

U.S. Military Academy - Cadet Chapel  
East of Mills Road near the intersection of  
DeRussy Loop and DeRussy Road  
U.S. Military Academy  
West Point  
Orange County  
New York

HABS No. NY-5708-20

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PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey  
National Park Service  
Department of the Interior  
Washington, DC 20013-7127

HISTORIC AMERICAN BUILDINGS SURVEY  
U.S. MILITARY ACADEMY - CADET CHAPEL

LOCATION: East of Mills Road near the intersection of DeRussy Loop and DeRussy Road, U.S. Military Academy, West Point, Orange County, New York.

USGS West Point Quadrangle, Universal Transverse Mercator Coordinates: 18.586930.4582400.

PRESENT OWNER AND OCCUPANT: U.S. Military Academy, Department of the Army.

PRESENT USE: Chapel.

SIGNIFICANCE: The Cadet Chapel is the most ambitious and spectacular of all the Cram, Goodhue and Ferguson buildings at West Point. Its site, above the Academic Area and Plain, make this the most visible symbol of the Academy.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1906-1910. Drawings were approved in 1906, the cornerstone laid in 1909 and the building dedicated in 1910.
2. Architect: Cram, Goodhue and Ferguson, Architects, New York and Boston, Bertram Goodhue, partner in charge. This was one of the principal buildings included in the competition for a new and expanded academic area.
3. Original and subsequent owners: U.S. Military Academy, Department of the Army.
4. Builder, contractor, suppliers: The firm of Charles T. Wills, Inc., New York City, was the builder. This company also won contracts to build the gymnasium, the Chaplain's Quarters, the Battalion Guard House, and four double sets of officer's quarters.

The Annual Report for 1909 mentions the stone for Chapel:

"The quarrying of local stone required for new buildings has been continued at the same place as that mentioned in my last annual report, namely, the ledge in rear of quarters Nos. 23 and 25. This ledge has furnished not only sufficient stone to complete the post headquarters, but all the stone required for the north wing of barracks, chapel, and battalion guardhouse, and such as needed for the foundation walls of the gymnasium and officers' quarters." (...)

"In order to facilitate the work on the chapel and to reduce the cost of hauling stone from the above mentioned quarry to site of the chapel, authority was obtained to purchase and erect an aerial cableway of about 1,000 feet span, extending from the quarry in rear of quarters Nos. 23 and 25 to the chapel. This was furnished after competition by the New York Cableway and Engineering Company at a cost of \$2,845. The cost of timber for two towers and erection amounted to \$3,016.57."

"The main purpose of this cableway was to haul stone from the quarry to the chapel, but it has also been used to haul other material to the chapel, which was delivered at the gymnasium, 125 feet lower than the chapel, and bring surplus material from the chapel for use on gymnasium. Actual tests with teams demonstrated that the cable could do the same amount of work in the same time at a cost of about \$25 per day less."

Other suppliers for the Chapel included: Irving & Casson, doors and door frames; Black & Boyd Manufacturing Company, lighting fixtures; Irving & Casson, paneling and furniture; John Wanamaker, cork floor covering and cushions; Irving & Casson, benches and chairs; M. P. Moller Company, organ; Meneely Bell Company, bells; and the Willet Stained Glass Window and Decorating Company, stained-glass windows. August L. Duna of Duna Lighting Equipment Company, New York made the wrought iron gates at the stair entrances in the narthex (letter, Alfred L. Duna to Kenneth W. Rapp 5-24-79, U.S.M.A. Archives).

5. Original plans and construction: The Chapel is basically unaltered from its original construction. Its construction cost, given in the 1911 Annual Report, was \$21,000 for excavation and foundations; \$392,631 for the superstructure; \$13,015 for the furniture, exterior doors and woodwork of the sacristy, altar and chancel; and \$18,457 for the contractor's commission.

The Annual Report of 1909 mentions the original construction: "On the chapel and chaplain's quarters rapid progress was prevented, owing to delay in reaching a decision upon the proposition to substitute limestone for concrete stone in the trim of these buildings. Its substitution was recommended when the papers were forwarded for action, but as the War Department desired the exact additional cost to be ascertained before accepting the proposed substitution, one month was lost in securing this information."

Professor C. W. Larned, Professor of Drawing from 1876 to 1911, was primarily responsible for the big Academy expansion program of which the Chapel was a part. Professor Larned's recommendations for a chapel site are given in the supplemental material section. Cram, Goodhue and Ferguson, however, argued successfully for a different Chapel site:

"We have placed the Chapel on the commanding spur of the hill just west of the Cadet Barracks. We have chosen this location for several reasons: first, in order to remove the Chapel from the immediate vicinity of the Academic Buildings; second, to give it a position where its tower would lift impressively above the other structures, which, in view of the rough nature of the land, with its picturesque possibilities, are arranged on a plain rather unfortunate for architectural effect; third, to give it a position convenient of access from Officers' Quarters and Hotel as well as from Cadet Barracks. We carefully considered its location as indicated by Colonel Larned, on 'Trophy Point', but dismissed this for the reason that it seemed to give the building too great prominence for a military institution, as being inadequate from an architectural standpoint, and as destroying a more or less treasured site. For the same reason, we dismissed the idea of placing the Chapel where the Hotel now stands (Ed. note: the Hotel then stood on Trophy Point east of the present location of the statue of George Washington), and also because we believe this latter location could be used more appropriately." (from George S. Pappas, The Cadet Chapel, U.S.M.A. 1953).

Montgomery Schuyler's article, "The Architecture of West Point" in the Architectural Record of 1902 reproduces a Cram, Goodhue and Ferguson site plan of the Chapel in its conceptual form. In this form a series of terraced steps cascade downward from the building to the north and connected the Chapel with a proposed athletic field (ultimately built elsewhere). The Chaplain's Quarters are depicted to the west rather than to the south where they were built.

Sylvester Baxter, writing in The Century Magazine in July 1904, described the new work at West Point, including this section on the Chapel:

"The new Chapel has a commanding site on the spur of the hill just above the existing Cadet Barracks, on the west. Actually it will be a great church with seating capacity for fourteen hundred persons, accommodating the entire population of the post. This fortunate site gives convenient access from all parts of the reservation. The stately tower shows impressively above the other structures of the great central group. At the same time, the location, well in the background, avoids giving the ecclesiastical element in the scheme a prominence beyond what is due in a military institution."

The September 21, 1910 issue of The American Architect featured an article on the chapel. This is included with the supplemental material.

6. Alterations and additions: Most alterations have occurred in the basement. The following dated alterations have been determined from drawings in the Facilities Engineer's Office, Directorate of Engineering and Housing: new framing for the organ console, 1942; "Velvex" protection glass over windows, 1948; rehabilitation of the unexcavated space for the organ mechanism maintenance room in the basement, 1950; alterations to the fan room and crypt, 1955; various repointing of stone, 1955; auxiliary Chapel created in basement, 1957; creation of a kitchenette in the basement, 1962; the replacement of new glass light globes, 1964; the creation of a new reception room in the basement, 1970; new roof, 1973; and various stone repairs including new crocketts on the north elevation, 1974. Undated alterations include the removal of the barrel vaulted ceiling over the organ equipment in the attic and the replacement of exterior grilles and vents.
- B. Historical context: The following information is taken from George S. Pappas's The Cadet Chapel. More history of the Chapel can be found in The Cadet Chapel pp. 58-60, included in the supplemental material section. For a general historical overview of the Chapel and its context with the physical development of West Point, consult HABS No. NY-5708, Volume 2: "West Point: An Overview of the History and Physical Development of the United States Military Academy."

"Sunday chapel attendance is required at West Point. Each cadet--Catholic, Protestant, or Jewish--is required to attend the services of his faith. The practice of obligatory cadet Sunday worship is almost as old as the Military Academy itself. Prior to the appointment of the first official chaplain in August 1813, visiting clergymen or the superintendent conducted services. The first chaplain, the Reverend Adam Empie, also served as Professor of Geography, History, and Ethics. Moreover he performed the additional duties of treasurer of the Military Academy from 1815 to 1816.

There being no chapel at West Point, services were conducted in the mess hall, in class rooms, or, occasionally, out of doors. In 1815, cadets were not dismissed from afternoon parade until after evening prayer had been said, the chaplain reading the prayer before the cadets who were formed in an open square."  
(p. 58)

The Chapel plays an important part in a cadet's life when the Baccalaureate service is held on the Sunday before graduation, which includes the dedication of any class memorial windows. The Chapel is also the place where members of the graduating class are married following graduation exercises.

George Pappas mentions the services at the Chapel: "All of the Cadet Chapel services follow a form approved by the larger Protestant communions. These services have been incorporated in the "West Point

Prayer Book" adopted in 1948. The Prayer Book was edited by the late Bishop John B. Walthour, Cadet Chaplain from 1941 to 1947. Included in the Prayer Book are the services used for many years in pamphlet form, responsive readings, collects, epistles, and gospels, as well as services for weddings, baptisms, and burials. Included also is the Cadet Prayer written by another former chaplain, Clayton E. Wheat, and revised by Chaplain Walthour in 1947."

Cadet Chaplains from 1813 to 1960:

1813-1817	Adams Empie
1818	Cave Jones
1818-1825	Thomas Picton
1825-1827	Charles P. McIlvaine
1828-1838	Thomas Warner
1838-1840	Jasper Adams
1840-1846	M. P. Parks
1847-1856	William T. Sprole
1856-1871	John W. French
1871-1881	John Forsyth
1881-1896	William Postlethwaite
1896-1905	Herbert Shipman
1905-1913	Edward S. Travers
1913-1918	Horace P. Silver
1918	Remsen B. Ogilby
1918-1926	Clayton E. Wheat
1926-1933	Arthur B. Kinsolving, II
1933-1937	Roscoe T. Foust
1937-1941	H. Fairfield Butt, III
1941-1947	John B. Walthour
1947-1960	Frank E. Pulley
1960-	Thomas C. Speers
1982-	Richard Camp

(from The Cadet Chapel)

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Cadet Chapel embodies the architectural image of West Point, both stylistically and visually. As a building type, the Chapel's cathedral form utilizes the gothic style to its fullest. The integral sculptural decoration and the memorial stained glass windows give it a rich indigenous character. Bertram Goodhue used many authentic details of the primarily English Gothic Style while adding touches of military gothic in keeping with the Academy's role.
2. Condition of fabric: The building is in excellent condition due to the replacement of various stone members.

B. Description of Exterior:

1. Overall dimensions: The Chapel is designed in a classic cruciform cathedral shape measuring 217' long, 56' wide on the north end and 37' wide on the south. Its nave is 118' long, its transept 72' across x 39'-8" wide and its chancel 32'-8" long. The nave has six bays, the transept two and the chancel two. One large bay fills the facade and the south elevation. There is a full basement. A 40' square tower rises above the crossing to a height of 145' above grade and 61' above the roof.
2. Foundations: Foundations consist of concrete footings and rubble stone. Foundation walls are much higher on the east due to the falling grade.
3. Walls: Walls are granite laid in random range ashlar pattern with a brick interior lining. The stone was quarried locally, as described in Part I. All trim is limestone. Limestone was substituted for the originally specified "concrete stone" and used for the bevelled watertable, beltcourses, buttresses, copings, jambs, parapets, crocketts, etc. The sculptural figures by Lee Lawrie are presumed to be of limestone also. For a detailed description of exterior walls and ornamentation, consult George S. Pappas's The Cadet Chapel which is included in the supplemental material section.
4. Structural systems: Walls are load-bearing stone with concrete slab floors. Arches are limestone and brick. Vaults are a combination of Gustavino tiles between limestone ribs. The piers are also limestone. Above the Gustavino vaulting of the nave is a steel truss system and above that a wooden rafter and purlin roof framing system.
5. Porches, stoops, balconies: For a description of these, consult George S. Pappas's The Cadet Chapel, which is included in the supplemental material section.
6. Openings:
  - a. Doorways and doors: Heavy oak panelled doors with decorative wrought iron hinges and pulls are found on the north, east and west doorways. The symbolic significance of the door hardware and of the sculptural embellishments associated with the doorways is found in George S. Pappas's The Cadet Chapel, contained in the supplemental material section. One of the most interesting doorways is the "Ecclesiastical Dungeon" entrance under the "Galilee Porch" on the north, representing similar features in medieval cathedrals.
  - B. Windows: The most significant windows are the larger stone traceried windows of stained glass by the Willet Stained Glass Window and Decorating Company. The subject matter, symbolism and dates of memorial class windows is found in George S. Pappas's The Cadet Chapel in the supplemental

material section. Other windows have leaded lights and are generally pivoting casements. There are five types of traceried windows, two types of double windows and two types of single windows.

7. Roof:

- a. Shape, covering: The roof is a low pitch gable concealed behind the parapet walls. The roof was replaced in 1973 with standing seam copper over the nave (replacing the original standing seam copper) and elastometric sheet roofing which replaced original sections of flat seam copper.
- b. Eaves: Beltcourses above the clerestory windows and near the top of the tower feature carved figures by Lee Lawrie. These depict Arthurian legends, military and religious figures from medieval times and figures portraying military duties. Consult Pappas's The Cadet Chapel for a full discussion of these.
- c. Towers: There are two short octagonal towers on the north associated with the facade. George Pappas comments on these: "The castellated effect, seldom found in ecclesiastical structures, is typical of medieval castle or fortress tower. Goodhue blended these typically military architectural features with the graceful windows, the buttresses, and the ornamentation of the Gothic cathedral to form a pattern suitable for the Chapel." Pappas goes on to describe the central tower, which contains the bells: "The central tower is another feature of the English Gothic cathedral as compared with the two western towers generally found in the French cathedral. The square tower rising above the intersection of the Nave and the transepts and the two small towers at the north end of the Chapel give it an appearance very similar to that of Chester cathedral. The design of the tower is simple, in keeping with the architecture of the entire building. Two arched openings on each face of the tower open into the belfry. The parapets of the tower are battlemented to conform with the battlements of the Nave walls. The only tower embellishments are the carved figures of the stringcourse and the simple pinnacles on each face."

C. Description of Interior:

1. Floor plans: The cruciform plan of the Chapel is typical of English Gothic prototypes with its nave, aisles, chancel, transepts, narthex, triforium and crypt. The first floor plan and a longitudinal section are found in George S. Pappas's The Cadet Chapel in the supplemental material. The basement level contains an assembly room, an office, a kitchen, repair shop, three organ equipment rooms, the Fenton Room (used as private chapel), storage rooms, rest rooms and the crypt. The

crypt was reportedly designed for the internment of famous Academy alumni although it has never been used for that purpose. It is described in detail in The Cadet Chapel. The triforium level of the Chapel contains the low, narrow triforium passage, the transept balconies and three areas containing organ equipment: one in the northwest corner and one each over the side choir bays.

Above the ribbed ceiling is an attic space over the narthex, nave, transepts and chancel. Organ equipment occupies the attic space flanking the chancel and a bell control room (see HABS photograph) is above the crossing. The belfry area of the tower is above the bell control room (see cross section in supplemental material). Consult The Cadet Chapel for a more detailed description of the tower.

3. Flooring: Floor materials vary in different parts of the Chapel. The basement floors are concrete except for the crypt which has a stone floor. The principal floor has a hierarchy of floor finishes: concrete in the narthex, granolithic in the nave and transept, slate and Welsh quarry tile in the chancel, Mercer tiles in the alter area and hardwood in the sacristy.
4. Wall and ceiling finish: For the most part, interior walls are finished with beige bricks in a running bond, five course American bond and Flemish bond. The crypt has stone walls, the sacristy has wood panelled walls and the chancel and alter have wood wainscoting and wood panelling. A richly carved decorative band tops the alter panelling. All major spaces, such as the crypt, narthex, nave, transepts, and chancel have groin vaults of Gustavino tile and limestone ribs. Piers and columns are limestone. Arches, moldings piers, columns, and corbels make up much of the integral ornament of the interior walls and structure. See HABS photographs and descriptions in The Cadet Chapel.
5. Openings:
  - a. Doorways and doors: The most elaborate door of the interior is that leading to the crypt. This hammered copper door features "a cross which incorporates a broken hourglass and a shattered sword. Here, leading into the place designed to receive the bodies of twelve illustrious dead, is the symbol of the departed Christian knight. The broken hourglass indicates that the sands of life have run out; the shattered sword shows that he has come to the end of his military exploits, his last battle is over; and the cross symbolized the promise of the life to come." (The Cadet Chapel)

Wrought iron folding gates stand at the entrance to corner staircases in the narthex. These were made by August L.

Duna of Duna Lighting Equipment Corporation of New York City. Mr. Duna came to the United States from Vienna in 1905 and settled in the Boston area. His work includes that for Czar Nicholas of Russia and for the Rozy Theater at Rockefeller Center. (Letter from Alfred L. Duna to Kenneth W. Rapp, 24 May 1979, U.S.M.A. Archives).

There are two unusual doorways: a hidden one that leads from the sacristy into the attached Chaplain's Quarters and a hidden one concealed as panelling in the sanctuary that leads to the sacristy.

- b. Windows: The stained glass windows are described in detail by George S. Pappas in The Cadet Chapel, a part of which is quoted here:

"The Chapel windows fall into three natural groupings: the Sanctuary window, which is a memorial to graduates of the Military Academy; the Nave windows, which are the gifts of the various classes; and the north window, which is a memorial to the alumni who died in World War I. In the folio which they submitted in the 1903 competition, Cram, Goodhue and Ferguson stated: 'The style we have chosen for all the buildings would particularly lend itself to memorials of various kinds in the Chapel; for instance, tombs, cenotaphs, wall and floor tablets, and particularly windows of stained glass, each window, perhaps, being given in memory of one of the different graduating classes at the Academy.'"

To the left of the alter at the triforium level in the wall is a lepers' squint or hagnoscope. Historically used by lepers to view the service while remaining separate from the congregation, Goodhue placed this one so that the alter can be viewed from the second floor dressing room of the Chaplain's Quarters.

6. Decorative features and trim: There are many decorative features, most of which are concentrated in the chancel and altar area. These features are described in detail in The Cadet Chapel and are merely listed here: three rows of choir pews, a single row of choir stalls, intricately carved choir screens, carved altar panelling, three carved clergy stalls, a marble altar with a 1938 sculpture of General Grant, a carved reredos by Lee Lawrie, two candelabras, a Roman camp chair, a credence, hymn boards, pulpit and lectern. The pews are without decoration except for the book rests of the Superintendent's pew where brass plates contain the signatures of all superintendents who have worshiped there.

In addition to the wood and stone carvings, stained glass windows and general architectural treatment, the interior is embellished

with battle flags hanging from the triforium. George S. Pappas describes these: "These battle flags hanging from the triforium have caused the Chapel to be compared often to St. George's Chapel, Windsor, England, and to the Church of St. Louis at Les Invalides in Paris. Old National and regimental colors are alternated. The regimental flags include artillery standards and infantry colors carried in the Civil War, the Spanish American War, and the Philippine Insurrection. Famed old regiments are honored here--the 3rd, 4th and 5th Artillery Regiments; the 6th, 14th, 17th, 18th, and 19th Infantry Regiments, to name but a few. The American flags displayed include that of the 4th United States Artillery carried in the Civil War and four carried by the Corps of Cadets--two during the Civil War period, one from 1890-1897, and one about 1912."

7. Hardware: The most beautiful of all the wrought iron hinges and door pulls are those of the north entrance doors. The hinges here are cut-out with a Latin inscription which translates: "O, God, whos dosth crush out war and by they powerful defense dost defeat the assailants of them that trust in thee, come to the help of thy servants who implore thy mercy." (Pappas)
8. Mechanical equipment:
  - a. Heating: Heating is by direct and indirect radiators.
  - b. Lighting: Cram, Goodhue and Ferguson used similar lighting fixtures in all of their buildings at West Point and in some of their other works elsewhere e.g. Winston, North Carolina and Pittsburgh, Pennsylvania. In the Chapel these are primarily wall sconces with hanging pointed globes. New globes were made for the Headquarters building, the Gymnasium and the Chapel in 1970.
  - c. Organ and chimes: The Cadet Chapel organ has grown from its initial size in 1911 to "the largest church organ in the western hemisphere." "The original instrument was built with funds appropriated by Congress (\$10,000). This organ consisted of three manuals, or keyboards, with thirty-eight ranks of pipes, a total of 2,406 individual speaking pipes. The organ was obtained largely through the efforts of the Superintendent, Major General Hugh L. Scott. Specifications were prepared by the West Point Quartermaster, Major James M. Carson. The success of the original organ was due largely to the sympathetic supervision of G. Seibert Losh and to the artistic tonal-regulation in the Chapel by Charles Williams, both members of the M. P. Moller Company of Hagerstown, Maryland." (Pappas) (Consult The Cadet Chapel for more detailed information.)

Detailed information on the organ and on the Anderson Memorial Bells and the Elizabeth Phillips Irwin Carillon can be found in the "Fact Sheet," Information Office, U.S.M.A., in the Supplemental Section.

9. Original furnishings: See "Decorative Features" above.

D. Site:

1. General setting and orientation: The Chapel site on the hill overlooking the Plain and the Academic Area. To take advantage of its site, the architects oriented the traditional east altar end to the south, so that the long east elevation was visible from the Plain below. Due to a falling west-to-east grade, the foundation walls are higher on the east, enhancing the vertical nature of the building. A stone staircase descends to the "dungeon" entrance and a path on the north side. The path winds down to DeRussy Road. Another path south of the Chaplain's Quarters winds down to the south. DeRussy Loop Road connects DeRussy Road and Mills Road to the northwest. To the west is a water treatment plant (U.S.M.A. #726), a restroom (U.S.M.A. #724), the 1919 Monument and the 1946 Monument. Attached to the south is the Chaplain's Quarters (HABS NY-5708-21). Downhill to the east the Chapel overlooks the Cadet Mess/Washington Hall (HABS NY-5708-44) and Scott Barracks (HABS NY-5708-45).

A stone retaining wall encircles the building on the east, providing a walk to the east door, while on the west a paved roadway and parking lot come right up against the building. Deciduous and coniferous trees surround the Chapel on the east and north.

PART III. SOURCES OF INFORMATION

- A. Architectural Drawings: Original ink-on-linen working drawings exist in the Facilities Engineer's Office, Directorate of Engineering and Housing, U.S. Military Academy. Subsequent alteration drawings are also found there. Photographs of some of these drawings are included herein.
- B. Early Views: Early photographs of the Chapel are in the Archives Collection, U.S. Military Academy, especially the Stockbridge Collection, numbers 731 and 734.
- C. Bibliography:
  1. Primary and unpublished sources:

Records and letters U.S. Military Academy Archives and Special Collections. See the bibliographic essay in the Lange volume of this project for a listing of record groups.

Letter, Alfred L. Duna to Kenneth W. Rapp, 24 May 1979. U.S. Military Academy Archives.
  2. Secondary and published sources:

Annual Reports, U.S. Military Academy Archives, West Point.

Baxter, Sylvester. "The New West Point," The Century Magazine, Vol. LXVIII, No. 3, July 1904.

"The Cadet Chapel," Fact Sheet, Information Office, U.S.M.A. March 1971.

Grashof, Bethanie C. "Building Analysis and Preservation Guidelines for Category I and Selected Category II Buildings at the United States Military Academy, West Point, New York," Historic American Buildings Survey, 1983. HABS No. NY-5708.

Lange, Robie S. "West Point: An Overview of the History and Physical Development of the United States Military Academy," Historic American Buildings Survey, 1983. HABS No. NY-5708.

Pappas, George S. The Cadet Chapel. West Point: Cadet Religious Welfare Board, 1953.

Schuyler, Montgomery. "The Architecture of West Point," Architectural Record (Reprinted in the U.S.M.A. Annual Report of 1902).

- D. Likely Sources Not Yet Investigated: The records of Cram, Goodhue and Ferguson, especially Bertram Goodhue.
- E. Supplemental Material:
1. Military Academy Appropriation Bill, Annual Report 1902.
  2. Information Office, U.S.M.A. "Fact Sheet: The Cadet Chapel," March 1971.
  3. George S. Pappas, The Cadet Chapel.

E. Supplemental Material

1. Military Academy Appropriation Bill  
Annual Report, U.S.M.A. 1902  
U.S. Military Academy Archives and Special Collections

Professor C. W. Larned's statement in the Annual Report of 1902 (pp. 54-55) concerning a "study of the conditions incident to a renovation of the existing plant of the Military Academy" advocated a new chapel as follows:

"It is proposed to erect a new chapel on Trophy Point, which in extent is exactly adapted to its size, and in position affords a commanding and convenient location. It is fitting that the new chapel should so far as possible recall the old building in its interior arrangement, and to that end a nave similar in general design to that of its predecessor is suggested, with a transept and apse surmounted by a dome, constituting a structure of a very picturesque character in such a site. This site as seen from the river and plain has no superior in the country, and the building, both in interior and exterior finish, should be planned to seat not less than 1,400."

Under questioning by the appropriation committee, Professor Larned's ideas concerning a new chapel were further clarified:

"The chapel is now a matter of very considerable importance to us. I have studied the situation very carefully, and the site proposed here was determined upon in connection with the removal of the hotel. This site is what is called Trophy Point. It is a little peninsula out of the main parade, and is very picturesque in its situation, commanding as it does a view of the river. It is entirely adequate to the location of a chapel, and is now filled with handsome trees, the majority of which should not be removed. By the acquisition of the hotel site we will then have an uninterrupted river front along the main parade adapted to parking, monuments, or any lay-out of a similar character that will embellish the site.

The new site on Trophy Point is entirely convenient to all. It is convenient to the officers' row here. It is convenient to the cadets' barracks; and if the building is a handsome one (as we hope it will be) it will be very picturesque from the river, as well as from the general parade. A handsome building in a beautiful landscape is a desirable addition. If this building is constructed as it should be, it will be a very beautiful feature from every point of view.

Mr. Esch: It would not obstruct the view up the river?

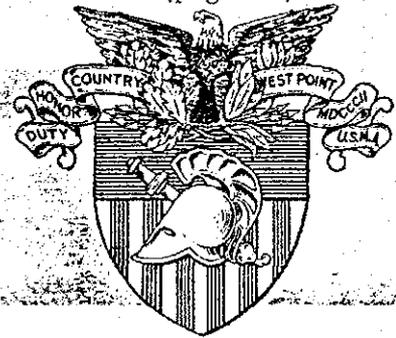
Professor Larned: I do not see that it would. Of course it would obstruct the view of the river from a certain position; but it is the only building on an unobstructed front of over a quarter of a mile. It only obstructs the view from a position immediately in front of that building; and Trophy Point as it is now is filled with trees, so that so far as seeing the view from the plain is concerned, the trees obliterate it practically as much as the building. The obstruction of view, of course, is removed the moment you change your point of view; but we gain from the hotel so much more than we lose there that the balance is decidedly in our favor.

Two of these buildings on the east side of the parade on the map are already in existence. This is Memorial Hall, on the east of the plain and just to the northeast of the library; and next to it is now being erected the officers' mess. We propose to balance the officers' mess on the other side of Memorial Hall by a building devoted to bachelor officers' quarters. The group of buildings, therefore, on the eastern side of the plain will be devoted entirely to the use of bachelor officers."

# FACT SHEET

INFORMATION OFFICE  
UNITED STATES MILITARY ACADEMY  
WEST POINT, NEW YORK 10996

Tel: 938-2006  
(Area Code 914)



## THE CADET CHAPEL

Religion has always had an important influence in cadet life, and the first chapel to be built at the Academy still stands. This building, known as the Old Cadet Chapel, dates from 1836 and served the cadets and members of the Post until 1911. During these years it occupied a site near the Library, but when it was necessary to make way for new academic buildings so much sentiment was attached to it that it was removed stone by stone and rebuilt in its present location in the Cemetery. Over the altar is the painting "Peace and War" by the late Professor Weir. Around the walls are black marble shields, inscribed in gold letters with the names, ranks, and dates of birth and death of the generals of the Revolutionary War.

The Cadet Chapel, built on the hillside above Washington Hall, dominates the entire Academy and is acclaimed as a superb example of military Gothic architecture. It is cruciform in

(MORE)

THE CADET CHAPEL/2

plan, with a high central tower. Around the cornice are a series of figures representing the Quest of the Holy Grail, and over the door is carved a great two-handed sword representing King Arthur's "Excalibur." The interior of the Chapel is 200 feet by 72 feet (across the transepts) arranged with nave, aisles, triforium, and a fine range of clerestory windows. The great chancel window was erected "To the glory of God and in memory of the departed graduates of the United States Military Academy, by the living alumni." There are twenty-seven panels, each representing one of the chief militant figures in Biblical History. Rivaling this great window in beauty, the twenty-one panel window above the Chapel main door presented by the Association of Graduates bears this tribute: "To our graduates who died in the World War, proudly their Alma Mater claims her own; may she have sons like these from age to age." According to custom two panels are presented each year by the graduating class, one for itself and one for the class which graduated 100 years before. The organ in the Cadet Chapel is renowned as the largest church organ in the western hemisphere. It was designed by Mr. F. C. Mayer who was organist and choirmaster at West Point from 1911 until his retirement in 1954.

THE CADET CHAPEL ORGAN

The original Cadet Chapel organ was installed in 1911. Funds for the \$10,000 instrument had been appropriated by Congress. The organ contained 2406 pipes, comprising thirty-eight ranks, playable from a three manual console. M. P. Moller Company of Hagerstown, Maryland built the instrument. Mr. Frederick C. Mayer was appointed organist and choirmaster in 1911, and supervised the installation of the organ. He conceived the idea of improving and expanding the instrument by means

(MORE)

CADET CHAPEL/3

of memorial gifts, and planned for many significant additions during his forty-three years of service.

The program of expansion and improvement inaugurated by Mr. Mayer has been continued by John A. Davis, Jr., who has been organist and choirmaster since 1955. The Chapel organ is now the fifth largest pipe organ in the world, and the second largest in a religious edifice, based on the number of individual speaking pipes (15,271). It is exceeded in size by the instruments in the Atlantic City Convention Hall, Wanamaker's Store-Philadelphia, the Mexico City Auditorium, and the Cathedral in Passau, Germany.

The Cadet Chapel organ contains 232 ranks of pipes, controlled by a four manual console (the third) which was installed in 1950. This console contains 757 stopkeys and 117 tilting tablets arranged in ten rows. The organ contains the following divisions: Great, Choir, Swell, Solo, Pedal, Harmonic, Orchestral, Viol, Echo, Reed, and Vox Humana.

Wind pressure is provided by 60, 30, and 1-1/2 horsepower blowers. A 3 horsepower vacuum unit supplies the console, and D.C. current is available from various rectifiers and generators.

The largest pipe in the organ is 32 feet long. It is 20 by 17-1/2 inches square. The smallest pipe is 1/4 inch speaking length and 1/8 inch in diameter.

THE ANDERSON MEMORIAL BELLS AND THE  
ELIZABETH PHILLIPS IRWIN CARILLON

For more than 50 years, a chime of 12 cast bells, given in memory of Major General Robert Anderson of the Class of 1825, has sounded out from the tower of the Cadet Chapel. Hymns, college songs, and folk music have been played on the bells by Cadet chimers before

(MORE)

CADET CHAPEL/4

the evening meal, and preceding the services on Sunday mornings.

The musical possibilities of the tower and Chapel were greatly augmented in June of 1966 with the addition of the Elizabeth Phillips Irwin Carillon, dedicated to the Class of 1941 and the honored dead of the U.S. Military Academy. This instrument, which includes Flemish Bells, Harp, Celesta, and other tonal possibilities, is used for special carillon programs from the tower. Its resources are also available for use in conjunction with the Chapel organ. The carillon was provided by Mr. Henry D. Irwin of the Class of 1941.

E. Supplemental Material  
3. The Cadet Chapel by George Pappas.



The Cadet Chapel  
United States Military Academy



by  
GEORGE S. PAPPAS  
MAJOR, ARTILLERY

Drawings by  
LAWRENCE E. SCHICK  
COLONEL, PROFESSOR, USMA



West Point, New York  
1955

*This Booklet has been prepared for the Cadet Religious Welfare Board by an Editorial Committee whose members were: Colonel Lawrence E. Schick, Colonel William J. Morron, Jr., and Major George S. Pappas.*

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## PREFACE

**T**WENTY SEVEN years ago, when the author was a cadet, the late Bishop John B. Walther, then cadet chaplain, often spoke of the need for a booklet on the Cadet Chapel. I have tried, throughout my preparation, to do this work as I think the "Boss-man" would have liked to have had it done. It is a small tribute to a truly great man who has had a profound influence upon my life.

The preparation of this booklet was complicated by several obstacles, chief of which was a lack of information on the Chapel itself. I have endeavored to utilize all possible sources: the firm which designed the Chapel, the descendants of the architect, the National Archives in Washington, and the USMA Library. The results of this extensive research are incorporated in the booklet. However, it must be pointed out that a possibility of error exists in the interpretation of some of the Chapel embellishments, particularly the decorative stringcourse. The booklet is so organized that the visitor may use any one chapter as a separate entity and aid in inspecting the Chapel. At the same time, the booklet is designed to be a comprehensive description of the Chapel.

Preparation of a booklet of this nature obviously cannot be the work of one person alone. I desire to express my appreciation to the following, each of whom has contributed information in varying degrees: Chaplain Frank E. Pulley; Frederick C. Meyer, the organist; Captain Thomas M. Constant; Lee Lawrie, the sculptor of many of the Chapel embellishments; William Goodhue and Hugh Goodhue, nephew and son respectively of the Chapel architect; Brigadier General John M. Carson, USA, Ret., former USMA Quartermaster; Elliott L. Chisling, formerly with the firm of Cram, Goodhue, and Ferguson; A. E. Hoyle of the firm of Cram and Ferguson; and Dr. Sidney Forman, USMA Archivist. I desire, also, to thank Charles Wielert and White Studio for the photograph used as a frontispiece; Albert Murphy, Major G. A. Tuttle, and Captain C. W. Kingsbury for the many photographs taken of embellishments; Leo des Rosiers for the diagram of the Sanctuary Window; George Heffernan and

Bill Onasch, representatives of the publishers, for their able advice and technical assistance; the members of the Cadet Religious Welfare Board for their able review of the booklet; and Miss Frances Loughrey, Miss Alvin Mannion, and Mrs. Marilyn Hearnis for typing the manuscript. Even with this aid, however, the project could never have been completed without the advice, assistance, and encouragement given by Colonel L. E. Schick and Colonel W. J. Morton, Jr. I can only hope that my editorial efforts equal, in some small degree, the quality of Colonel Schick's drawings. And last, but by no means least, I must thank my wife, Pat, for her patient understanding which has made it possible for me to devote many long hours to the preparation of this booklet, hours which might have been spent with her and my family.

GEORGE S. PAPPAS  
Major, ARTILLERY

West Point, New York  
1 May 1953

## The Cadet Chapel



STRIKED AGAINST the sky, the Cadet Chapel rises above the Plain as though carried from the very hillside to which it clings. Standing as it does some three hundred feet above the Hudson River, the Chapel dominates the entire West Point scene.

Completed in 1910, the Cadet Chapel was designed to replace an earlier building erected in 1837. With the passage of the years, the size of the Corps of Cadets had increased until not only the Chapel but also the barracks, the academic building, and many other structures were critically inadequate.

The situation was brought to official attention in the annual report of the Board of Visitors in 1901 which recommended a complete "tearing down and a new building up" of the Academy. The observance of the Centennial of the establishment of the Military Academy in 1902 brought thousands of visitors to West Point and resulted in the publication of scores of articles in newspapers and magazines. Consequently, the nation as a whole became more fully acquainted with the Academy than ever before. Congress, as a result, authorized an appropriation for the renovation of the Military Academy.

Two officers were primarily responsible for this building program: Colonel A. L. Mills, Superintendent of the Military Academy from 1898 to 1906, and Colonel C. W. Larned, Professor of Drawing from 1876 to 1911. One of the primary problems which faced these two men was the selection of the style of architecture to be used in the rebuilding. The older buildings at West Point, with the exception of the old Chapel, were of military Gothic design, a style which emphasized the character of the institution by castellated towers and battlements. The old Chapel, however, utilized the so-called "classic style" of the 1830's. To add to this confusion, the new academic building, erected in 1895, was of modified Gothic design which attempted to blend the Gothic and the Classic. Moreover, Cullum Memorial Hall and the West Point Army Mess, built in 1898 and 1902 respectively, were of a truer Classic style. To resolve the problem:

of architectural design once and for all and to obtain the best possible plan for rebuilding the Military Academy. Mills and Larned decided to seek a solution by sponsoring a design competition.

The leading architectural firms in the country were invited to participate in this contest. The judges for the competition, equally as distinguished as the participants, were Lieutenant General J. M. Schofield, Colonel A. L. Mills, George B. Post, Walter Cook, and Cass Gilbert.

Much public interest was aroused by the competition, which soon became known as the "battle of the styles". Finally, in 1903, the jury named as winner the firm of Cram, Goodhue, and Ferguson, who had presented a plan embodying the Gothic style.

As a result of this selection, the Cadet Chapel, the Administration Building, the East Academic Building, the North Barracks, and the Riding Hall were designed in a modern adaptation of the Gothic style of architecture and erected in the years from 1903 to 1914.

The original prospectus for the competition had suggested sites for the various buildings. In the prospectus, the location recommended for the new Chapel was Trophy Point, just north of the present flag pole. However, Cram, Goodhue, and Ferguson urged that the Chapel be located at its present site. The folio, which they submitted in the competition, stated:

"We have placed the Chapel on the commanding spur of the hill just west of the Cadet Barracks. We have chosen this location for several reasons: first, in order to remove the Chapel from the immediate vicinity of the Academic Buildings; second, to give it a position where its tower would lift impressively above the other structures, which, in view of the rough nature of the land, with its picturesque possibilities, are arranged on a plain rather unfortunate for architectural effect; third, to give it a position convenient of access from Officers' Quarters and Hotel as well as from Cadet Barracks. We carefully considered its location as indicated by Colonel Larned, on 'Trophy Point', but dismissed this for the reason that it seemed to give the building too great prominence for a military institution, as being inadequate from an architectural standpoint, and as destroying a more or less treasured site. For the same reason, we dismissed the idea of placing the Chapel where the Hotel now stands (Ed. note: the Hotel then stood on Trophy Point east of the present location of the statue of George Washington), and also because we believe this latter location could be used more appropriately."

The recommendation of Cram, Goodhue, and Ferguson was adopted; and the Chapel was erected on the hill overlooking the Plain. Blending as it does with its natural surroundings, the Chapel impresses even the casual

visitor to West Point.

Approaching the Chapel on foot from the vicinity of Cadet Barracks, the visitor walks up a steeply winding path which follows the slope of the hill in a northeasterly direction. At different points along the path, glimpses of the Chapel may be seen through the trees until the observer passes along the northern slope. Here, the building may be seen more clearly. It seems almost as if the Chapel had grown from the ground itself.

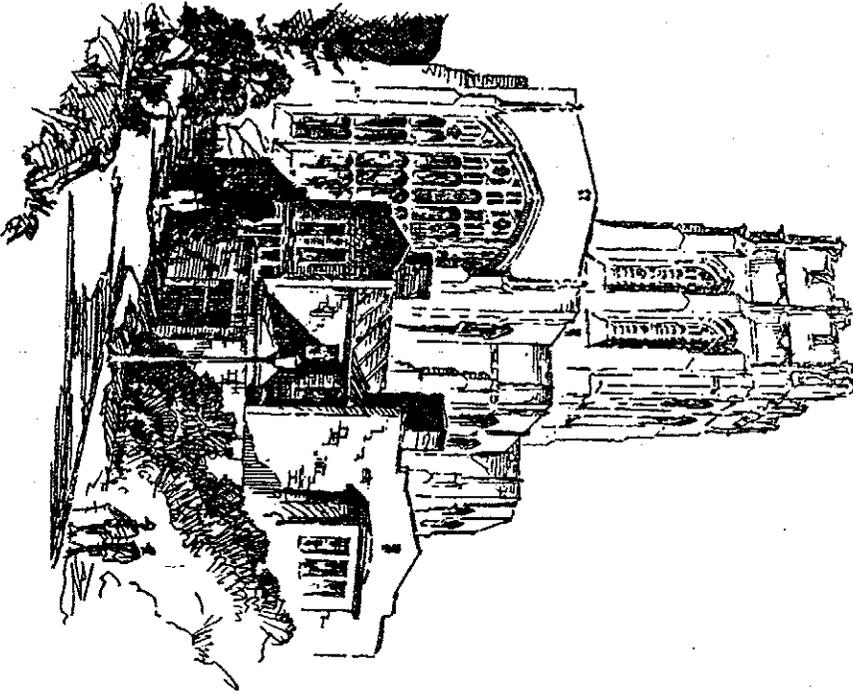
The appearance of the Chapel seems to vary with the season. In spring, its austere gray walls seem to soften and blend into the newly-greened foliage. In the heat of summer, its huge mass seems to offer coolness. In the fall, the neutral gray of its stone stands forth in startling contrast to the vivid coloring of the trees about it, while in winter its granite walls seem to reflect the cold and dreary grayness of the surrounding hills.

It is at Christmas time, however, that the Chapel is at its best. Floodlighted, it seems to rest in space, projected as a picture against the jetblack backdrop of the night sky. Visible for many miles, the Chapel, gleaming as though made of translucent alabaster, has come to be a symbol of the Christmas season to the residents of the Hudson valley.

Forty-two years have mellowed the Cadet Chapel. Ivy has climbed the rough granite of its walls; wind and rain have worn the newness of its stones. Today the Chapel stands as a tribute to the far-sighted men who fostered, designed and built it: an outstanding example of modern Gothic art.



Miniature from the Crestory Stringcourse



The Cadet Chapel and the Rectory from the South

## The Chapel Architecture



THE REALISM innate in medieval architects urged them toward the Gothic style. It was this realism, fostering a desire for light and space, which resulted in the use of vaulting to free the clerestory for the admission of light that indicated unlimited space. This same desire for light and space brought the development of ribbed vaulting which made the whole structure into an armature of stone. The final result was the Gothic cathedral with its high vaulted ceiling, stained glass windows, towers, and buttresses—the cathedral which has been called the only truly intuitive example of Christian art.

Berram G. Goodhue, the architect of the Cadet Chapel, made every effort to make the building authentic in every detail. Recognizing the beauty and symbolic significance of the Gothic style, Goodhue incorporated in the Chapel many architectural features found only in the old Gothic cathedrals and chapels of England. At the same time, while maintaining this authenticity, Goodhue made certain modifications to the pure Gothic style in order to adapt the Chapel to its location.

The authenticity may be found in such details as the hagiostope or lepers' squint found in the east wall of the Sanctuary or the representation of the ecclesiastical dungeon on the lower level of the Chapel. Squints were included in the old cathedrals to enable lepers to view the services. The ecclesiastical dungeons were used when the Church possessed temporal as well as spiritual power over its communicants.

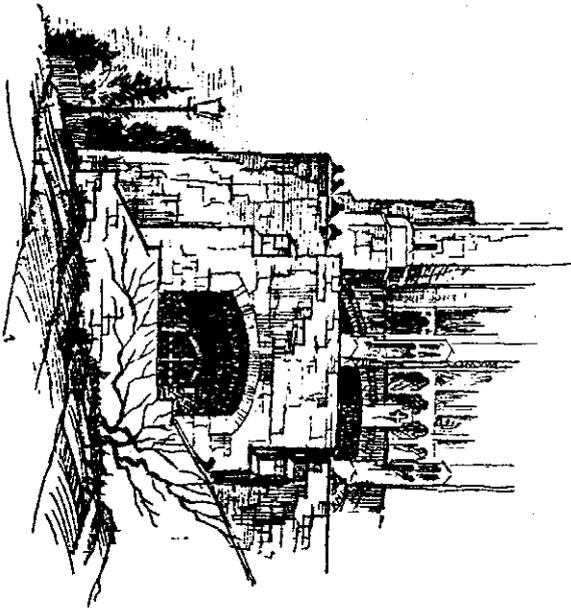
Goodhue's modification of the true Gothic style may be seen at a glance. The battlements and castellated towers, for example, emphasize the military aspect of the Academy. The solid arcade walls below the clerestory contrast with the general Gothic tendency for great windows. It is these solid walls which give the impression that the Chapel was carved from the hillside itself.

Two small towers mark the north face of the Chapel. The intersection of the transepts and the nave is crowned with a massive square tower similar to the square towers found in many English cathedrals. Goodhue

*The Cadet Chapel*

used the square tower rather than the spire because the delicate traceries of the latter would not have harmonized with the over-all simplicity of the Cadet Chapel.

The adherence to the finer features of true Gothic style and the modifications made by Goodhue to fit the Chapel to its location at West Point have made the building an outstanding example of modern church art. Just as the medieval Gothic cathedral is a material representation of the search for realism of the time, so is the Cadet Chapel a realistic interpretation of religion's role at West Point.



The Galilee Porch and the Ecclesiastical Dungeon

**The Chapel Exterior**

As is true of most of the Gothic cathedrals and churches, the Cadet Chapel is cruciform in shape. The Chapel has the long and narrow nave, the transepts, and the chancel typical of the English Gothic style. The transepts, however, are somewhat narrower and more representative of the French Gothic school.

Standing three hundred feet above the Hudson river, the Chapel is built of granite from the West Point quarry, a stone which blends well with the native stone of the surrounding hillside. The care with which the stone was chosen is another reason for the illusion, at times, that the Chapel rises from the hillside. This is particularly true during the Christmas season when the Chapel and its surroundings are lighted by floodlights.

The longitudinal axis of the Chapel runs almost true north and south. Consequently, the sanctuary end of the Chapel, the symbolic "eastern" end, is at the south. Goodhue placed the Chapel in this position in order to make the best use of its location and the natural surroundings.

Approaching the Chapel from the northwest, the visitor follows a gracefully curved road edged with a granite wall which gradually blends into the porch wall adjoining the north steps of the Chapel. These steps lead to the Galilee porch, or terrace, one of the authentic features of the Chapel added by Goodhue to conform to the characteristics of the English cathedral. The porch in the medieval cathedral was used as a chapel for penitents. Some authorities maintain that the term was derived from the Latin word "galericus," meaning porch or long porticus. Others believe that the words found in Mark xvi:7, "He goeth before you into Galilee; there shall ye see him," suggest a meeting place and that the name was therefore given to the porch.

This porch provides a most advantageous point from which to view West Point and the surrounding countryside. Spread out below it are the buildings of the post proper and the Plain, the parade ground of the Corps of Cadets. Directly below the Chapel is the Washington Hall, the cadet

dining hall, a massive building laid out in the shape of a huge "W". To the east, its tower rising almost to the same level as the Chapel, is the Administration Building which was also designed by Gram, Goodhue, and Ferguson. The cadet barracks, the hospital, the academic buildings, and the gymnasium, as well as the homes of the Superintendent and the Commandant of Cadets, may be seen from this vantage point. On a clear day, Newburgh, fifteen miles to the north, may be seen in the distance. The purple of the Hudson Highlands, the clear blue of the sky, the deeper blue of the river—all combine to form a scene of incomparable beauty.

The north face of the Chapel is plain and severe when compared with the symbolic western face of most English cathedrals. This simplicity of ornamentation was one of the modifications Goodhue made to adapt the Chapel to the Academy. This simplicity is especially evident in the entrance way. Most of the Gothic cathedrals have entrance arches deeply recessed and ornamentally carved. Here, the shallow, recessed arch, formed by the north window and the door, is almost devoid of embellishments. Moreover, the Chapel arch differs somewhat from the typical entrance way of the English or French cathedral in that twin tiered buttresses, springing from either side of the apex of the arch, divide the window frame and the entrance way into three parts. The hood moulding above the doors reflects the military flavor of the architecture by its battlements.

The two small towers, or turrets, at the north end of the Chapel further emphasize Goodhue's military Gothic style. Octagonal in shape, the two towers rise only slightly above the parapets on either side. The castellated effect, seldom found in ecclesiastical structures, is typical of medieval



Musician from the Clerestory Stringcourse

castle or fortress tower. Goodhue blended these typically military architectural features with the graceful windows, the buttresses, and the ornamentation of the Gothic cathedral to form a pattern suitable for the Chapel. The east and the west faces indicate other features which make the Chapel unusual from an architectural standpoint. The arcade walls, the lower portion of the east and west walls, are almost solid with only a few small windows. This effect contrasts vividly with the large clerestory windows immediately above. In the usual Gothic church, both the arcade and clerestory contained many windows. The earlier buildings had smaller windows; the later cathedrals had very large windows filling almost the entire area between the buttresses.

Each side of the Nave is divided into seven bays which are defined by the seven clerestory windows separated by buttresses. The buttresses are simple in design, built in stages with weathered offsets and with no ornamentation. The Chapel was designed without flying buttresses because the Nave is comparatively low and has no double aisles or clerestory. The buttresses are pierced to form the triforium aisles. The arcade roof, divided into sections by these buttresses, has a steep slope.

The large clerestory windows, whose stone tracery is easily visible from the outside, lighten the over-all effect of the massive walls. There are no triforium windows, although the Gothic cathedral generally had windows in the arcade, the triforium, and the clerestory walls. The stringcourse above the clerestory windows embodies a series of beautifully carved bosses. The parapets are battlemented, another of Goodhue's innovations. The transepts, although shallow in comparison with those of many



Drummer from the Tower Stringcourse

*The Cadet Chapel*

Gothic churches, stand out sharply from the Nave walls. Each transept has two large windows on the clerestory level. The buttresses here appear to be more massive than the buttresses of the Nave walls. However, this is an illusion caused by the arcade roof which breaks the solid line of the Nave buttresses. At the base of the west transept is a side entrance to the Chapel. This entrance, another of Goodhue's authentic touches, is symbolic of the lance wound Christ received on the cross. The entrance is surmounted by a small turret which blends the base of the transept gently into the Nave wall.

The south face of the Chapel is comparatively plain. With the exception of the intricate stone traceries of the Sanctuary Window, the wall is almost without ornamentation. The two massive buttresses, also in stages with offsets, are capped by very plain pinnacles. A simple plaque above the window is the only other decoration.

At the southeast corner of the Chapel are the Chaplain's quarters. A concealed passage provides access directly to the Chapel from the rectory. It is always a difficult problem for an architect to design and place the dependencies of a church in such a manner as to blend them with the main building, especially when the building is of considerable extent and height. Goodhue designed the Chaplain's quarters in such a way that they are an integral part of the Chapel without in any way detracting from the overall design of the building.

The central tower is another typical feature of the English Gothic cathedral as compared with the two western towers generally found in the French cathedral. The square tower rising above the intersection of



Man with Breath from the Tower Stringcourse

*The Cadet Chapel*

the Nave and the transepts and the two small towers at the north end of the Chapel give it an appearance very similar to that of Chester cathedral. The design of the tower is simple, in keeping with the architecture of the entire building. Two arched openings on each face of the tower open into the belfry. The parapets of the tower are battlemented to conform with the battlements of the Nave walls. The only tower embellishments are the carved figures of the stringcourse and the simple pinnacles on each face.

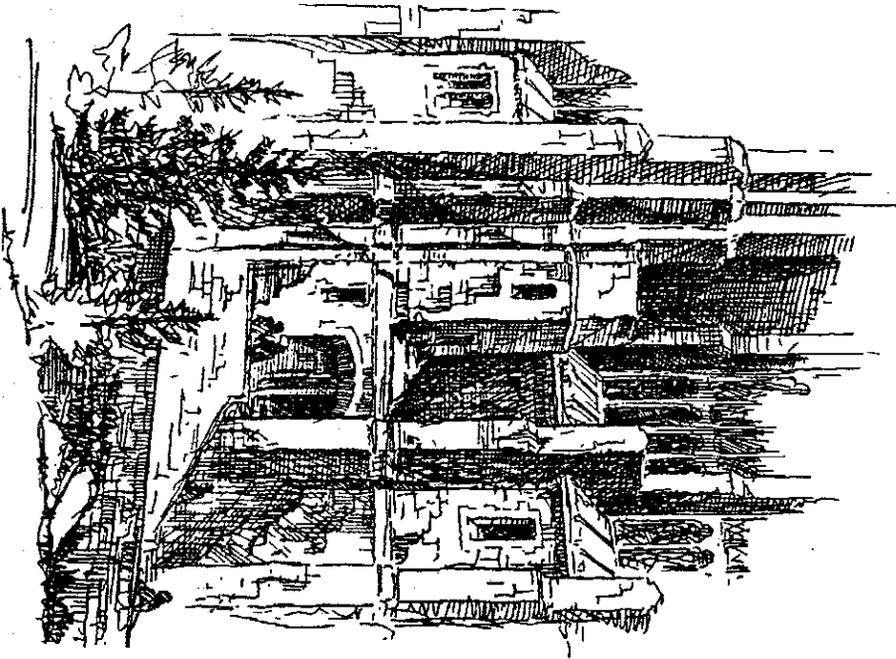
Steps at the north end of the Chapel lead to the outer entrance to the lower level on the east side of the Chapel. The steps also lead to a path grillwork of the ecclesiastical dungeon door. The steps also lead to a path which provides access to the barracks area on the level of the Plain.

The Chapel is two hundred feet long on the interior, thirty-three feet wide across the Nave, and seventy-two feet wide across the transepts. The transepts themselves are thirty-two feet wide. The tower rises one hundred and forty-five feet above the ground and sixty-one feet above the level of the roof.

Although the Cadet Chapel is not an example of pure Gothic architecture, it does embody many of the characteristic features of the English Gothic cathedral. The modifications and variations made by Bertram Goodhue have fitted the Chapel to its location in a superb manner, while at the same time retaining the ecclesiastical symbolism of the cathedral. Its authentic features are seldom found in similar buildings in this country. Goodhue's design of the Chapel has made it an outstanding contribution to American architecture.



Kneeling Soldier from the Tower Stringcourse



The East Entrance of the Chapel



## The Chapel Interior

FROM THE Galilee porch, seven steps lead to three massive doors which open into the narthex. In ancient Christian churches, constructed after Christianity emerged from hiding, it was customary to have an outside court, or narthex, where the unbaptized, who were preparing for admission to membership, were permitted to stand and hear the first portion of the service of the Holy Communion. Modifications through the centuries changed this court into an outer lobby in the Gothic cathedrals. The narthex of the Cadet Chapel is a small and narrow vestibule. At both ends are the spiral stairways of the two north towers. A center door and two aisle doors, one step above the level of the narthex floor, lead into the Nave. The adornments of the Chapel, as well as the structure itself, make an impression upon the visitor who enters the Nave for the first time. The colorful battle flags hanging above the arcade arches, the memorial window, the altar, and the reredos stand out in striking detail. Careful scrutiny, moreover, reveals the many fine architectural features so carefully executed by Goodhue.

The Nave walls may be divided into three architectural groupings: the arcade, which is marked by the series of arches; the triforium, the space between the sloping roof over the aisle and the aisle vaulting; and the clerestory, the upper segment of the wall which extends above the sloping aisle roof. Seven arches of the arcade range divide each side of the Nave into bays, each bay containing a single stained glass window. The arcade range consists of segmented arches unadorned and unmoiled. In this respect, the Chapel differs from many of the English cathedrals where the arcade consists of ornate and pointed arches enriched with carved moldings. Goodhue balanced the simplicity of design and ornamentation of the outside of the Cadet Chapel with the plainness of the interior.

The arcade arches, wide in comparison to their height, rest on piers rather than on columns. These piers are unusual since they were designed to blend with flat segmental arches of the aisles. The Nave side of each pier is surrounded by attached fluted shafts formed to resemble columns.

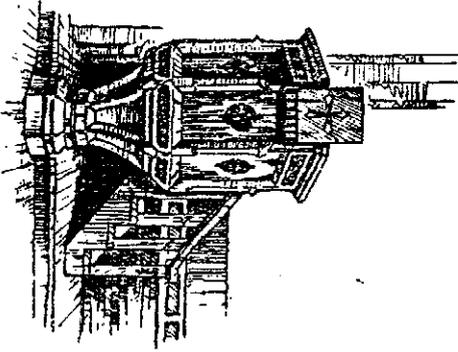
*The Cadet Chapel*

These shafts rise from plain bases and end in capitals of extreme simplicity. The shafts bear a marked resemblance to the pier shafts in Westminster Abbey added by Edward III about 1350.

The triforium passage is very low, so low that a tall man must stoop to avoid hitting the arches which pierce the buttresses supporting the wall above. The triforium passage in each bay is cut by four lancet-shaped openings capped with ogives, arches made up of convex and concave curves. These arches are arranged in pairs, each pair separated by an unfiled niche. The triforium has no window openings. This same condition is found in many old cathedrals. Consequently, the triforium is often called the blind story.

Each bay of the Nave contains a large clerestory window. The stained glass panels of these windows are the gifts of the various graduating classes of the Military Academy. The decorative stone tracery of the clerestory windows, and the windows themselves, are among the ornamental features of the Chapel.

The fluted shafts which rise from the arcade piers support the vaulted ceiling of the Nave. The rib and panel vaulting, which is of very simple design, rises fifty-five feet above the floor. The vaulting is four-part, with stone ribs and tile filling. The tile filling ranges, in color, from the darkest



The Pulpit

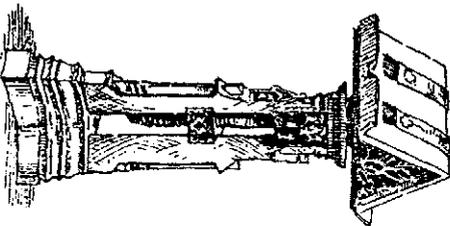
*The Cadet Chapel*

sienna to the lightest ochre. Sunlight filtering through the multi-colored windows often produces a most unusual effect when reflected from this ceiling.

The floor of the Nave is composed of reddish-brown tile. Pews of very simple pattern fill the entire space from the doors to the crossing of the transepts. Additional pews are located in the transepts, both on the ground level and in the galleries. The seating capacity of the Chapel is 1500 people, including the choir.

Narrower than the transepts of the typical English cathedral, the Chapel transepts are divided into two bays. Each bay contains a two-panel, stained glass window in the arcade level and a large window in the gallery level. The shafts, marking the intersection of the transepts and the Nave, and the intersection of the transepts and the Chancel, are capped with beautifully carved corbels representing the Four Evangelists. The shafts supporting the arches in the transept bays are carved to represent virtues, four being found in each of the upper transepts.

A simple stone parapet, or railing, separates the Chancel from the Nave. The pulpit and the lectern stand outside this railing. Immediately inside the Chancel railing, on the left side facing the altar, is the organ console, one of the largest in the world. Three rows of choir pews line either side



The Lectern

*The Cadet Chapel*

of the center aisle. Behind the pews is a single row of choir stalls whose partitions are carved to correspond to the simple capitals of the pier shafts supporting the vaulted ceiling.

Choir screens rise behind the stalls. The screens fill the two arches on either side of the choir with their intricately carved woodwork and transform the side aisles into small galleries. The gallery to the right contains the font. The spaces above these two galleries contain many of the organ pipes. These are hidden from view by finely carved screens. Before the screens were installed, the upper galleries were filled with two huge American flags.

The floor of the choir is composed of a large stone slab in three sections. The slab, which weighs three tons, conceals the entrance to the crypt on the lower level. Three steps lead from the choir to the transverse aisle before the Sanctuary, which is separated from the choir by a plain wooden railing.

The Sanctuary walls are made of wood paneling. The panels on either side of the altar bear symbolically carved shields along their upper edges. Except for these shields and the intricate tracery along the upper edge, the paneling is plain. The apse, or "eastern," end of the Chapel is square and contains the stained glass memorial window presented by the Association of Graduates. Directly below the center panels of the window is the carved reredos whose top rises to the bottom level of the window. The altar is carved of a single block of marble.

Three clergy stalls with carved arm rests are located against the right wall. Above these are windows filled with plain monochrome glass. Similar windows are located in the left wall. On the wall at the left of the altar, above the paneling, is the hagioscope, or "lepers' squint." The squint, one of Goodhue's authentic touches, opens into the rectory although, in the Gothic cathedral, the squint was designed to permit lepers on the outside of the building to view the altar. The panels below the squint contain a concealed door which leads to the vestry.

Authenticity and simplicity are the keys to Bertram Goodhue's design of the Cadet Chapel. His authentic references include the ecclesiastical dungeon, the Galilee porch, and the lepers' squint. To the thousands of cadets who have worshipped here and to the countless visitors, the beauty and the dignity of Goodhue's Gothic Chapel are an integral part of the West Point scene.

**The Lower Level**



THE lower level of the Cadet Chapel is of great interest from an architectural standpoint, primarily because of two authentic Gothic features, the ecclesiastical dungeon and the crypt. The basement, however, also contains the Sunday School and workshops.

Many visitors, who have climbed the hill from the cadet barracks area to the Chapel, have wondered what purpose was served by the massive iron-grilled door below the Galilee porch. For many years, cadets laughed at the story of the parent who threatened to withdraw his son from the Academy because he thought the iron door led to a dungeon used for recalcitrant cadets. True or not, the cadet legend had some foundation, although the foundation is in the Gothic cathedrals of the Middle Ages and not in the Cadet Chapel.

Many of the medieval cathedrals contained dungeons which were actually used as prisons at the time when the church exercised secular as well as spiritual power over its communicants. Bertram Goodhue, in his desire to make the Chapel as authentically Gothic as possible, added the ecclesiastical dungeon to his plan. The massive iron door sets off a small space which may be termed a token-dungeon only.

A large portion of the lower level is devoted to the Sunday School. In the largest room, a small chapel has been established which is most attractive because of the diminutive size of its furnishings. Small chairs painted in many pastel shades lend a gay touch not found elsewhere in the Chapel. Classrooms are situated near this chapel area. Here, on Sunday mornings, the cadet teachers, under the supervision of the Chaplain, instruct the children of post personnel.

An outer entrance to the lower level leads from a path along the east wall. This entrance is at the junction of the east transept and the Nave walls. A spiral staircase leads to the Nave level of the Chapel.

The eastern end of the lower level contains a simple but beautiful crypt. Entrance to the crypt is made through a low, narrow-arched passage which passes beneath the steps leading from the crypt itself to the tri-

partite stone slab in the Chancel floor. The door of the crypt is made of hammered copper.

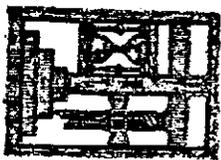
The crypt, though much smaller, might replace the crypt in any old English cathedral, for it is typically Gothic in almost every detail. On the south wall, directly below the altar in the Sanctuary of the Chapel, is a small and simple altar, three steps above the floor level of the crypt. Along the east and west walls are the niches for the dead. On the north side are the steps leading to the Chancel. The crypt is about forty feet square.

Two massive stone pillars are centered in the crypt. From these and from stone piers along the walls spring the semi-circular ribs of the vaulted ceiling. The vaulting is massive for it supports the masonry floor of the Sanctuary above. Despite its massiveness, the curved vaulting has a gracefulness which belies its supporting role.

The two pillars in the center of the crypt are about five feet in diameter. The capitals of the pillars are intricately decorated to illustrate the symbolism of death and the resurrection. The artistic skill of both the architect and the sculptor is nowhere else more evident than here where extreme care was taken to avoid the introduction of any symbolism which might be construed as controversial in character or sectarian in its suggestions.

The crypt passage also leads to the organ workshop. Here are complete facilities for maintaining the great organ of the Chapel. Repairs, renovations, and replacements are made constantly, for the many parts of the organ require daily attention.

It is unfortunate that the lower level of the Chapel is not open to visitors. The Sunday School area with its brightly colored furniture creates a different impression from the solemn dignity of the Chapel above. The crypt, although it does not yet contain the remains of any of West Point's illustrious sons, is a beautiful and authentic example of the subterranean vaults found in so many Gothic cathedrals.



Panel of the Crypt Door

## The Exterior Embellishments



At first glance, the Cadet Chapel appears to be of simple design, a more detailed study will reveal the carefully integrated and detailed embellishment of its military Gothic lines. The Chapel, however, does differ from the typical Gothic structures in that its embellishments and decorations are far more simple and more severe than those of the European cathedral.

Examination of the north face of the Chapel from the Gallie porch illustrates the manner in which the embellishments emphasize the military character of the building. Above the great arch of the north window is a shield bearing a cross pommée. Over the shield is a scroll with the Latin inscription "Quis ut Deus." The shield, the cross, and the inscription refer to the Archangel, St. Michael, the Captain of the Hosts. "Who is like God." A niche designed to hold a statue of the Archangel is seen above the shield and scroll. The niche, however, has not been filled. The pendants, the lower carved portions of the pinnacles of the canopy above the niche, represent the evil spirits vanquished by St. Michael.

Directly above the center door is a Crusader's sword embedded in a cross. Just as Goliath's sword was embedded in a stone which bore the inscription, "Never shall man take me hence, but only he by whose side I ought to hang, and he shall be the best knight of the world," so is this sword embedded in the Cross to be drawn forth by the Christian knight only in defense of those things which the Cross represents.

The two buttresses on the north face are comparatively simple in design. Each, however, bears a slender pinnacle which culminates in a pendant carved in the shape of a hand crushing a small lizard. These pendants refer to the purpose of the sword embedded in the cross, the defense of those things which the cross represents and the defeat of evil.

The great doors themselves are of interest because of the Latin inscription appearing on the hinges, "Deus qui conteris bella et pugnatobus sperantium potentia tu devious expugnas, auxiliare famulis tuis importunibus misericordiam tua..." This may be translated, "O God, who dost crush out

*The Cadet Chapel*

war and by Thy powerful defense dost defeat the assailants of them that trust in Thee, come to the help of Thy servants who implore Thy mercy."

Above the clerestory windows on the east and west faces of the Chapel are stringables whose carved figures tell an interesting story. The architect, Bertram Goodhue, and the sculptor, Lee Lawrie, followed the medieval Gothic plan of integrating several subjects in such a stringable. Beginning with the southernmost figure on the west side of the Chapel, the stringable presents episodes from the Arthurian legends. The first carving shows two knights at "noiseful arms and acts of prowess done in tournament or tilt." The second carving depicts a knight with a Crusader's shield kneeling. He might well be speaking the words found in Tennyson's *The Holy Grail*:

"I heard the sound, I saw the light,  
But since I did not see the holy thing,  
I swear a vow to follow it till I saw."

King Arthur's castle, Camelot, is shown in the next carving. Next to this is a scene from the *Coming of Arthur* which Malory describes: "And in the midst of the lake, Arthur was ware of an arm clothed in white Samite that held a fair sword in that hand." Thus Arthur found Excalibur. Following this carving are portrayals of other incidents in the Arthurian legends. Crusaders, and retainers such as bowmen, minstrels, and torch-bearers are also shown. The last figure before the tower represents Sir Galahad holding his lance with his war-horse prancing in the background. Tennyson described Galahad thus: "My good blade carries the casques of



Knight with sword from the Clerestory Stringcourse

*The Cadet Chapel*

war, my tough lance thrusteth sure; my strength is as the strength of ten, because my heart is pure." The stringcourse figures on the northwest tower represent Joan of Arc, King Richard the Lion Hearted, and Lancelot and Elaine.

The east face of the Chapel continues these themes. The north face of the east tower shows St. George battling the dragon. The next figure portrays a kneeling knight. Other figures portray knightly retainers, including a jester and a man-at-arms. The Arthurian legend is resumed with a carving showing Arthur donning his armor for his last battle. Galahad's death is shown with Sir Perivale and Sir Bors mourning him. The next figure portrays Arthur receiving his last wound. "King Arthur, then, because his wound was deep, the bold Sir Bedivere splintered him." Bedivere is then shown with Arthur's sword Excalibur, about to return it to the arm in the lake which "caught him by the hilt, and brandish'd him three times, and drew him under in the mere." The last two panels on the east face show first, the Holy Grail and, then, the knight's armor stacked for the last time. This is emblematic in that, after life's struggle is complete and the soldier's armor is put aside for the last time, the Holy Grail symbolizes the reward for the Christian knight.

It is unfortunate that the sculptured stringable figures are not easily visible, for the carved bosses are beautiful examples of sculptured art. Much attention is given to detail, detail which is lost when the figures are viewed from the ground level.

The south face of the Chapel is almost without adornment other than



Torchbearer from the Clerestory Stringcourse

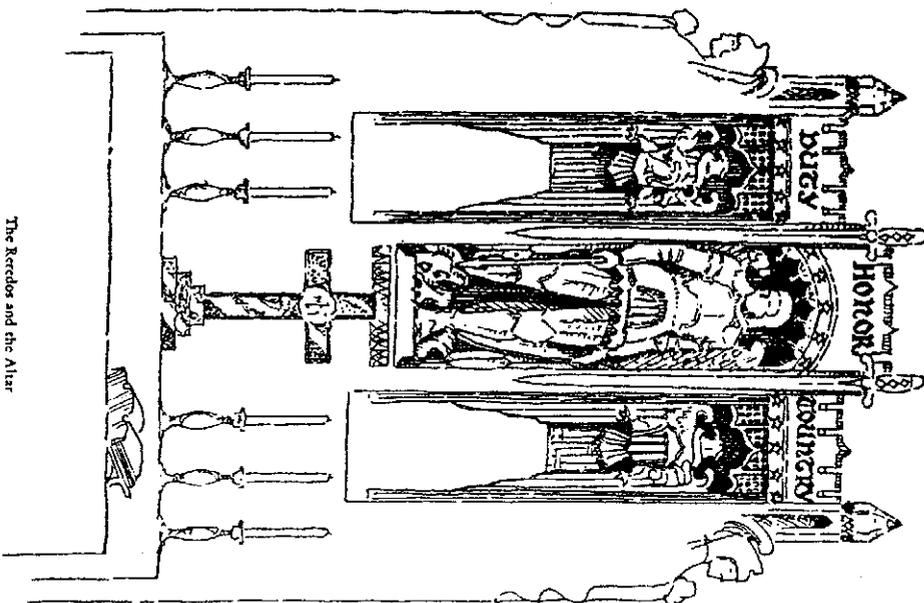
*The Cadet Chapel*

the tremendous Sanctuary Window. However, above the window is a plaque which is unique in many respects. The plaque consists of a cross. Above the left arm is the letter "I"; below the left arm is the letter "X." Above the right arm is, in turn, above a gateway. Above the right arm is the Alpha; below it the Omega. Under the Omega is a chalice with a viper rising from it. The entire plaque alludes to two quotations from St. John. The "I" and the "X" refer to the Greek words for Jesus Christ: The crown and the archway refer to Christ's words in St. John, xiv, 1-10, "I am the way, and the truth, and the life, no one cometh unto the Father, but by me." The Alpha and the Omega on the right of the plaque refer to Christ's words found in the Revelation of St. John i: 8, "I am the Alpha and the Omega, the beginning and the ending, saith the Lord." The chalice and the serpent are the symbolic representation of St. John. This representation is based upon the tradition that the priest of Diana gave him poisoned wine to drink. When, St. John made the sign of the cross over the chalice, however, the poison escaped in the form of a serpent.

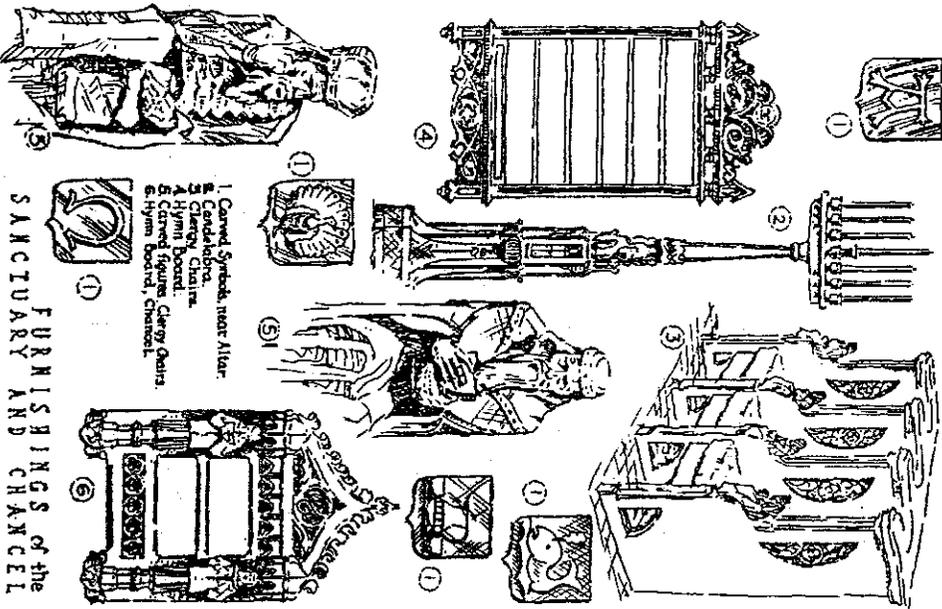
The decoration of the tower is unique in that the sculptured figures of its stringcourse portray military duties. For example, the west face has a soldier carrying books, a soldier with a bucket and a brush, a soldier kneeling, a soldier reading, a soldier playing a cello, and a soldier with a drum. The remaining faces of the tower portray figures with similar attitudes: men praying, soldiers with various cleaning materials, and musicians. The embellishment of the tower is in keeping with the Gothic nature of the Chapel: the subjects are of military character and their humorous attitudes may be compared to the humorous figures found in many of the Gothic cathedrals.

The exterior decoration of the Chapel blends perfectly with its over-all simplicity of design. The ostentatiousness of the later Gothic cathedrals was felt inappropriate by Goodhue for over-embellishment would conflict greatly with the severe, almost austere, lines of the Chapel. The simple story of the clerestory stringcourse, the humorous figures of the tower, the plaque on the south wall, the great sword and the shield of the north face—these embellishments have been blended into the Chapel as a part of the building until they are no longer embellishments but are, instead, an integral feature of the structure itself.

*The Cadet Chapel*



The Reredos and the Altar



FURNISHINGS of the  
SANCTUARY AND CHANCEL

1. Carved Synchra, near Altar.
2. Candelabra.
3. Clergy Chair.
4. Hymn Board.
5. Carved figure, Clergy Choir.
6. Hymn Board, Chancel.

## The Anterior Embellishments

STEPPING THROUGH the center doors into the Nave, the visitor immediately finds his attention focused on the altar, its reredos, and the Sanctuary Window by the unbroken expanse of the center aisle and the battle flags which hang above the arcade arches. Nowhere else does the Chapel so vividly reflect the military character of its worshippers as here where flags carried in battle in many wars hang in serene stillness broken only by the voices of the Corps at Sunday worship.

These battle flags hanging from the triforium have caused the Chapel to be compared often to St. George's Chapel, Windsor, England, and to the Church of St. Louis at Les Invalides in Paris. Old National and regimental colors are alternated. The regimental flags include artillery standards and infantry colors carried in the Civil War, the Spanish American War, and the Philippine Insurrection. Famed old regiments are honored here—the 3rd, 4th, and 5th Artillery Regiments; the 6th, 14th, 17th, 18th, and 19th Infantry Regiments, to name but a few. The American flags displayed include that of the 4th United States Artillery carried in the Civil War and four carried by the Corps of Cadets—two during the Civil War period, one from 1890 to 1897, and one about 1912.

The stained glass windows are, perhaps, the most impressive of the Chapel adornments. The Sanctuary Window, the North Window, and the clerestory windows, which are the gifts of the various graduating classes, are discussed in detail elsewhere in this booklet.

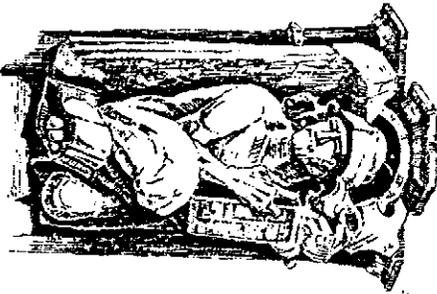
Four beautifully carved corbels mark the intersection of the transepts with the Nave and the Chancel. Carved by Lee Lawrie, the noted American sculptor whose work adds so much to the beauty of the Chapel, these corbels represent the Four Evangelists: Matthew, Mark, Luke, and John. Matthew is found at the left intersection of the transepts and the Chancel; Mark on the right; Luke is at the left intersection with the Nave; John on the right. The figures represent the traditional portrayal of the Four Evangelists. St. Matthew is shown as a winged man because his gospel deals with the human genealogy of Our Lord and throughout emphasizes

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His manhood. The winged lion is used to represent St. Mark because of the allusion in Mark 1:3 to "The voice of one crying in the wilderness", symbolized by a lion. St. Luke is portrayed by the winged calf because his gospel described very fully the atoning sacrifice of Christ, a calf or an ox being the commonest symbol of sacrifice. The eagle, believed to soar higher than any other bird, is the emblem of St. John, because his gospel expresses the divine nature of Christ in the most exalted terms to be found in the New Testament. It is sometimes said that these four figures signify, respectively, humanity, royalty, sacrifice, and divinity.

Companion carvings to the corbels of the Four Evangelists are eight carved corbels representing virtues. These are found in the upper transepts, four on either side of the Chapel. Each virtue is represented by a human figure whose position exemplifies that particular virtue. A scroll at the foot of each figure carries, in Latin, the virtue's title. The east transept has these virtues: Pudicitia, Modestia, Temperantia, Temperantia; Humilitas, Humilitas, and Largitas, Modestia; Temperantia, Temperantia; Humilitas, Misericordia, Mercy, Modestia, Obedience; Pietas, Pietas, and Patientia, Patientia. Many of the old Gothic cathedrals, both in England and in France, contain carved representations of virtues. There appears to be no set pattern as to number or selection of the virtues used. The eight virtues found in the Cadet Chapel may well be termed eight virtues which would most benefit the military man.

The pews of the Chapel are of simple pattern without decoration of any



Transept Corbel: St. Matthew

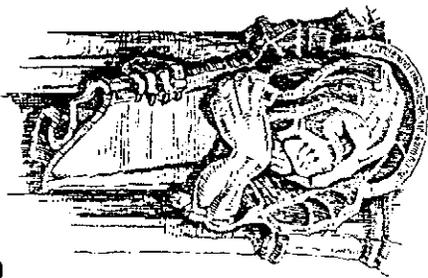
*The Cadet Chapel*

type. The only adornment to be found on the pews may be seen on the book rests of the Superintendent's pew, the front pew on the right side of the Nave. Here on brass plates are etched signatures of each of the superintendents who has occupied that pew.

The pulpit and the lectern, standing in front of the Chancel wall, are of traditional design. The pulpit is made of wood, carved with symbolic fruits and leaves. The lectern is very similar to many lecterns seen in old English churches. Its adornment consists of carved figures of the Four Evangelists. The Bible which rests upon the lectern was brought from the old Chapel and is dated 1892.

The book rests of the front choir stalls have many carved symbols including roses, oak leaves, and acorns. These book rests also contain many bronze memorial plaques, indicating gifts to the Chapel in memory of graduates. The hymn boards on either side of the Chancel portray angels singing.

The organ screen on the east side of the Chancel is a memorial to the Women—mothers, wives, and daughters—of the Army. Dedicated in March 1931, the screen, in addition to carved tracery, has eight carved angels: four full-length figures and four half-length figures. These are angelic musicians, seven playing various instruments—pipes, French horn, concertina, violin, lute, harp, trumpet—and one singing. The screen was designed by E. Donald Robb. The west organ screen is much simpler in design than the east, not having the carved figures. The Chapel architect,



Transept Corbel: St. Mark

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*The Cadet Chapel*

Berram G. Goodhue, designed this screen. It was installed in 1911 at the time the original organ was purchased. This screen bears the words: "With angels and archangels and all the company in Heaven, we laud and magnify Thy glorious Name." Both screens were carved by the Irving Casson Company.

The choir galleries have very little ornamentation. The west gallery contains the font which was presented as the gift of the Class of 1869 on the fiftieth anniversary of its admission to the Military Academy. The galleries contain two carved bosses: an angel with a lamp and an angel with an hourglass. The lamp symbolizes wisdom; the hourglass, timeliness.

The Sanctuary is dominated by the altar and its reredos, so much so that many other fine embellishments often are not noticed. The altar is carved from a single block of marble. Upon the rearable stand a Latin cross and six candlesticks, three on either side of the cross. The reredos, also the work of Lee Lawrie, rises above the altar. The central figure is the archangel St. Michael, the Captain of the Host. He is shown killing the demon, symbol of evil. The niche containing the Saint's statue has a Crusader's sword on either side. In a smaller niche on the left is the coat of arms of the Military Academy; on the right is the coat of arms of the United States. Their hands resting upon the hilts of their swords, two warrior angels form the outer faces of the reredos. On either side of the reredos are the colors of the United States and the Corps of Cadets. The wood panelling on each side of the reredos holds ten shields. The



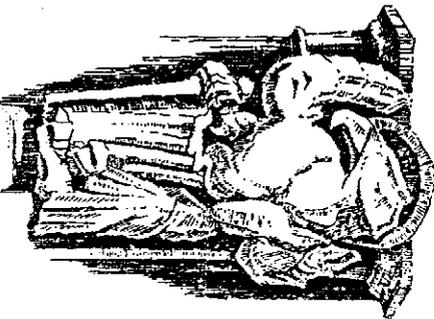
Transcript Corbell: St. Luke

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shields on the left are carved to represent events of the Old Testament; those on the right tell the story of the life of Christ. In the far left corner is a shield with Alpha upon it. Next is a shield with a saw, emblematic of the prophet Isaiah who was sawed asunder by two soldiers using a wood saw. The shield with the rod indicates Moses who used the rod in performing many miracles including the parting of the Red Sea so that the children of Israel might cross. Then in succession are shown: the tower of Babel; the ox, emblematic of Elijah who sacrificed an ox and called for fire from Heaven to consume his sacrifice; a scroll, symbolic of Hosea; the lion which Daniel faced in the lion's den; the shepherd's crook belonging to David; the loaves of bread and the pitcher of the prophet Melchizedek; and the large fish which swallowed Jonah. The shields which portray the life of Christ begin with an angel, symbolizing the Annunciation. Other shields contain: the Star of the Epiphany; a symbolic representation of the Three Wise Men; two doves symbolizing the Circumcision; a pyramid symbolizing the flight into Egypt; the all-seeing eye, representative of the baptism of Christ when the voice of God was heard to say, "This is My Beloved Son in whom I am well pleased"; the chalice used at the Last Supper; the cross upon which Christ was crucified; and a peacock, emblematic of His resurrection. The last shield displays the Omega.

Within the sanctuary trail are several other interesting features. The two seven-branched candelabra are truly works of art. Each portrays six angels holding various symbols of virtue. These are: unlocked letters, mercy;



Transcript Corbell: St. John

scales, justice; tower, fortitude; crown, honor; book, wisdom; and the flaming heart of love and devotion. The angels are clothed in white, red, or blue; these colors are symbolic of purity, love, and truth, respectively. At the left, near the concealed entrance to the vestry, is the chair used by visiting clergymen. This is of design similar to the old Roman camp chair. At the right of the reredos, against the west wall, is a small and unromantic credence, a small table used for holding the Communion elements and vessels. Next to it are the sedilia or clergy stalls. These are of particular interest because of the four carved armrests which represent two figures of the Old Testament and two of the New Testament. The first figure portrays Aaron, the first high priest of Israel. Next to Aaron is Peter, one of the twelve apostles. Paul, the militant disciple, is a companion figure to Gideon, a military man of the Old Testament. The tops of the stall partitions have been shaped to correspond to the capitals of the fluted shafts supporting the vaulted ceiling. The floor of the Sanctuary is made of handmade tiles incorporating iconographic symbols.

The visitor who has examined these embellishments walks back to the central door, under the corbels of the soldierly virtues and the Four Evangelists, and beneath the old, faded battle flags. Above the center door can be seen two angel musicians; one blowing a horn, the other beating a drum. On either side of the door are two carved stone figures at the base of the innermost faces of the north buttresses. These figures are impressionistic interpretations of Adam and Eve with the apple and the serpent. Their attitudes seem to indicate the cares and troubles of the world, symbolized by the heavy buttresses resting upon their backs, which became their lot when they were expelled from Paradise.

The simple dignity of the architectural features and the adornments of the Cadet Chapel form a perfect setting for the religious services for the Corps of Cadets. Here, with warm sunlight filtering through the multi-colored panels of the many stained glass windows, with the soft light of flickering candles lighting the simple altar and its impressive reredos, the cadet is able to worship in his own way and well able to say these words of the Cadet Prayer: "May our religion be filled with gladness and may our worship of Thee be natural."

## The Crypt Embellishments



THE old hammered-copper door leading to the crypt contains one of the most symbolic decorations to be found in the Chapel: a cross which incorporates a broken hourglass and a shattered sword. Here, leading into the place designed to receive the bodies of twelve illustrious dead, is the symbol of the departed Christian knight. The broken hourglass indicates that the sands of life have run out; the shattered sword shows that he has come to the end of his military exploits, his last battle is over; and the cross symbolizes the promise of the life to come.

It is appropriate that the crypt is almost barren in its appearance. The gray walls, the gray stones of the vaulted ceiling, and the gray stone of the massive pillars take on an almost ghostly appearance in the green light reflected from the domed chandelier.

The altar on the south wall is extremely simple, almost severe, in design. It is made of a single block of stone. Carved in the front is a circumscribed Greek cross. Above the arms of the cross are the letters "IC" and "XC", below the arms, "NI" and "KA". These letters have been used for centuries to indicate the Greek words for "Jesus Christ is Conqueror." This is a most appropriate inscription for the crypt altar for it is indicative of Christ's triumph over death and the promise of life everlasting in the hereafter.

The niches designed to receive the remains of the dead are very plain. Space has been provided for twelve caskets, six against the east wall and six against the west wall. Both walls are without adornment of any type.

The two pillars supporting the massive vaulted ceiling are beautifully embellished. Five feet in diameter, the pillars are plain except for the capitals which are at the eye level. These capitals are carved to represent figures relating to death and the resurrection. Great care was taken to treat this symbolism in an impersonal manner.

The design of the capitals of both pillars includes the creatures of the night: moles, rats, owls, earthworms, bats, and snakes. All of these creatures are emblematic of death and burial. Other symbols interwoven with

the figures of death, represent factors relating to burial. A cross from whose arms hang scales denotes the final judgment based upon Christian living. A scythe cutting grain is symbolic of the end of life. An ancient pair of scissors is emblematic also of life's end. A butterfly is included as the symbol of the soul. A peacock is indicative of the resurrection. Thus, taken in their entirety, the capitals tell the story of the end of life, the judgment of the soul on the basis of Christian living, and the resurrection. It is indeed unfortunate that the crypt is not open for inspection by visitors. The limited means of access to this beautiful and symbolic portion of the Chapel make it impossible to open it to the general public.



Owl from the Crypt Frieze



Mouse from the Crypt Frieze

## The Chapel Tower



A northern section of the Cadet Chapel which, unfortunately, cannot be opened for inspection by the general public is the loft and the tower. This area is of interest, not because of its adornment or its beauty, but because of its uniqueness.

Entrance to the loft, the attic above the Nave, is made by climbing the circular stone staircase enclosed in the northwest turret or tower. Seventy-five steps lead to the upper level of the tower where three narrow windows open to the north. From the tower floor, eight wooden steps lead to the attic level.

Here a long wooden catwalk extends the length of the Chapel. The catwalk passes under the beams which support the roof. Beneath the walk can be seen the upper section of the vaulted ceiling. Covered with the dust of years, the tilted outer surfaces show the strength which is masked by the beauty of the inner faces.

The central tower rises above the intersection of the Nave and the transepts. The catwalk leading across the loft enters the tower in what may be called the control room for here is the control panel, or console, for the Chapel bells. The actual instrument is a strange wooden rack from which project twelve hand levers and four foot pedals.

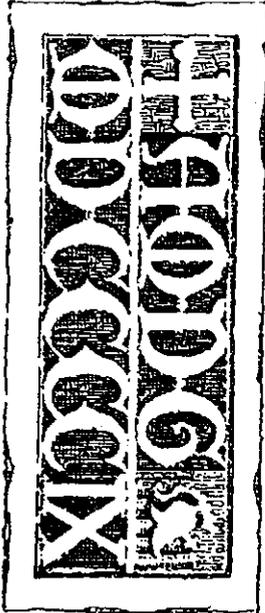
The bells are located on the next level of the tower. An iron spiral staircase leads to the belfry, thirty-two steps above the control room. The twelve great bells are hung from massive wooden frames arranged parallel to the sides of the tower. These bells were presented by Mrs. James M. Lawton in 1919 as a memorial to her father, Major General Robert Anderson, Class of 1825, defender of Fort Sumner. They were made by the McNeely Bell Company of Troy, New York. At the time they were installed, the bells were recognized as the finest set of American made bells in the country, having a wide range beginning with D as the tenor bell. This bell weighs 3,500 pounds. The total weight of the twelve is about 14,000 pounds.

Every evening at six o'clock, a cadet chimner begins the traditional

*The Cadet Chapel*

evening concert with "West Point Peals". The chimer strikes six deep notes, the tolling of the hour. A wide variety of songs are used: hymns and other sacred music, traditional airs, and special music for specific occasions. The chimer can, in the more complicated pieces, play a chord of up to three notes by using both hands and one foot. The cadets volunteer for the task of playing the chimes and take great pride in the unbroken line of cadet chimers.

From the belfry, fifty-eight steps up the spiral staircase take one to the roof of the tower. Here a wide expanse may be viewed to the east, south, and north. To the west, almost on the same level as the top of the tower, is Fort Putnam, restored from its Revolutionary War ruins. The great height gives the impression of being suspended in air, of being closer to Heaven than to earth.



The Chapel Carriage

The Stained Glass Windows



GIVING WARMTH to the inherent coldness of the typical Gothic cathedral are its stained glass windows. The sympathy of color used in these windows was employed by master architects to give glory to God through a material which was, and is, the crowning accent to architecture.

The stained glass windows of the Cadet Chapel dominate, and at the same time blend with, the simple dignity of its interior. Few other churches of any size, in either the United States or Europe, have windows whose themes are so closely integrated and coordinated. The location of the Chapel on the site selected by Cram does much to enhance the beauty of these windows, for light pours through the multi-colored panes unobstructed by any obstacle, natural or man-made.

The Chapel windows fall into three natural groupings: the Sanctuary window, which is a memorial to graduates of the Military Academy; the Nave windows, which are the gifts of the various classes; and the north window, which is a memorial to the alumni who died in World War I. In the folio which they submitted in the 1903 competition, Cram, Goodhue and Ferguson stated:

"The style we have chosen for all the buildings would particularly lend itself to memorials of various kinds in the Chapel: for instance, tombs, candelabra, wall and floor tablets, and particularly windows of stained glass, each window, perhaps, being given in memory of one of the different graduating classes at the Academy."

The recommendation was accepted, and the clerestory and arcade windows of the Nave have been presented by the various graduating classes of the Academy. In recent years, graduating classes have presented not only a window dedicated to their own class but also a window dedicated to the class which graduated one hundred years earlier. When the clerestory windows have been completed, the Chapel will have windows dedicated to all the classes graduated from the Military Academy from 1802 through 1977, one hundred and seventy-six class windows in all.

Due credit must be given also to William and Annie Lee Willet, of the

### *The Cadet Chapel*

Willet Stained Glass Window and Decorating Company, for their ability and genius have fostered the execution of these singularly outstanding windows. Their master plan has resulted in the beautiful memorials which complement so well the work of Bertram Goodhue.

### *The Class Windows*

The windows of the clerestory were given a definite iconographic plan. The windows in the upper tier of the west side of the Chapel present scenes from the parables, miracles, and teachings of Christ. The saints, martyrs, and missionaries of the Church are portrayed in the lower tier windows. On the east side of the Chapel, the upper tier windows show scenes from the Acts of the Apostles, while the lower tier windows illustrate the patriarchs and prophets of the Old Testament.

In keeping with the custom established in many of the old Gothic cathedrals of Europe, medallion windows were designed for the upper transeps. The upper panels of the transept windows show incidents from the life of Christ. The predellas below these panels portray corresponding prophetic incidents of the Old Testament. Thus, in the west transept, Christ is shown in one panel being sold by Judas with the predella illustrating Joseph being sold by his brethren. The Boy Christ working as a carpenter is paired with the predella of the young David tending his flock. The third window in this series, all three given by the Class of 1922, shows Christ being led away from Pilate's judgment hall while Peter is vividly reminded of his base denial of The Lord by the crowing cock on the nearby wall. The companion predella portrays Jacob wrestling with the Angel at the ford of Jacob, when he crawled forgiveness. The remaining windows in the east and west transeps are executed in similar manner.

The transept windows are of lancet shape and are grouped in six lighted. Each light is a medallion window composed of a panel and its companion predella. Delicate tracery molds the window-heads into trefoil arches. Enclosed trefoils and other small openings complete the transept windows.

Each side of the Nave is divided into seven bays, each with a large clerestory window. These clerestory windows are divided into ten panels presented by graduating classes. The window-heads are molded into trefoil arches similar to those in the transept windows. Each clerestory window has trefoils and other tracery openings, in addition to the ten panels.

In each bay is a small arcade window of simple design. These windows are also the gifts of various graduating classes. Their subjects are a part of the over-all plan for the Chapel windows.

### *The Cadet Chapel*

The class windows of the Chapel show many of the familiar stories of the Bible. Here can be seen Noah and the Ark, Samson's triumph over the Philistines, Elijah being fed by the ravens and other Old Testament incidents. The life of Christ may be traced from the Nativity and the visit of the three Wise Men to the Resurrection. When completed, the gift windows dedicated to the one hundred and seventy-six classes of the Military Academy will form a vivid picturization of Christian teachings. A complete listing of the class windows and a key to their locations are included in the appendix.

### *The Parth Window*

Complementing the class windows is the large window over the north entrance to the Chapel. This window, which was installed in 1923, is a memorial to the graduates of the Military Academy who died in World War I. The memorial text, which runs across the base of the entire window, reads: "To our graduates who died in the World War. Proudly their Alma Mater claims her own; May she have sons like these from age to age."

The north window, as a whole, is based upon the revelation of St. John on the Isle of Patmos, the revelation which was given him for the comfort of the early Christians in the midst of persecution and war. The central theme of the window is the triumph of Christ over sin and death. Supplementing the portrayal of His victory are the many subordinate visions which are a part of St. John's revelation.

The three central panels at the base of the window portray the Old Testament story of the sacrifice of Isaac. The Patriarch, Abraham, is shown on the right. "He that spared not his own son" was chosen to symbolize the parent who gave their sons in the World War. On the left is Isaac bearing on his shoulder a cross. Isaac was chosen to represent the Christian soldier offering himself freely in response to the call of duty. The center panel, which both Abraham and Isaac face, shows the altar of sacrifice and the angel of the covenant with head bowed on folded hands which rest upon an up-right sword.

The center left predella portrays the servants, "beholding from afar" the scene of action, to whom Abraham said "Abide ye here and I and the lad will go yonder." They typify those who looked upon the scene of battle in which they were unable to take an active part. In the corresponding predella on the right is a ram caught in the thicket. The predellas in the extreme right and left lower corners are representations of the na-

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Class Windows Presented by the Sequelcentennial Class, 1952

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tion's highest awards for valor and bravery, the Congressional Medal of Honor and the Distinguished Service Cross, both set in fields of Charities blue.

A transition from the earthly side of conflict to the vision of the future is shown in the upper section of the lower panels. This vision is suggested by the verse "And I saw Heaven opened and, behold a white horse; and he that sat upon him was called Faithful and True and his name is called the Word of God. And the armies which were in heaven followed him on white horses." The three center panels of this section of the window portray this leader and his followers who have divided and put to rout the forces of evil, represented by four horsemen who are found in the panels on either side. On the extreme left, Famine on a purple horse is shown stumbling in defeat, his mercenary scales falling from his hand. Above him, vultures fly off into darkness. The text reads, "They shall hunger no more, neither thirst any more." To the right of Famine is Conquest, on a brown horse, mortally wounded, his bow broken. From above, Satan falls from Heaven. The text underneath reads, "And a crown was given him and he went forth conquering and to conquer." On the right, War rides a red horse. The text for this panel is, "Power was given him that he should take Peace from the earth." On the extreme right is Death, holding a scythe, the last enemy to be overcome. The text for this panel is, "And there shall be no more death."

In the central pedicella of the second tier of panels, St. John, upon whose vision the theme of this entire window is based, is shown sitting in the midst of the Tree of Life, "whose leaves were for the healing of the nations." The branches of the tree are carried into the side pedicellas. St. John is shown with his symbols, the chalice with the serpent, and the eagle. In his hand he holds a crossier. In the pedicella to the right is Daniel with his "windows opened toward Jerusalem." The pedicella to the left shows Isaiah, who was able to see The Lord in all his beauty. Both of these Old Testament prophets were given glimpses of the same comforting vision later revealed to St. John.

Above St. John, in the center panel, are Mary and Baby Jesus. The wings of an eagle embrace Her; above is the open Book of Life, open that all the world may be judged. In the panel to the left is an angel holding a sickle ready for the harvest. An angel with a flaming sword and the scales of judgment is shown on the right. In the panels on either side are the twenty-four elders, clothed in white garments and crowned with diadems. They hold harps and are shown in positions of adoration. In the outer panels are angels in shining armor guarding the heavenly places. The armor of

### The Cadet Chapel

these angels is fashioned to represent the nations which took part in the World War.

Christ is portrayed as Conqueror, King, and Priest in the central upper panels. The left panel shows Him in the person of the Archangel, St. Michael, holding aloft the banner of the cross. The dragon, slain by Michael, lies beneath his feet, its seven heads easily visible. In the panel on the right He is shown as a priest in the person of the Archangel, St. Raphael. In the background are the seven lamps of fire, the Jewish scroll, and the Cherubim. Beneath Raphael's feet is the Ark of the Covenant with winged Seraphim kneeling upon it. The central panel portrays Christ as King with the earth as His footstool. Below is the slain Lamb folded in the blood-stained banner.

The pedicels under these three panels present groups of martyrs and witnesses. The texts read: "Under the altar the souls of them that were slain for the World of God and for the testimony which they held," and "These are those who have come out of great tribulation." The panels of the outer divisions of this tier are filled with angels in bright armor. Here, as in the other side panels, the angels wear armor fashioned to represent the nations which participated in the World War.

The quaterfoils and small openings above contain the angelic host joining in song to the "Worthy Lamb which was slain to receive power and riches and wisdom and strength and honor and glory and blessing." The Academy motto, "Duty, Honor, Country", is emblazoned in the bottom pedicels, complementing the memorial inscription of the window.

### The Sanctuary Window

Beautiful and attractive as the class windows and the north window may be, it is the Sanctuary Window which most impresses casual visitor and worshiper alike. Completely filling the space of the chancel, the window has been likened often to the sanctuary window of the Chapel of St. George, Windsor. On sunny Sunday mornings, the soft light filtering through its many richly-colored panes casts an aura over the entire sanctuary.

The memorial window was first conceived at the annual meeting of the Association of Graduates in June, 1907, when one of the members suggested that some commemorative gift to the new Chapel, then in the process of construction, should be presented by the Association as a memorial from the living graduates to their predecessors. After much discussion, the suggestion was referred to the Executive Council for study and recom-

### The Cadet Chapel

mendation. At the annual meeting of 1908, the Association agreed to sponsor the Sanctuary Window as a memorial, and a committee of three—Colonel C. W. Larned and Lieutenant Colonel J. M. Carson, Jr., and W. B. Gordon—was appointed to carry out the plan.

The committee invited several stained-glass firms to submit plans for the window. These plans were submitted to a jury consisting of the committee and four prominent architects who were experts in ecclesiastical structures: C. Howard Walker, Charles C. Haight, Frank Miles Day, and Milton B. Medary, Jr. As a result of this competition and subsequent redesigning, the Willet Stained Glass and Decorating Company of Pittsburgh, Pennsylvania, was selected to execute the memorial window.

Funds for the window were contributed by graduates of the Military Academy throughout the world. The list of subscribers is of interest even today, for the names of some of these men have become known throughout the nation although, in 1910, they were known only to a small military circle. Here are found the names of Lieutenant Henry H. Arnold, Lieutenant George S. Patton, Jr., Captain Alexander M. Patch, and many others who were on the threshold of lifelong careers devoted to the service of their country.

The first window to be installed in the Cadet Chapel, the Sanctuary Window represents the "Genius and Spirit of West Point", as symbolized by the heroes of the Old and the New Testaments. The designers of the window, William and Annie Lee Willet, stated their concept of this theme in their description submitted to the Window Committee in February 1910:

"Our aim and purpose in designing this window, dominating its importance and influence upon the beholder, has not been to produce merely a correct ecclesiastical and ecclesiological decoration, adhering faithfully to those principles that marked the highest development of the art of stained glass in the Eleventh and Thirteenth Centuries; nor merely conforming its structure, scale and detail to the architecture; all these essentials are of course vital, and have been respectively given their proper study and appreciation; but we have sought to do more than this—to design a memorial that shall teach a great spiritual truth, emphasizing by scenes of Biblical and accepted church history "The Genius of West Point" through the heroes of the Old and New Testaments.

A note of victory rings true through the entire composition. The victory over sin and self. That is only possible through a belief in Jesus Christ, the Son of God and Captain of our salvation. In designing a window of such large proportion, in such a building and for such a purpose, the compensation is great to make some heroic subject that would command attention

*The Cadet Chapel*

by its very size and prominence; but we have refused to yield to what would prove an architectural blunder and have, therefore, kept our subject matter small in scale, introducing a series of militant events, iconographically interwoven, thus creating a design that will furnish constant food for thought and study in future generations; feeling, also, from a decorative standpoint, that these successive tiers and groups of figures will add a feeling of great height and mystery to the composition, at the same time enhancing the vertical effect."

The success with which the Willers executed this concept is self-evident to the viewer who looks at the window immediately after entering the north door of the Chapel.

The central five bottom lancets symbolize "The Genius of West Point" and its motto, "Duty, Honor, Country", by portraying the Old Testament antitypes of Christ, who is the personification of the highest type of patriotism. On the extreme left, David and Jonathan symbolize friendship, a virtue which military life particularly develops. The pedella below shows David's victory over Goliath. The left center panel is devoted to "Duty", as exemplified by David's three mighty men of valor: Eliazor, Shamnah, and Abishai, whose unflinching devotion to their chieftain is one of history's outstanding examples of devotion to duty. The pedella of this panel, illustrates David pouring out the water which he refused to drink because it had been obtained at such great cost.

In the center lancet, Moses is portrayed at the Israelites' great victory over the Amalekites. At this battle, when Moses held up his hands, Israel prevailed; when he lowered his hands, Amalek seemed to win. Therefore, when his hands became heavy, Aaron and Hur held them up until, at sundown, Israel had won a great victory. In this manner, Moses honored God by this simple act of obedience and was duly rewarded. This lancet is devoted to "Honor", signifying that the Christian soldier, in order to secure victory, must ever hold up those forces within him which stand for righteousness and truth, realizing that once he lowers his standards and principles, he is lost. The pedella of this panel shows Moses in the burning bush with the Ten Commandments, the basis of all honor and duty, obedience to God and His laws being the first principle of honor and patriotism.

The right center panel is dedicated to "Country". Here is shown Jephthah who, although banished from his country in disgrace through no fault of his own, returned at the request of his countrymen in their hour of need. The pedella below portrays Jephthah in battle. The lancet at the extreme right of the center section of the Sanctuary Window completes

*The Cadet Chapel*

the series of heroes of the Old Testament with Gideon and Joshua. Gideon's triumph with his band of three hundred and Joshua's capture of Jericho are examples of God's honoring those who take Him at His word. In the pedella, Moses is shown anointing Joshua as his successor. The motto of the Military Academy, "Duty, Honor, Country", is emblazoned in three center lancets in letters of fire.

All five panels of the center tier are devoted to a symbolical, rather than a realistic, portrayal of the Crucifixion. Christ is depicted in triumphant attitude with uplifted head as He cries, "Consummatum Est". In the same manner that the hands of Moses, in the lancet below, are shown lifted by Aaron and Hur, so are the hands of The Savior shown stayed upon the cross, lifted up until righteousness prevails, that sin might have no dominion over us. In the group at the foot of the cross are Mary Magdalene, Mary of Bethany, and Mary the Mother of Christ. Others in the group are St. John, the Beloved Disciple; St. Longinus, the Centurion; and the soldiers of the Roman Guard. All are shown in the attitude of deep reverence and thought best characterized by the words of St. Longinus, "Truly this is the Son of God." The panels on either side show angels holding the symbols of sacrifice: the chalice, the crown of thorns, the nails, the ladder, and the spear. In the Corona surrounding Christ are the seven gifts of the Holy Spirit: power, riches, wisdom, strength, honor, glory, and blessing. The text running through the bottom of these five panels reads, "The Lord hath laid on Him the iniquity of us all..."

The upper tier of five panels portrays the consummation of the life and sacrifice of Our Lord, The Savior risen in glory. He is shown in His robes of Kingship, dignified and supreme, holding the blood-stained banner of the cross. In the two panels on either side are angels singing their praises. The lancet at the extreme left shows the Archangel, St. Michael, and the Apostle, St. Paul, while the panel at the extreme right portrays St. George and the Apostle, St. Peter. The Lamb on the book of the Seven Seals is shown above the figure of Christ.

The pedellas of this central upper tier are of special interest for they show, in a processional treatment, the martyrs of Sebaste, soldiers of the Twelfth Roman Legion. Forty men of this Legion were Christians who were tortured and persecuted by the Emperor Lucianus in the Fourth Century. One of the forty recanted during the tortures, but the remaining thirty-nine remained faithful until death. The Centurion of their guard was so impressed by their spirit of Christian heroism that he immediately became converted, tore off his armor, and joined the little band of Chris-

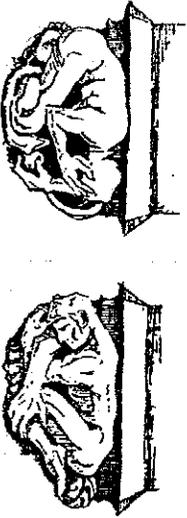
*The Cadet Chapel*

tians. Thus he won for himself the remaining crown of the forty which had been prepared in Heaven for the forty warriors. He is shown in the center predella being led by two angels to receive his reward and to behold the glories of Christ's Kingdom. These five predellas are a memorial to those brave sons of America whose bodies today lie in unknown and unmarked graves, but whose spirits have long since heard the words inscribed under the portrayal of the Martyrs of Sebaste, "Be thou faithful unto death and I will give thee a crown of life."

The side panels are devoted to the militant saints and martyrs of the church standing like quiet sentinels holding their swords and palms. The text to which these panels were adapted is "The Noble Army of Martyrs Praise Thee". The key to these panels, and to other sections of the Sanctuary Window, is found in the appendix of this booklet.

The smaller openings at the upper part of the window, the quaterfoils, and traceries contain the emblems of the four Evangelists, the Alpha and the Omega, and Cherubin and Seraphim of the church triumphant.

In the predella in the extreme lower left hand corner of the window is the Coat of Arms of the Military Academy; next to this is a symbolic medallion of Christ on a white horse—"The Son of God goes forth to war"—holding the Word of God which is the power of the spirit, sharper than any two-edged sword, giving us that strength so necessary to win the daily battles over spiritual and moral enemies. In the extreme lower right predella is the Coat of Arms of the United States. In the predella to the left is shown the death of the Christian knight, the angel of victory over him, and attended by the prayers of the saints, symbolical of the text found in the Apocalypse, "Blessed are the dead that die in The Lord". The memorial inscription extends across the entire bottom of the window and reads, "To the Glory of the God of Battles and in the faithful memory of the departed graduates of the U. S. Military Academy, West Point, Erected by the Living Alumni, MCMXX."



Inscribed Battles Embellishment, Adam and Eve

**The Chapel Organ**

Few people who have attended services in the Cadet Chapel have failed to be impressed by the beautiful tones of its magnificent organ. The majestic introduction to the cadet choir singing "The Corps"; the soft, almost hallowed prelude to "Silent Night"; the triumphant accompaniment to "The Son of God Goes Forth to War,"—in all of these, the organ notes, blended with Cadet voices, form a perfect complement to the surroundings.

The Chapel organ is unique in the history of organ building. A modest-sized instrument was installed in 1911. The organ, which is today recognized as the largest church organ in the western hemisphere, represents the gifts of graduates and friends of the Military Academy.

The original instrument was built with funds appropriated by Congress. This organ consisted of three manuals, or keyboards, with thirty-eight ranks of pipes, a total of 2,406 individual speaking pipes. The organ was obtained largely through the efforts of the Superintendent, Major General Hugh L. Scott. Specifications were prepared by the West Point Quartermaster, Major James M. Carron. The success of the original organ was due largely to the sympathetic supervision of G. Scherer Losh and to the artistic tonal-regulation in the Chapel by Charles Williams, both members of the M. P. Moller Company of Hagerstown, Maryland.

However, the striking location of the Chapel above the Plain, the natural surroundings ensuring the absence of disturbing sound from without, the dignity of Bertram Goodhue's modified Gothic style, the excellent acoustics, the beautiful Sanctuary Window—all these together with the religious significance of the Chapel and its intimate tie to the traditions and spirit of West Point inspired the plans for additions to the organ. Consequently, one year after the original organ had been completed, the Chapel Organ Fund was established. Organ recital offerings, gifts, and contributions from many sources went into this fund for the purpose of enlarging the organ.

In 1913, the first addition to the instrument was dedicated. This was

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the Chimes, a stop given in memory of Brevet Lieutenant Colonel William Hamilton Harris, Class of 1861, who, as a cadet, had sung for four years in the Chapel Choir. Gradually, the organ increased in size as gifts from alumni and friends fostered the installation of organ stops as memorials which combined beauty and utility.

In the forty-two years since the original organ was installed, nearly sixty-five individual stops, four complete divisions and many accessories have been given as memorials. In this time, the organ has outgrown two consoles, the second being installed in 1920 and the third in 1950. The new console gives the instrument the greatest flexibility and ease of control possible for an organ of such great size. In number of pipes, the organ has grown to nearly six times its original size. Its financial value has increased more than thirty times.

Today, the Chapel organ has two hundred and thirteen ranks of pipes with a total of 14,195 individual speaking pipes. It is not only the largest church organ in the western hemisphere, but also the fourth largest organ in the world being surpassed in size only by the Atlantic City, New Jersey, Convention Hall organ of 33,112 pipes; the Philadelphia, Pennsylvania, Wanamaker Store organ of 30,192 pipes; and the Passau, Germany, Cathedral organ of approximately 19,000 pipes. Pipework has been obtained not only from the original builder, the M. P. Moeller Company, but also from other outstanding firms in England, France, Belgium, and the United States. The Moeller Company, however, has furnished the majority of the pipes, the three consoles, and most of the chestwork, action, and installation.

The organ now has the following main divisions and sub-divisions: Pedal, Great "A", Great "B", Choir, Swell, and Solo. The floating divisions are: Harmonic "A", Harmonic "B", Orchestral, Viol, Reed, Vox Humana, Echo I, and Echo II. The voices and pipes are almost equally divided between the main and floating divisions. Of the total number of voices, one hundred and sixty are flue pipes, and forty-five are reed pipes. Wind pressures range from three and one-half inches to fifteen inches. The percussion stops include: Chimes, Harp, Celesta, Cymbal, Gong, and Large Drum.

The efforts of many graduates have done much to further the development of the organ. The largest and most important single contribution to the instrument was the presentation of the Harmonic Division by the Association of Graduates, under the presidency of General John J. Pershing in 1930. This division, the most complete of its kind in existence, comprises sixty-two ranks of pipes, totaling 3,607 individual speaking

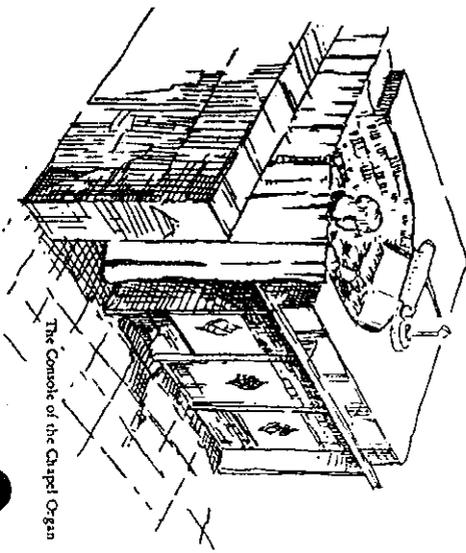
*The Cadet Chapel*

pipes. The function of this division is to corroborate, or reinforce, the principal harmonics, the overtones, belonging to the harmonic series of the various foundation stops.

Other outstanding contributions include gifts of Brigadier General John A. Johnston, Class of 1879, which made possible the acquisition of the second console in 1920 and the beginning of the East Gallery section; the Orchestral Organ given by Colonel Cornelius de Witt Willcox, Class of 1885; and the third console given by Colonel Edgar W. Garbisch, Class of 1925.

It is interesting to note that the Trumpet Stop is a memorial to Major George Pierce Peters, Class of 1808, a veteran of the War of 1812. Other stops have been given in memory of graduates who have fought in every armed conflict in which the nation has engaged. The Chapel organ is, therefore, a living memorial to the men who have fought wherever duty called.

The third console, installed in 1950, is one of the largest in the world in the number of controls. Moreover, it is also one of the most compact and convenient, having every register clearly visible and within easy reach of the organist without his having to move forward or to either side. There are 874 registers consisting of 757 stopkeys and 117 tilting tablets arranged in ten rows. The stopkeys are of specially curved shape, designed with an overhang above and below at an angle suitable for brushing on or off with



The Console of the Chapel Organ

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a sweep of the hand. There are 135 normal divisional couplers, 285 manual pistons, and four selective register crescendo—Grand, Strings, Expressive, Great, and Pedal—each with an adjustable order of entrance for the various registers.

The console also includes many special couplers, some of which can be found on no other organ. These include: Pedal Divider; Sostenuto, which sustains the last key or chord pressed on each manual; Automatic Manual to Pedal, which automatically couples the manual being played to the pedal, thus enabling the following from one manual, or keyboard, to another automatically; and Pizzicato to Manual Percussion. This coupler enables the Harp or Celesta, while being played on a manual with other stops, to sound only when a pedal key is depressed and making contact, quasi pizzicato. Melody couplers to the upper and lower notes of the Great, Choir, and Swell divisions are being prepared. A registrar, now in a state of experimentation, will, if successful, utilize punched cards. The console has, under observation and control of the organist, 1,279 moving parts, 267 manual and pedal keys, and sixty-seven indicator and crescendo lights.

No description of the Chapel organ would be complete without giving due credit to Mr. Frederick C. Mayer who, more than any other one man, is responsible for the development of the Chapel organ. Arriving at West Point in 1911, at the time the original organ was delivered, Mr. Mayer supervised that installation. In the intervening decades, he has guided and shaped the refinement of the instrument to its present superb state. Mr. Mayer is known to generations of cadets who have sung in the Cadet Chapel Choir under his guidance or who have listened to his masterful interpretation of organ music.

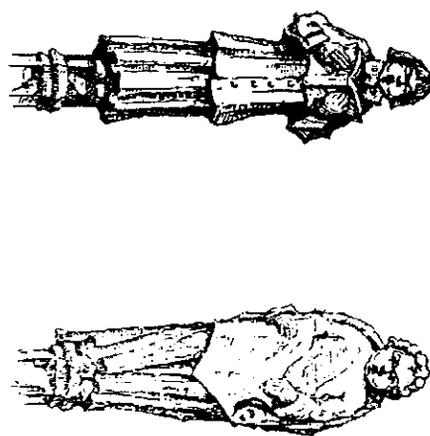
General Hugh L. Scott, who as Superintendent sponsored the installation of the first organ in 1911, described the organ in "Some Memories of a Soldier" in this manner:

"The Chapel musical programs afford a musical, ethical, and artistic education of the highest value, introducing a spiritual refinement never known before at West Point. Nowhere in America are such impressive services to be seen. And under the spell of the light shining down through the stained glass illuminating the lofty chancel and the historic battle flags of the nation, consecrated by the blood of heroes, hanging high overhead, and the choir of one hundred and fifty voices leading the great congregation accompanied by the wonderful notes of the majestic organ, the most prosaic American soul is filled with religious and patriotic fervor.

"It may be said that the conjunction of the recent Chaplains, the Chapel,

*The Cadet Chapel*

and the Organist, and his organ has wrought a greater change in the spiritual life of West Point, with consequent effect on the American Army, than anything that has been instituted during the Academy's entire century of existence, without any exception. If you want to be thrilled to the marrow and to have your children filled with a religious and patriotic spirit, go there with them some Sunday morning and listen and let them listen to the music amid those historic surroundings.



Angels from the Chancel Hymn Board.

## Religion at West Point



FROM THE Galilee porch of the Cadet Chapel, the Sunday morning visitor may watch the Corps of Cadets march to Chapel. The gray-clad companies swing out of the barracks area, make a turn toward the hill on which the Chapel stands, and then begin the climb. The companies follow the winding road to the crest of the hill, make a brief pause to realign their ranks, and then resume their march toward the Chapel. As each rank approaches the first step of the porch, the cadets in that rank remove their caps.

Sunday chapel attendance is required at West Point. Each cadet—Catholic, Protestant, or Jewish—is required to attend the services of his faith. The practice of obligatory cadet Sunday worship is almost as old as the Military Academy itself. Prior to the appointment of the first official chaplain in August 1813, visiting clergymen or the superintendent conducted services. The first chaplain, the Reverend Adam Empie, also served as Professor of Geography, History, and Ethics. Moreover, he performed the additional duties of treasurer of the Military Academy from 1815 to 1816.

There being no chapel at West Point, services were conducted in the mess hall, in class rooms, or, occasionally, out of doors. In 1815, cadets were not dismissed from afternoon parade until after evening prayer had been said, the chaplain reading the prayer before the cadets who were formed in an open square.

The chaplains of the Military Academy continued teaching ethics until the Professorship of Geography, History, and Ethics was abolished in 1896. They have since devoted their full time to the religious welfare of the cadets. The resultant effect of the religious direction cannot be overestimated. This training, coupled with the emphasis placed upon integrity and honor by the officer instructors, in later years led to the formulation of the cadet honor code.

In 1836, the first Cadet Chapel was erected on the site of the present East Academic Building, next to the Library. The design of the Chapel

### *The Cadet Chapel*

followed the "classic style" of architecture popular throughout the country during the 1830s. The Chapel often has been referred to as a Roman basilica with a Grecian portico. The Doric columns supporting the low-gabled roof of the porch are Greek in origin while the semi-circular ceiling of the interior and the arches over the windows and doors are of Roman derivation. Above the altar is the mural "Peace and War" by Robert H. Weir, Professor of Drawing at West Point from 1833 to 1876. Weir also painted the famous "Embarkation of the Pilgrims" in the rotunda of the Capitol in Washington. Around the walls of the Chapel are black marble tablets, each tablet bearing in gold the name, rank, and dates of birth and death of an outstanding general officer of the Revolutionary War. In an inconspicuous place in the rear of the Chapel is a plaque which carries only the rank and date of birth of Benedict Arnold, who attempted to betray West Point to the British. The plaque pays tribute to his outstanding service in the invasion of Canada and at the Battle of Saratoga; the deletion of his name and death date indicate his perfidy. Memorials to heroes of the War of 1812 and the Mexican War are also located in the old Chapel.

This Chapel continued in use until after the present Chapel was completed. Then, on Sunday, June 12, 1910, the last regular service was held in the building. The service began with music by the Military Academy Band, followed by the saying of the Apostles' Creed, a prayer, and the Doxology. The Reverend Herbert Shipman, former chaplain, delivered the address. This was followed by what has since been regarded as the high point of the service, the singing of a new song with words by Chaplain Shipman and music by W. Franke Harting. The song, with its magnificent arrangement by the present organist, Mr. F. C. Mayer, has become the hymn of the Corps of Cadets. It is appropriate that its first appearance was at the closing of the old Chapel and the dedication of the new. After this premier singing of "The Corps", the old Chapel was officially closed and the congregation moved to the New Chapel on the hill above.

The consecration service began with the processional hymn, "Onward Christian Soldiers", and the reading of the official order of the Superintendent to dedicate the Chapel. The Chaplain, Rev. Edward S. Travers, then offered prayers of dedication. These were followed by the twenty-fourth Psalm, the lessons for the day, and appropriate choral music. The Benediction concluded the simple service.

The old Chapel was moved, stone by stone, to its present location in the cemetery in 1911. Today, it is used for services for Jewish cadets each Sunday, for weddings during June Week, for Sunday School, and for funeral

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### The Cadet Chapel

services is required. The old Chapel is one of four chapels to be found at West Point. The Catholic Chapel of the Most Holy Trinity, erected in 1900, was patterned after an English Gothic Church, erected by Carthusian monks. Two Catholic priests administer to the needs of Catholic cadets and of Catholic officers, enlisted men, and their families. The fourth West Point Chapel, the Post Chapel, is a simple red brick building located in the north sector of the post.

In the one hundred and forty years since the Reverend Adam Empire was appointed the first Cadet Chaplain, twenty-one chaplains have taken care of the spiritual needs of the Corps of Cadets. Four of these men were later consecrated bishops of the Protestant Episcopal Church: Charles P. McIlvaine; Herbert Shipman; Arthur B. Kinsolving, II; and John B. Wall-hour. West Point has changed greatly since Adam Empire said evening prayer with the Corps of Cadets formed around him in a hollow square. The Corps has increased in size many times; new buildings have been erected; thousands of cadets have been graduated to serve their country in all parts of the world. Wherever they are, these graduates remember the reverence and the sincerity of the men who so often led them in their religious devotions.



Consider with Battle Ave from the Clergy. Sringourne

## The Cadet Chapel Services



Occasionally some friend, parent, or new cadet will question the wisdom of obligatory chapel attendance. A former Commandant of Cadets answered this statement by saying that, should such emphasis on religion be neglected, West Point would fail in its mission. It is the Academy's task to prepare as officers men who hold "duty" as a sacred trust, "honor" a hallowed possession, and "country" a treasured heritage. This type of man, the Commandant believed, can never be developed if God and His worship are left out of a man's normal life. Therefore, every Sunday every cadet attends chapel.

Non-demonstrational Protestant services of worship are held in the Cadet Chapel during the academic year and out-of-doors during the summer months. There are three services each Sunday in the Chapel. On the first two Sundays of each month, the early service at 8:30 a.m. is a Celebration of the Holy Communion. Since the two regiments of the Corps alternate in their attendance at this early service, every cadet is given an opportunity to make his Communion once a month without attending any extra service. On other Sundays, the early service is a shortened form of Morning Worship. The late service, at 11:00 a.m., is one of Morning Worship and is followed by a service of the Holy Communion at which attendance is voluntary. During the summer months, services are held at Battle Monument on Trophy Point and at Camp Buckner, the summer camp of the Corps of Cadets. The services at Battle Monument are most impressive with the Band and the cadets framed against the natural backdrop of the hills and the Hudson River.

In addition to these regularly scheduled services, many religious holidays are observed with special services. A midnight Communion is celebrated on Christmas Eve and a special service is held on Christmas Day. Lent is marked by special devotions, culminating in a sunrise service on Easter Day. In addition to these chapel services, there is a week-day celebration of the Holy Communion in the Chaplain's office each Thursday following the publication of orders at breakfast. Cadets also conduct a

Daily devotional meeting in the Chaplain's office.

During June Week, the Baccalaureate service is held on the Sunday preceding Graduation Day. A feature of this service is the dedication of the class memorial windows. Because the limited seating capacity of the Chapel restricts attendance at this service to members of the graduating class, their families and friends, the undergraduates attend chapel at Battle Monument. On Alumni Day, the Monday before Graduation Day, the Alumni Memorial Service is held at 9:00 a. m. in the Chapel.

All of the Cadet Chapel services follow a form approved by the larger Protestant communions. These services have been incorporated in the West Point Prayer Book adopted in 1948. The Prayer Book was edited by the late Bishop John B. Waldhour, Cadet Chaplain from 1941 to 1947. Included in the Prayer Book are the services used for many years in pamphlet form, responsive readings, collects, epistles, and gospels, as well as services for weddings, baptisms, and burials. Included also is the Cadet Prayer written by another former chaplain, Clayton E. Wheat, and revised by Chaplain Waldhour in 1947.

Many cadets serve in the choir and as acolytes, chimers, and teachers in the Sunday School. The impressiveness of the Sunday morning services is increased by the cadet choir of about 175 voices. The acolytes assist the Chaplain at the observance of Holy Communion, and the cadet chimers play the chimes in the Chapel tower each evening. The cadet Sunday School teachers instruct the children of post personnel each Sunday. Their work is greatly hampered by the inadequacy of the Sunday School facilities.

Each June Week, many members of the graduating class are married immediately following Graduation Exercises. No other service in the Chapel is more beautiful than the weddings at which the newly-commissioned second lieutenant, with his gold bars gleaming in the candlelight, stands with his bride to recite their vows. The simple service completed, they turn to walk the length of the aisle, beneath the old battle flags, past the pews where he has worshipped for four years, out through the door and beneath the arch of sabers held by his classmates. In the years to come, his memories of cadet days will ever be enriched by recollections of the beauty and the impressiveness of the Cadet Chapel.



## Cadet Prayer

○ GOD, our Father, Thou Searcher of Men's hearts, help us to draw near to Thee in sincerity and truth. May our religion be filled with gladness and may our worship of Thee be natural.

Strengthen and increase our admiration for honest dealing and clean thinking, and suffer not our hatred of hypocrisy and pretence ever to diminish. Encourage us in our endeavor to live above the common level of life. Make us to choose the harder right instead of the easier wrong, and never to be content with a half truth when the whole can be won. Endow us with courage that is born of loyalty to all that is noble and worthy, that scorns to compromise with vice and injustice and knows no fear when truth and right are in jeopardy. Guard us against flippancy and irreverence in the sacred things of life. Grant us new rites of friendship and new opportunities of service. Kindle our hearts in fellowship with those of a cheerful countenance, and soften our hearts with sympathy for those who sorrow and suffer. Help us to maintain the honor of the Corps unvarnished and unassailed and to show forth in our lives the ideals of West Point in doing our duty to Thee and to our Country. All of which we ask in the name of the Great Friend and Master of men.—Amen.

**Chapel Statistics**

The Cadet Chapel was designed by Berram G. Goodhue of the architectural firm of Cram, Goodhue, and Ferguson, Boston.  
All of the stained glass in the Chapel was designed and made by William and Annie Lee Willet of the Willet Stained Glass Window and Decorating Company, Pittsburgh.  
Although some of the organ parts were obtained from other firms, the majority of the organ was made and installed by the M. P. Moller Company, Hagerstown, Maryland.  
The Chapel was built by Charles T. Willis, Inc., New York. The stone used was quarried at West Point. Cost of construction was \$441,308.  
The carved stonework was designed by Mr. Lee Lawrie, Easton, Maryland.

Key Dimensions of the Chapel

Length of the Chapel	200 feet
Length of the Nave	150 feet
Width of the Nave	33 feet
Width across the transepts	72 feet
Width of the transepts	32 feet
Height of ceiling	56 feet
Height of tower above ground	145 feet
Height of tower above Chapel roof	62 feet
Crust dimensions	40 feet square
Seating capacity, including choir	1500 people

**Cadet Chaplains**

1813-1817 Adam Emlip	1896-1905 Herbert Shipman*
1818 Cave Jones	1905-1913 Edward S. Travers
1818-1825 Thomas Picton	1913-1918 Horace P. Silver
1825-1827 Charles P. McIlvaine*	1918 Ransom B. Ogilby
1828-1838 Thomas Warner	1918-1926 Clayton E. Wheat
1838-1840 Jasper Adams	1926-1933 Arthur B. Kinsolving, II*
1840-1846 M. P. Parks	1933-1937 Roscoe T. Foust
1847-1856 William T. Sprole	1937-1941 H. Fairfield Burr, III
1856-1871 John W. French	1941-1947 John B. Walthour*
1871-1881 John Forsyth	1947-1949 Frank E. Pulley
1881-1896 William Postlethwaite	1949-? Theodore C. Sperry
	1957 Richard C. Camp

\*Subsequently elected Bishop of the Episcopal Church

**Glossary of Architectural and Iconographic Terms Used in This Booklet**

- Apse**—The projecting part of a church at that end in which the altar is located.
- Chantry**—A circular or polygonal apse surrounded by an ambulatory.
- Chancel**—The upper stage of a building with windows above the adjacent roofs.
- Chancel**—A block of stone projecting from a wall, supporting the beams of a roof, floor, or other features. Corbels are often elaborately carved.
- Chancel**—A small table near the altar on which the bread and wine rest before being consecrated.
- Crozier**—The staff of a bishop. It resembles a shepherd's crook in shape.
- Crypt**—In the shape of a cross.
- Font**—A basin in which water is contained for baptizing.
- Hatocope**—An opening in the interior walls of a cruciform church to afford a view of the altar.
- Lancet**—An acutely pointed arch or window.
- Narthex**—The portico or vestibule of a church.
- Nave**—The long narrow part of a cruciform church which rises higher than the flanking aisles.
- Quatrefoil**—An ornamental opening with four leaves or lobes.
- Ramp**—An ornamental screen or wall behind an altar.
- Reredos**—A raised shelf or ledge above the table of an altar.
- Saulia**—Seats in the chancel for the clergy.
- Stringcourse**—A moulding running horizontally along the face of a building.
- Stringcourse**—A stringcourse embodying a series of carved figures.
- Transept**—The part of a cruciform church which crosses at right angles to the greatest length.
- Tropeum**—The gallery formed by the sloping roof over the aisle and the aisle vaulting.

Location of Chapel Windows by Class

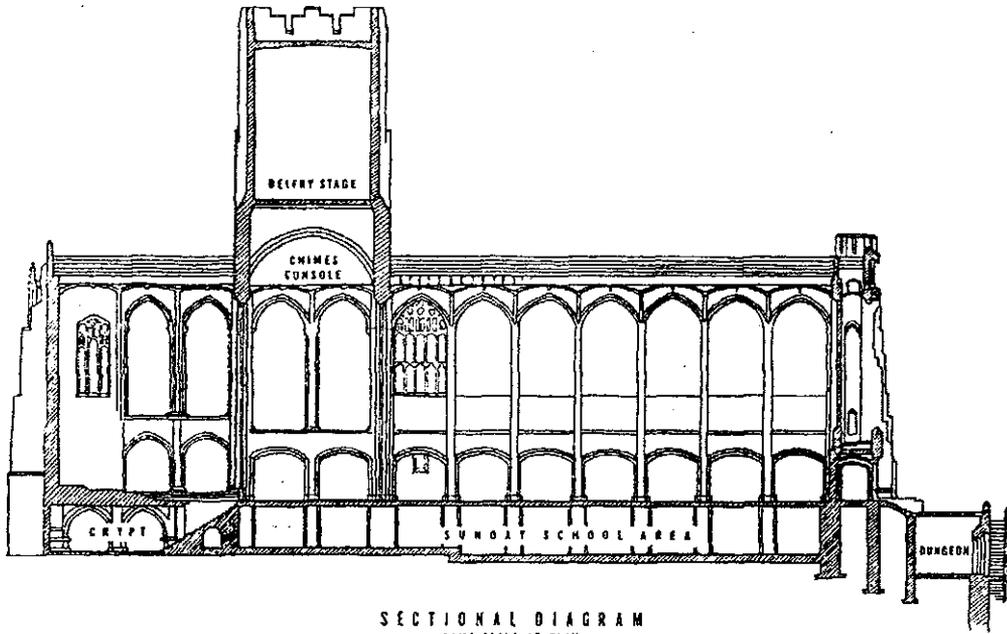
(Bay Location is shown in the Plan of the Chapel on Page 71.)

Class	Bay Location	Title
1802	15	St. Clare D'Assisi
1803	12	St. Paul Visits St. Peter in Prison
1804	12	The Barren Fig Tree
1805	2	Martyrdom of St. Peter
1806	2	Paul's Charge to Timothy
1807	2	St. James Preaching
1808	2	Martyrdom of St. James
1809	2	Nathan
1810	2	No Class graduated this year
1811	2	Habaluk
1812	2	St. Francis D'Assisi
1813	2	St. Anastasia
1814	2	St. Winifred of Wales
1815	2	St. Elizabeth
1816	2	No Class graduated this year
1817	13	The Just Seward
1818	13	The Upright Servant
1819	12	The Riposte Servant
1910	12	Jeremiah
1821	13	St. Chad
1822	20	Christ, Sold by Judas
1823	Upper Terrace	Christ Being Led Away from Pilate's Judgment Hall
1824	Upper Terrace	The Triumphal Entry into Jerusalem
1824	Upper Terrace	Christ Raising the Son of the Widow Zaireph
1824	Upper Terrace	The Three Marys at the Tomb
1824	Upper Terrace	Christ Raising from the Tomb
1824	Upper Terrace	The Conversion of St. Thomas
1824	Upper Terrace	St. Urmasus of Rawenna
1824	Upper Terrace	St. Anastasia
1824	Upper Terrace	St. Polycarp
1824	Upper Terrace	Christ Pronouncing the Doom of Jerusalem
1824	Upper Terrace	Come Here Me
1824	Upper Terrace	Christ Walking on the Water
1824	Upper Terrace	St. Visits of Ravenna
1824	Upper Terrace	St. Bonaventura
1824	Upper Terrace	St. Theodor of Canterbury
1824	Upper Terrace	St. Wilfred of York
1824	Upper Terrace	St. Alpbreg
1824	Upper Terrace	St. Theodore of Tyro
1824	Upper Terrace	David
1824	Upper Terrace	Malachi
1824	Upper Terrace	John the Philosopher
1824	Upper Terrace	Paul and his Physical Afflictions
1824	Upper Terrace	Jesus' Sacrifice on the Cross
1824	Upper Terrace	Descent of Jesus
1824	Upper Terrace	Simon
1824	Upper Terrace	St. Ethel

Class	Bay Location	Title
1843	9	Stephen the First Martyr
1844	Upper Terrace	Cain the First Murderer
1845	13	St. Alban
1846	8	Wooling of Rebeckah by Isaac
1847	Upper Terrace	Hagar's Flight into Egypt
1848	Upper Terrace	Samuel the Herald of Saul
1849	Upper Terrace	Samson
1850	3	Ruth
1851	3	Jesse
1852	3	Samuel
1853	3	Leopoldah
1854	3	St. Bernard of Clairvaux
1855	3	St. Anselm
1856	3	St. Eustace
1857	3	St. Margaret
1858	3	St. Dunstan
1859	3	Moses
1860	3	Joseph
1861	3	Miriam
1862	3	St. Paul Writing His Epistles
1863	3	Aaron
1864	3	St. Patrick
1865	3	St. Paul's Decline Before Agrippa
1866	3	St. Donalce
1867	3	St. Catherine
1868	3	St. George of England
1869	3	Martyrdom of St. Paul
1870	3	Laborers in the Vineyard
1871	3	The Good Shepherd
1872	3	St. Paul's Farewell to Timothy
1873	3	The Nativity of Our Lord
1874	3	Amos
1875	3	St. John at Patmos
1876	3	St. Louis of France
1877	3	Thirst and Misdeeds
1878	3	The Annunciation of the Virgin
1879	3	Rich Man and Lazarus
1880	3	Malachi's Vision of the Christ Child in the Temple
1881	3	Christ Raising Children
1882	3	The Resurrection
1883	3	Christ Before Pilate
1884	3	Canon's Vision of God
1885	3	Walter of Embsay
1886	3	St. Ethelburga
1887	3	St. William of Scotland
1888	3	Christ Forgives the Woman which was a Sinner
1889	3	at the House of Simon the Pharisee
1890	3	Saul's Conversion on the Way to Damascus
1891	3	St. Edward the Confessor
1892	3	One Wearing a Wedding Crown
1893	3	Christ Driving the Money Changers out of the Temple
1894	3	The Good Samaritan
1895	3	The Prodigal Son
1896	3	St. Eric of Sweden

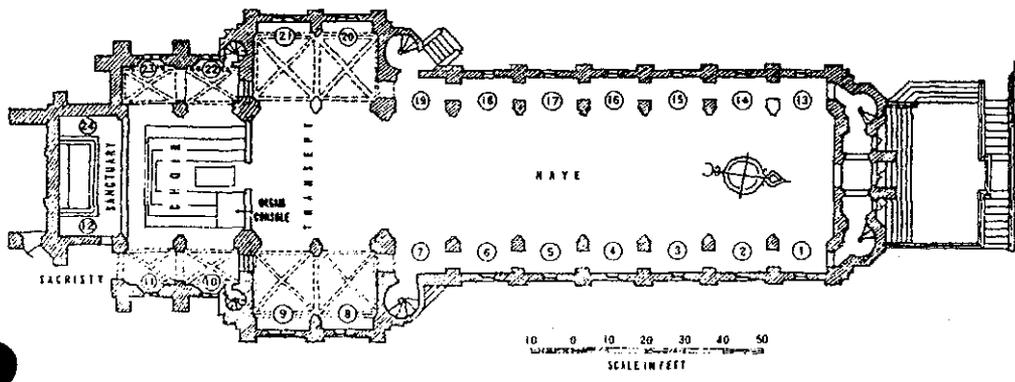
Class	Boy Location	Title
1893	23	Abraham Offering Isaac
1894	6	The Baptism of Our Lord by St. John
1895	14	St. Paul at Athens
1896	15	The Boy Christ in the Temple
1897	18	Christ in the Home of Nazareth
1898	18	Vegetable Bede
1899	6	St. Fridewide
1900	18	Obadiah
1901	6	Marriage of the King's Son
1902	6	St. Paul's Charge to the Elders
1903	7	Conversion of the Philippian Jailor
1904	7	Isaiah
1905	16	The Visit of the Wise Men
1906	9	Christ and the Samaritan Woman at the Well
1907	1	The Call of Martin
1908	13	The Temptation of Jesus
1909	19	The Sower
1910	7	Jonah
1911	6	Zachariah
1912	18	Go Ye Out into the Highway
1913	6	Daniel
1914	19	The Lost Piece of Money
1915	7	Micah
1916	6	Eschiel
1917	6	Haggai
1918	18	Tribute to Caesar
1919	18	St. Cuthbert
1920	6	St. Paul Baptizes Lydia at Philippi
1921	7	Vision of St. Paul
1922	7	St. Giles
1923	18	No window—Small Class
1924	20	Joseph Sold by His Brethren
1925	20	David Tending His Flock
1926	20	Jacob Wrestling with the Angel
1927	20	Samson's Triumph over the Philistines
1928	20	Moses Interceding with God
1929	20	Abraham Entertaining the Three Strangers
1930	20	Elijah Transported to Heaven
1931	17	Elijah Fed by the Ravens
1932	17	The Friend at Midianah
1933	17	The Wicked Husbandman
1934	17	The Two Debtors
1935	17	The Parable and the Publican
1936	20	Daniel Reading the Handwriting on the Wall
1937	20	Moses Viewing the Promised Land
1938	20	Noah and the Ark
1939	17	The Householder
1940	16	The Tree
1941	16	The Gate
1942	16	The Hidden Treasure
1943	16	The Unmerciful Servant
1944	16	The Ravens
1945	4	Andrew Baptizes Saul
1946	4	Vision of St. Peter
1947	4	The Call from Macedonia

Class	Boy Location	Title
1939	9	Joseph the Dreamer
1940	9	Godson and the Sword of the Lord
1941	8	Job and His Trials
1942	8	Moses Lifting up the Cross in the Wilderness
1943	8	Jacob's Betrayal of Esau
1944	4	Dressing of Jacob
1945	4	Saul in His Blindness
1946	4	Deliverance of St. Peter
1947	9	Conversion's Loyalty to the Lord
1948	9	Jonathan's Loyalty to David
1949	9	Christ Healing the Lamer
1950	9	Naaman the Lepre Captain
1951	15	The Unjust Judge
1952	8	Wooring of Mary by Joseph
1953	8	Mary's Flight into Egypt
1954	8	John the Baptist, Herald of Jesus
1955	8	Martyrdom of St. Stephen
1956	3	Garnett's Defense
1957	3	St. Philip Baptizes the Eunuch
1958	3	Saul at the Feet of Gamaliel
1959	3	Preaching of St. Stephen
1960	3	The Synagogue-leader, Noman
1961	4	Sarer in Mouth of Fish
1962	14	Daughter of Jarius
1963	14	Raising Widow's Son
1964	14	Healing of the Lamer
1965	14	St. Peter Preaching
1966	2	Ascension of Christ
1967	2	St. Peter and John Healing the Lamer Man
1968	2	Descent of the Holy Ghost
1969	2	The First Christians
1970	13	The Ten Lepers
1971	13	Healing Blind Bartimaeus
1972	13	Christ and the Lawyer
1973	13	The Pool of Bethesda
1974	13	The Widow's Mite
1975	13	St. V. Altera
1976	13	St. Barnolph's Vision
1977	13	Abraham's Service
1978	13	Abel's Service
1979	13	Jacob Blessing Sons
1980	13	Noah Building the Ark
1981	13	The Choice of Moses
1982	13	Abraham
1983	13	Job
1984	13	Noah
1985	13	Isaac



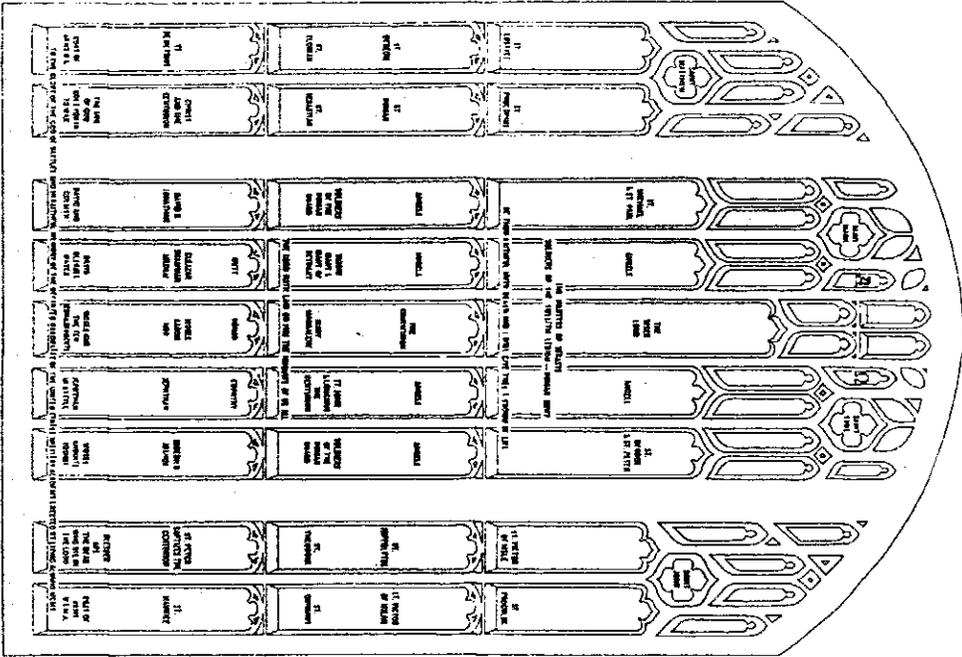
SECTIONAL DIAGRAM  
SAME SCALE AS PLAN

70  
*The Cadet Chapel*

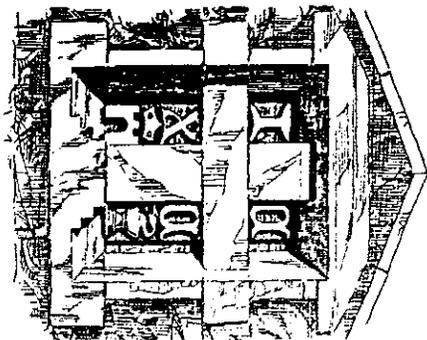


PLAN

*The Cadet Chapel*  
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Key to the Sanctuary Window



The St. John Plaque

PART IV. PROJECT INFORMATION

This documentation is part of a multi-year project sponsored by the National Park Service and the United States Military Academy, explained in HABS No. NY-5708, Volume 1, "Methodology." This written documentation was prepared by Travis C. McDonald, Jr., architectural historian, in 1982-1985 based on fieldwork conducted in 1982.