Pudens baptized by St. Paul

B Bran ab Llyr embarks for Britain

C Bran ab Llyr first to preach Christianity

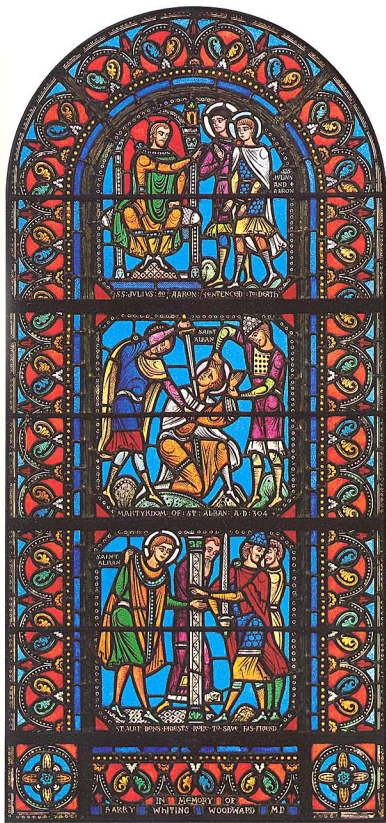
Ninety-seven years after the invasion of Britain by Julius Caesar, the Emperor Claudius made plans to repeat the feat of his illustrious ancestor. Under Caractacus, there was fierce resistance by the Britons, but, after nine years of fighting, the defeat of the natives was achieved in A.D. 51. Caractacus and his family were sent to Rome in chains, but were later released by Claudius and allowed to return home. Bran ab Llyr, father of Caractacus, was held in Rome as a hostage for his son. Embracing Christianity, Bran is considered as the first to introduce Christianity into Britain when he returned with several teachers in A.D. 58.

Claudia, one of the daughters of Caractacus, was held in Rome as hostage with Bran who was her grandfather. She there became the wife of Aulus Pudens, a Roman Senator. Claudia and Pudens were eventually baptized by St. Paul, and are mentioned in the Second Epistle to Timothy. They became the parents of Novatus, Timotheus, Praxedes and Pudentiana, all included as saints.

In the lower left corner of the border is the sacred monogram of Christ, sometimes called the Chrima. In the lower right corner is Christ's charge to St. Peter: "Feed my lambs . . . Feed my sheep" which here symbolizes the command to go forth and evangelize the world.

The Inscription reads, IN MEMORY OF ARTHUR G. SHARP.





Details of Nave Window No. 3

A St. Alban dons a priest's robe to save his friend

B Martyrdom of St. Alban [A.D. 304]

C St. Julius and St. Aaron sentenced to death

The Britons were Romanized and Christianized at the same time. Drafted from all parts of the world, the Roman cohorts, many of whom were Christians, spread Christianity wherever they were stationed. Though many soldiers in the Roman armies were martyrs, the only ones known to us are Alban of Verulam, Julius and Aaron of Caerleon, and Amphibalus of Redbourne near the modern town of St. Alban's.

St. Alban, proto-martyr of Britain, was the heir of a wealthy Roman family living in Verulam. Born a pagan, St. Alban received into his house a Christian priest, a persecuted refugee, through whom he became a Christian. When soldiers came searching for the priest, Alban tricked them by putting on his friend's garments. He was dragged before a Roman judge and ordered to worship the pagan gods. He refused and was condemned to death by beheading.

It is probable that Julius and Aaron were soldiers belonging to the Second Legion, quartered at Caerleon. No more is known about them except that: "Julius and Aaron, after being torn limb from limb, in a manner unheard of, received the crown of martyrdom, and were elevated up to the gates of the heavenly Jerusalem."

The inscription reads, IN MEMORY OF HARRY WHITING WOODWARD, M.D.

Details of Nave Window No. 5

A St. Columba embarks for Iona

B St. Columba receives penitents at his hut

C St. Columba blesses and ordains King Aidan

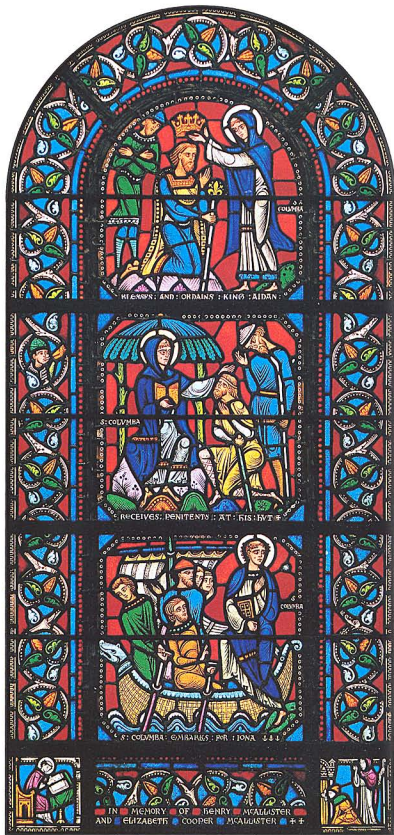
St. Columba was a descendant of one of the great royal families of Ireland. Educated by a priest, he entered a monastery, where, after study under two holy abbots, both named Finnian, he was ordained a deacon. By the age of twenty-five, Columba had founded many monasteries. He was also distinguished as a poet, with many of his works still surviving. He had a deep love for manuscripts and searched diligently for copies to borrow or to use to make his own copies. While visiting his ancient master, he secretly copied the abbot's psalter, thereby arousing the latter's anger.

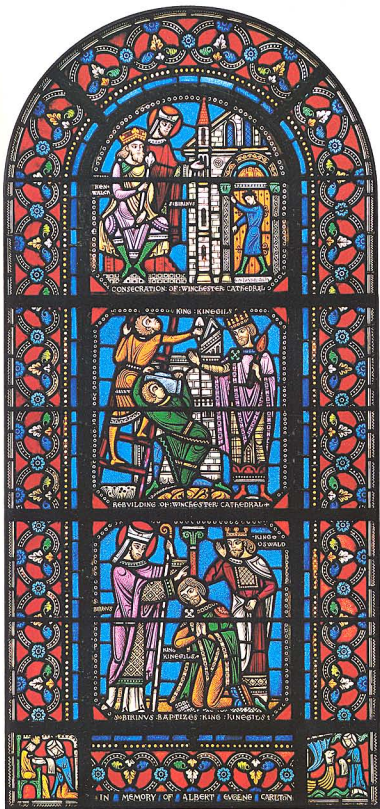
The direct result of this incident was the incitement of war. As atonement Columba decided to go into voluntary exile. With twelve companions he set forth in an osier boat and landed on the island of Iona. He lived in a small hut which became a study and oratory. His fame as a noble and holy man grew so great and spread so widely that penitents flocked to the isle to be blessed by him and to become his disciples.

In the last years of his life, St. Columba as abbot of Iona blessed and ordained Aidan, King of the Dalriadan Colony, and afterwards secured the freedom of the Dalriadians from the King of Ireland. This great Irish missionary and evangelist of Scotland died on Iona.

In the lower left border of the window one finds St. Columba secretly copying manuscripts in the library of his master, Finnian. In the lower right border we find a curious wanderer spying on St. Columba and telling the abbot.

The inscription reads, IN MEMORY OF HENRY MC ALLISTER AND ELIZABETH COOPER MC ALLISTER.





Details of Nave Window No. 7

- A St. Birinus baptizes King Kingils
- B Rebuilding of Winchester Cathedral
- C Consecration of Winchester Cathedral

St. Birinus, a monk from St. Andrew's monastery in Rome, received episcopal consecration from Asterius, Bishop of Genoa. He went to England at the instigation of Pope Honorius.

According to legend, Birinus, having celebrated mass before boarding his ship, left behind his corporal, a linen cloth placed beneath the chalice on the altar. This corporal had been a gift from Pope Honorius. Birinus remembered it only when at sea. In his sorrow he jumped overboard and reached shore, recovered his corporal, and returned to his ship dryshod. In the meantime, the ship had remained stationary in the water.

Driven by the wind, he landed in 634 on the coast controlled by the West Saxons. There he preached the word of God to the pagan inhabitants. The following year, he went to the court of Kingicils, King of Wessex. Kingicils was baptized by Birinus with Oswald of Northumbria standing as sponsor. Kingicils and Oswald established a temporary bishop's see at Dorchester. Kingicils soon began rebuilding Winchester Cathedral but did not live to see its completion.

Kenwalch then became King of Wessex and became a Christian in 646. The rebuilding of Winchester Cathedral was completed under Kenwalch in 648, and the cathedral was consecrated on Christmas Day.

There are no records of the labors of Birinus during his time of spiritual sway over the kingdoms of Wessex and Mercia. History states simply that he planted Christianity firmly everywhere and consecrated many churches. He was buried at Dorchester, but his body was later removed to Winchester by Bishop Hedda.

In the lower left border Pope Honorius is depicted giving the corporal to St. Birinus. In the lower right border St. Birinus returns to his ship with the corporal.

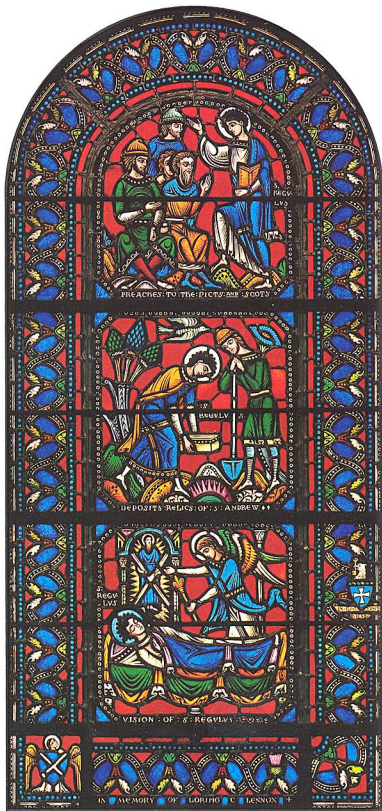
The inscription reads, IN MEMORY OF ALBERT EUGENE CARLTON.

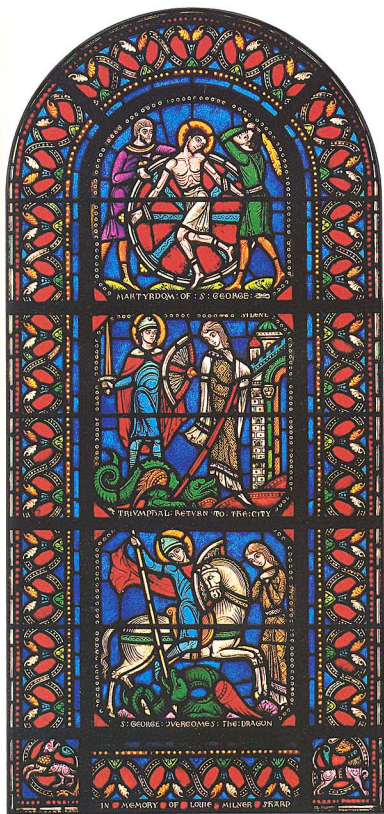
Details of Nave Window No. 9

- A Vision of St. Regulus
- B St. Regulus deposits the relics of St. Andrew
- C St. Regulus preaches to the Picts and Scots

According to the Aberdeen Breviary, St. Regulus [8th Century] was entrusted with the guardianship of the relics of St. Andrew, Apostle and Martyr. When danger threatened, an angel appeared to St. Regulus in the night and ordered him to carry away certain of the relics and deposit them in a place to be indicated by the angel. St. Regulus then took certain of the relics and travelled across Britain until he came to the future site of the city of St. Andrew's, Scotland. Here he was directed to deposit the relics. St. Regulus settled there and began to preach to the Picts and the Scots. After ordination, he became the first Bishop of the See of St. Andrew's.

The inscription reads, IN MEMORY OF LORING C. LENNOX.





Details of Nave Window No. 2

- A St. George overcomes the dragon
- B Triumphal return to the city
- C Martyrdom of St. George

There are many versions of the life of St. George, patron saint of England. The subjects used here illustrate the story popularized in Europe and told by Jacobus de Veragine in his *Golden Legend*.

The inscription reads, IN MEMORY OF LOUIE MILNER SHARP.

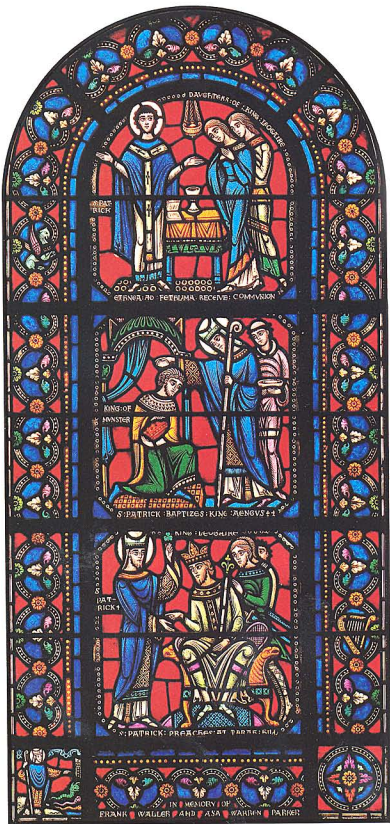
Details of Nave Window No. 4

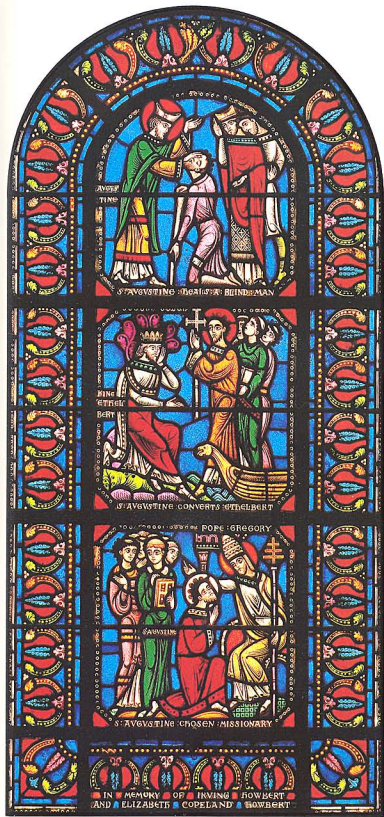
- A St. Patrick preaches at Tarah Hill
- B St. Patrick baptizes King Aengus
- C Ethnea and Fethlima receive communion

In 432, St. Patrick resolved to celebrate Easter the following year near Tarah Hill where the princes and nobles of the kingdom assembled, under King Leogaire, to carry out their pagan festival in honor of the return of the sun to power and heat. When, despite the king's orders, St. Patrick lit the Paschal fire, Leogaire demanded to know his objective in coming to Ireland. The following day St. Patrick was to contend with the wise men and pagan priests. On Easter Day, he preached before the king and his court, explaining the mystery of the Trinity through the symbolism of the shamrock. Although King Leogaire never became a Christian, Aengus was converted and baptized when he ascended to the throne after his father's death; and Leogaire's daughters, Ethnea and Fethlima, converted and received communion from St. Patrick.

In the border, St. Patrick is shown driving the snakes out of Ireland. This symbolizes his triumph over the forces of evil.

The inscription reads, IN MEMORY OF FRANK WALLER AND ASA WARREN PARKER.





Details of Nave Window No. 6

A St. Augustine is chosen to be a missionary
 B Conversion of King Ethelbert
 C St. Augustine heals a blind man
 England owes her conversion to St. Augustine and his monks bore a cross as their standard and, singing the Litany, they offered prayers for themselves and the English.
 The king granted St. Augustine the right to preach and evangelize. Within a year Ethelbert was baptized at Whitsuntide, together with 10,000 of his people. Many conversions due to healing miracles are ascribed to St. Augustine. He died in May, 603, two months after the death of St. Gregory.

The inscription reads, IN MEMORY OF IRVING HOWBERT AND ELIZABETH COPELAND HOWBERT.

Details of Nave Window No. 8

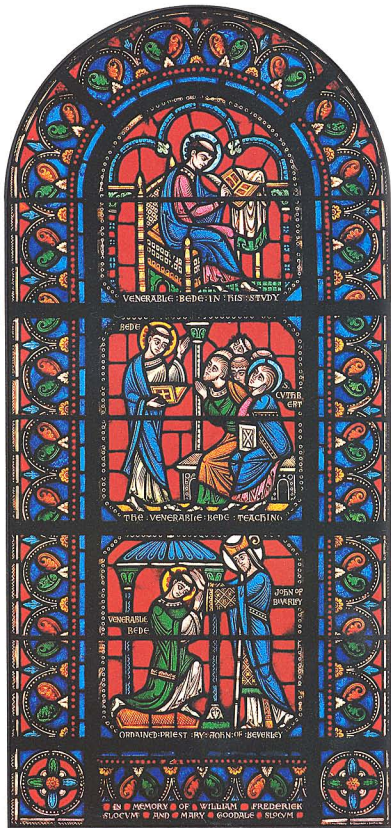
A Bede ordained priest by John of Beverly

B The Venerable Bede teaching

C The Venerable Bede in his study

Bede [672/3–735] was a monk of Jarrow in Northumberland with a reputation as a scholar and a writer. He represents the Celtic culture of the Irish monasteries of the seventh century and was regarded as the greatest mind of his time. His chief work, *Historia ecclesiastica gentis Anglorum*, is regarded as the first effort at serious English history. In addition to treatises on theology, Bede also wrote many scientific and chronological works.

The inscription reads, IN MEMORY OF WILLIAM FREDERICK SLOCUM AND MARY GOODALE SLOCUM.



Details of Nave Window No. 10

A St. Swithun teaching Ethelwolf, son of Egbert

B St. Swithun consecrated bishop by Cealnoth, Archbishop of Canterbury

C St. Swithun conducting the child Alfred, son of Ethelwolf, to Rome

St. Swithun, born in the reign of Egbert, early in the ninth century, was a native of Wessex. At an early age he was placed in the monastery of Winchester and ordained priest by Bishop Helmestann about 830. He became known as the "priest of King Egbert" for he was chosen to be the king's spiritual director. His reputation for learning led him to become the instructor to Ethelwolf, Egbert's son. He was consecrated bishop by Cealnoth, Archbishop of Canterbury.

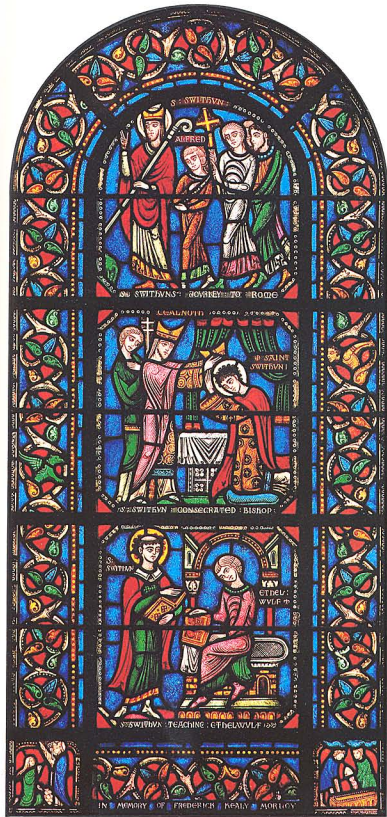
It was due to St. Swithun's influence that the breach between England and the Pope was healed and in 853 Ethelwolf sent his youngest son, Alfred, to Rome with a large retinue of people of all ranks; it is reasonable to assume that St. Swithun himself accompanied the pilgrimage.

St. Swithun was known for his humility and his charity as well as for the many churches and almshouses he built. When he was dying he wished to be buried "in a mean place on the north side outside the door, where men might walk over him and the rain water his grave." In 971, his bones were moved to a rich shrine inside the church, but it is said that a violent rain fell on the appointed day and continued for thirty-nine days.

Another legend describes his building of a stone bridge outside the west gate of Winchester. A woman came over the bridge with her lap full of eggs; a reckless fellow struggled with her and broke the eggs. St. Swithun came along, blessed the eggs, and they were made whole.

In the lower left border is the story of the blessing of the eggs. At the right there is a suggestion of workmen digging up St. Swithun's coffin for transfer inside the church.

The inscription reads, IN MEMORY OF
FREDERICK HEALY MORLEY.



II

The Carlton Memorial Triple West Window

THE THEME of the triple west window is the glorification of Christ the teacher. In the upper part of the center lancet, Christ as the Great Teacher is enthroned in majesty. His right hand is raised in the attitude of benediction, and in his left hand he holds the orb or mound, surmounted by a cross, symbolizing divine authority. The whole figure is enclosed in the aureole or mandorla, outside of which are the symbols of the four evangelists: the angel for St. Matthew, the lion for St. Mark, the ox for St. Luke, and the eagle for St. John. In the two medallions beneath the figure of Christ, and in the four medallions parallel in the side lancets, are shown the twelve apostles whom Christ sent forth to evangelize the world.

In the three medallions at the lower parts of the lancets are representative scholars and wise men from the ancient, medieval, and modern worlds: Socrates and Aristotle, St. Augustine and St. Thomas Aquinas, and John Calvin and Immanuel Kant.

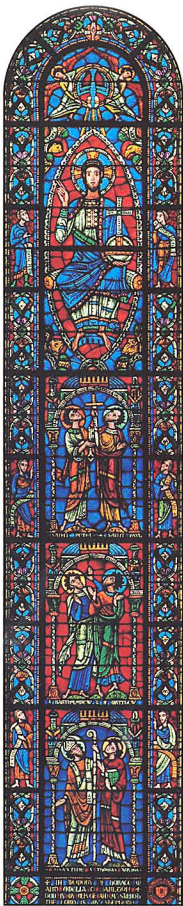
In the top medallion in the left lancet are St. Raphael, the guardian angel, and a seraph. At the top of the right lancet are St. Michael, captain of the host of heaven, and a seraph.

In the border of the center lancet are six small figures representing prophets. From the bottom up, and from left to right, these are Isaiah, Jeremiah, Ezekiel and Daniel, the four major prophets; and Hosca and Malachi, the first and last of the minor prophets.

Above the head of Christ in the center lancet two angels support a cartouche on which is shown the symbol of the Holy Spirit in the form of a dove. Directly above, in the border, is the hand of God the Father.

In the lower right hand border of the center lancet is the seal of Colorado College in black and gold, the college's colors.

At the base of the center lancet the inscription reads, IN MEMORY OF HORACE M. AND AMELIA C. CARLTON; The Lord is my shepherd: God is our repose and strength. At the base of the left lancet: They that be wise shall shine as the brightness of the firmament. At the base of the right lancet: And they that turn many to righteousness as the stars for ever and ever.



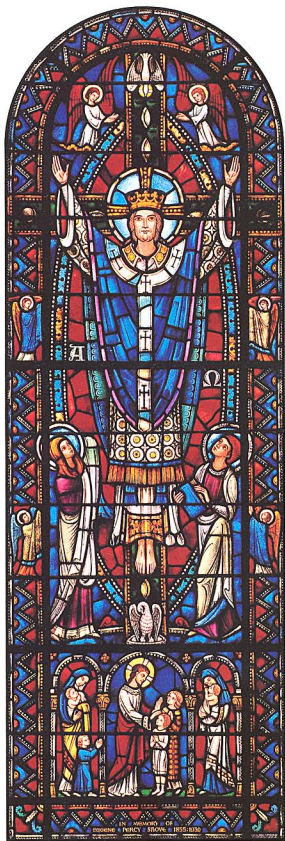
III

The Pilgrim Room Windows

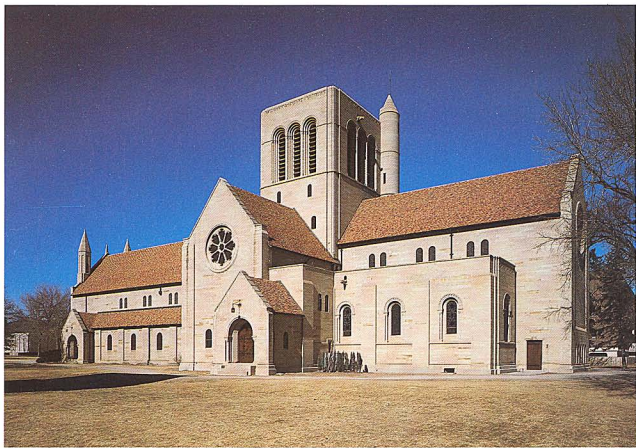
IN THE center window on the south side of the Pilgrim Room is a war memorial. The main figure is Sir Galahad symbolizing the noblest ideals of youth. At the top is a medallion illustrating Sir Galahad's finding the Holy Grail, symbolic of victory over all the powers of evil. The medallion at the bottom symbolizes a group of young American officers attending communion services at Winchester Cathedral before going across the Channel to the battlefields of France. To the left of the inscription is the coat-of-arms of Harvard University. To the right are the arms of Oxford University.

The inscription reads, IN MEMORY OF EVERETT B. JACKSON AND ROLAND JACKSON, COLORADO COLLEGE, 1914, WHOSE LIVES WERE CUT SHORT BY THE GREAT WAR, AND IN MEMORY OF WILLIAM S. JACKSON, THEIR FATHER, ONE OF THE FOUNDERS OF THIS COLLEGE.





In the east window of the Pilgrim Room is the figure of Christ Triumphant which occupies most of the opening. Robed in alb, dalmatic and chasuble, and crowned, he raises both arms upward. Behind the figure appears the cross and enclosing all is the vesica or aureole. On one side is the Virgin Mary; on the other, is St. John. At the top of the cross is the Holy Spirit in the form of a dove descending. At the base of the cross is the pelican symbolizing piety. Two angels at the top of the vesica kneel in adoration. Four small, adoring angels are placed in the left and right borders. In the predella at the bottom of the window is the subject of Christ blessing children. The subject of this predella was suggested by Mr. Shove's love of children, exemplified by the party he gave each year on July 4 for the children of Colorado Springs; to them, he was affectionately known as 'Uncle Gene'.



Shove Memorial Chapel from the southeast

IV

The Rose Windows

THE CHANCEL ROSE WINDOW, twelve feet in diameter, was given first consideration during the early correspondence, when the iconography of the stained glass was under discussion. This was the first of the three rose windows to be completed. In his preliminary suggestion Mr. Reynolds, the designer, made this explanation:

Quoting from *Religious Art in France of the Thirteenth Century* by Male: 'From manual labor man rises to instruction which by dissipating error enables him in some measure to raise himself after the Fall. The Seven Arts [the Trivium and the Quadrivium] open out seven paths of human activity. On the one side are

grammar, rhetoric, dialectic; on the other, arithmetic, geometry, astronomy and music. Above the Liberal Arts stands Philosophy, the mother of them all. Philosophy and the Arts contain all the knowledge possible for man to acquire apart from revelation.

This window was placed on exhibition in the artist's Boston studio. Mr. Reynolds submitted to the *Boston Evening Transcript* a brief description:

The Shove Memorial Chapel of Colorado College is Romanesque in character, in the Norman interpretation of the style . . . The stained glass, which has been designed in the primitive and archaic manner, will thus have a perfect setting . . .

Non-denominational in character, the college is devoted to the Arts and Sciences. Appropriately, therefore, the north transept rose is given over to Great Teachers of the Sciences, and the south transept rose to Great Teachers of the Arts.

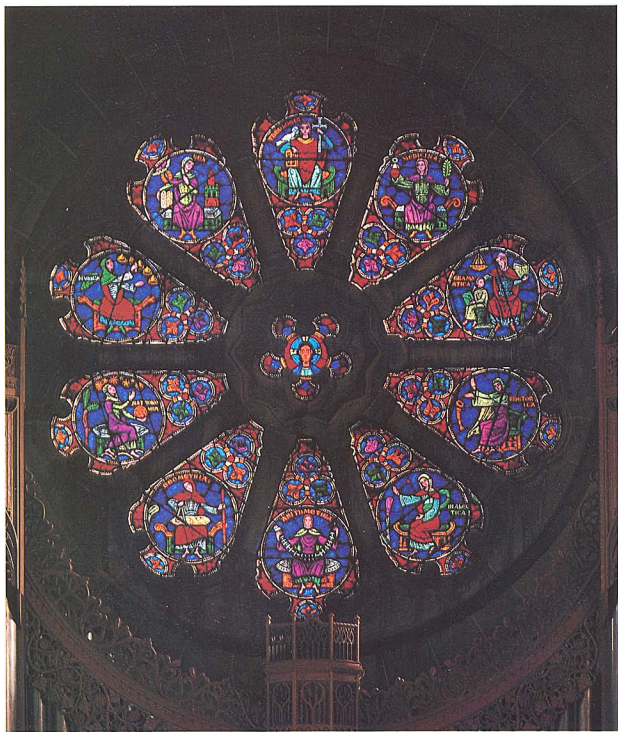
This chancel rose window, now on exhibition, will be placed thirty feet above the chancel floor and has for its subject a symbolic interpretation of the Arts and Sciences themselves.

In the center of the rose is a Byzantine-like head of Christ, the Great Teacher, thus repeating the motif of the large west window. In the ten openings between the spokes of the wheel — the rose is in the form of a wheel — are representations of the Seven Liberal Arts of the Middle Ages to which have been added Law, Theology and Medicine.

Details of the Chancel Rose Window

- A THEOLOGIA: Shown in the first medallion at the top. She represents Christian theology. She wears the chasuble, holds the cross in her left hand and supports the Bible with her right. On her shoulder is the Holy Spirit, her guide and inspiration, represented as a dove.
- B MEDICINA: She holds in her left hand a sprig of herbs and in her right a flask of medicine distilled from them.
- C GRAMMATICA: She is represented as teaching a child. Both figures hold books. The lamp of knowledge is present.
- D RHETORICA: She makes eloquent gestures and the medallion has the trumpet as her symbol.
- E DIALECTICA: The serpent is twined about her wrist, her traditional, distinguishing symbol.
- F ARITHMETICA: She holds a bent rod on which are hung counters.
- G GEOMETRIA: She holds a tablet on her lap on which she draws her diagrams with compasses. In her left hand is a measuring rod.
- H ASTRONOMIA: She holds a sphere in her left hand and gazes upward at the starry heavens.
- I MUSICA: She plays on the bells with a hammer.
- J LEX: She holds the Mosaic Tables of the Law as her symbol. Their divine origin is indicated by the hand of God the Father above them.

The inscription, on a bronze tablet in the south wall of the chancel, reads: A.D. 1931. THE EAST ROSE WINDOW, A MEMORIAL TO MAHLON DANIEL THATCHER OF PUEBLO, TRUSTEE OF COLORADO COLLEGE FROM 1898 TO 1916.



Details of the North Transept Rose Window

The theme of the window is great teachers of science. The central opening is treated ornamentally, being too small for a figure subject.

- A EUCLID: [450 B.C.]. Greek mathematician called the father of geometry. Seated, he holds a panel on which is drawn the 47th problem. The architectural motif at the left is symbolic of the mathematical school at Alexandria which he founded.
- B ARCHIMEDES: [287–212 B.C.]. Greek mathematician known as the greatest mathematician of antiquity. Here he is represented drawing a diagram in sand just before his death.
- C COPERNICUS: [1473–1543]. Polish astronomer, mathematician and physicist. He is the author of the Copernican view of the heavens and founded an entirely new system of astronomy. He is shown seated and pointing to the sun as the center of the universe.
- D GALILEO: [1556–1642]. Italian astronomer, mathematician, and experimental philosopher. He stands with one hand on a globe and is looking through a telescope. In the background there is a diagram in reference to his mathematical computations.
- E NEWTON: [1642–1727]. English mathematician, astronomer and natural philosopher. The famous anecdote of the apple is used here to symbolize his discovery of the law of gravity.
- F LAVOISIER: [1743–1794]. French chemist. Lavoisier was the first to interpret correctly the fundamental chemical processes of combustion. He appears in his laboratory as symbolized by a retort, a jar of chemicals, and an open flame over which he stands.
- G DARWIN: [1809–1882]. English naturalist, formulator of the theory of evolution. Darwin holds a chart on which are drawn a fish, an animal and a bird, with a beetle in the background. These symbolize the study of all created things.
- H MENDEL: [1822–1884]. Biologist, priest, monk and abbot of Brunn. Mendel discovered the fundamental law of heredity and carried out experiments in crossing varieties of plant life. Here he experiments with the blossoms of trees.



Details of the South Transept Rose Window

The theme of the window is great teachers of the arts or humanities. In the center is Philosophia represented here as the Queen of the Liberal Arts. She is crowned and holds a book and a scepter.

- A **ALCUIN:** [8th Century]. Celebrated ecclesiastic and man of learning in the court of Charlemagne. He points to the seven pillars representing the seven Liberal Arts which compose the foundation of wisdom.
- B **ROGER BACON:** [1214–1294]. English monk, philosopher and naturalist. He is shown seated and gazing at a rainbow, whose nature and cause he investigated.
- C **PETRARCH:** [1304–1374]. Italian poet and rhetorician. Petrarch stands holding an open book and a pen.
- D **ERASMUS:** [1466–1536]. Dutch theologian and scholar. He is considered to be the greatest humanist of the Renaissance. He is shown here writing his translation of the Greek Testament.
- E **COLET:** [1467–1519]. Doctor and Dean of St. Paul's Cathedral, England, under Henry VII and Henry VIII. John Colet is shown holding a symbol of St. Paul's School which he founded.
- F **ST. IGNATIUS LOYOLA:** [1491–1556]. Spanish religious. His life is identified with the formation and growth of the Jesuit order [Society of Jesus] which he founded. He is seated. His hand is on an open book, and he is gazing to heaven in the attitude of a mystic.
- G **MELANCTHON:** [1497–1560]. German theologian and reformer associated with Martin Luther. He is sometimes called the scribe of the Reformation. He is represented here discussing the principles of the Augsburg Confession which he compiled.
- H **COMENIUS:** [1592–1670]. Bohemian writer on education. He thought that in teaching words and things must go together. He is best known for writing the first illustrated book for children. Here he is shown teaching a child and pointing to this book, the *Orbis Sensualium Pictus*.





EUGENE PERCY SHOVE [1855-1939]
Trustee of Colorado College 1914-1939
Donor of Shove Memorial Chapel
Portrait by McClymont

THE CHAPLAINCY

SHOVE CHAPEL has been served by nine chaplains: James G. McMurtry, 1931-1938; Daniel Day Williams, 1938-1939; Roger Hazelton, 1939-1945; Clyde A. Holbrook, 1945-1949; Edwin Broome, 1949-1951; Howard R. Burkle, 1951-1954; Douglas Straton, 1954-1958; Harry F. Booth, 1958-1961; Kenneth W. F. Burton, 1961-.

For Mr. Burton, whose chaplaincy is the longest of the nine, it is appropriate that the fiftieth anniversary of the chapel coincides with the twentieth anniversary of his appointment to the office.

PHOTOGRAPHY BY BENSCHNEIDER

DESIGN BY CHARLES E. SKAGGS

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