

The New Chapel for  
Princeton University

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The New Chapel for  
Princeton University

## The President's Appeal

WITH the complete destruction by fire of Marquand Chapel a year ago last May, the University for the first time in one hundred and seventy-five years was left without a proper place of worship. Marquand Chapel for over a generation had realized the purpose and hope of its generous donor, Henry G. Marquand. We all cherished a peculiar pride in this familiar place, endeared by many sacred and stirring memories. The Alumni, in the course of time, forgot their uncomfortable associations with the compulsory attendance upon the Chapel services, and remembered only the sense of comradeship they experienced in the compact body of their fellows, assembled for worship, the atmosphere of reverence, the memorials of Princeton's mighty dead, and the promptings of their hearts to realize the high ideals of manhood and service which week after week were urged upon their consideration. We who were in Princeton during the period of the World War, and particularly after the spring of 1917, will always think of Marquand Chapel as the place where the realities of life and death became startlingly vivid, and worship became a sacrament of consecration for our brave youth who left its doors with the sound of martial music and words of the prayer of benediction, lending a sacred fervor to their patriotic resolution to serve the country's great cause, and many of them to die for those principles of justice, honor, and humanity which have ever been Princeton's holy heritage.

All this belongs to a chapter of the past. In the meanwhile, the religious life of the University has been seriously affected by the loss of the old Chapel. We have been com-

pelled to hold our Sunday morning services in Alexander Hall, a building which was never intended to be a house of worship. All the public functions are held there, concerts, lectures, mass meetings of our students, and various entertainments of every sort and description. Consequently, when the undergraduates assemble there on a Sunday morning, the associations of the place hardly suggest the atmosphere and attitude of worship.

A new Chapel is therefore an immediate necessity, not merely as a matter of comfort and convenience, but for the purpose of preserving the continuity of the religious tradition of Princeton, which had its origin in the faith and hope of the early founders of the College one hundred and seventy-five years ago.

This book contains the detailed suggestions and tentative plans for the new Chapel, and we confidently expect that some generous and devoted friend of Princeton will recognize the need and appreciate the opportunity of providing for the coming generations of our young men such a place of worship as will prove a constant inspiration to realize in their lives the spiritual as well as the intellectual possibilities of their manhood.

We purpose that this new Chapel shall be beautiful within and without, the consummation of Princeton's architectural endeavor and achievement, so that all who come and go, the casual visitor as well as those who regularly worship there, will inevitably recognize in this building the symbol of the beauty of holiness. It is to be adapted to all our needs, with ample provision for the large congregation of Sunday mornings, and

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Nov. 22 1917 President's office

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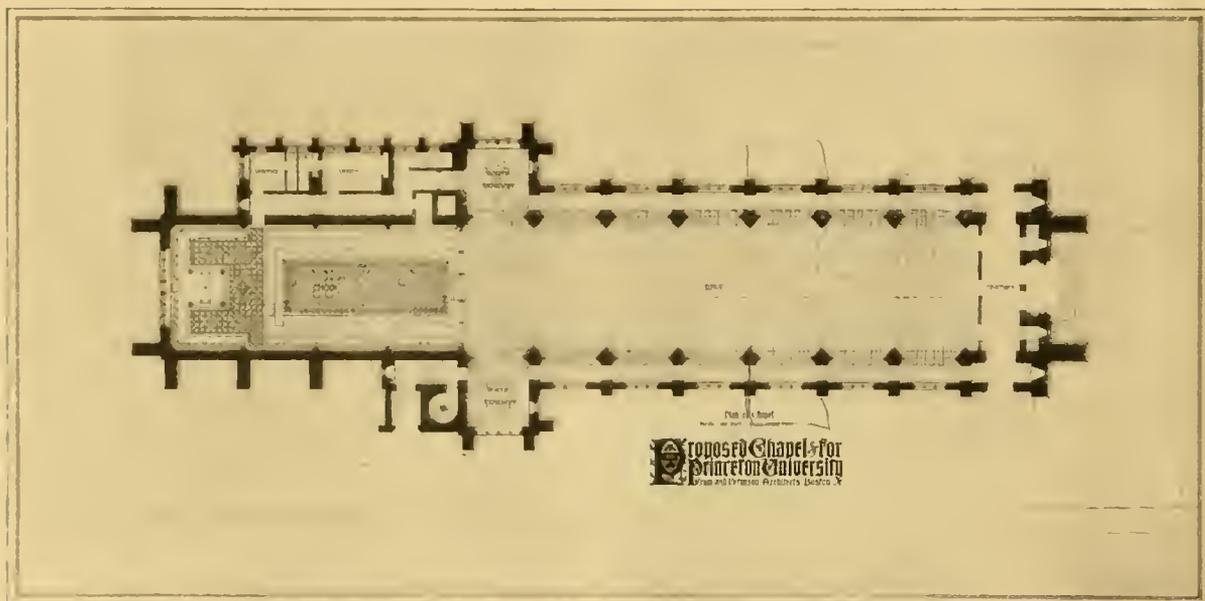
also there will be planned an appropriate place, a Chapel within the larger Chapel, for our week-day service of prayer.

It is to be situated at the centre of our campus life, forming one of the sides of the McCosh quadrangle, its very location itself a symbol of the place of religion in the great task of preparing man adequately for his life and work in the world.

The thoughts and feelings of youth are peculiarly sensitive to their surroundings,

and a new meaning will be imparted to their interpretation of the things unseen and eternal as they come by daily association to recognize the new Princeton Chapel as the University's protest against the materialistic philosophy and drift of our age, the symbol of the higher aspirations of man, a refuge for quiet thought and contemplation, "a house of ancient mystery," the holy place of God.

JOHN GRIER HIBBEN



Plan of Chapel



The Chapel Interior

## The Architects' Description of the Designs

THE designs for the proposed Chapel must be considered as in a sense tentative, in that they are held subject to that further study and revision which must always take place in the final development of the working plans for any scheme of such magnitude and significance. Furthermore, the interests that assemble around the project are so multitudinous in number and so keen in their personality that they must, of necessity, have their influence on the final result. An undertaking such as this is one greater than the capacities of any architect, and the building itself must represent the enthusiastic coöperation of those poignant interests which are involved.

The design indicates both a definite principle and the present conviction of the architects as to the general form in which these should be expressed, and it is hoped that the designs will be considered in this sense.

It is hardly necessary to say that the Chapel for Princeton University should gather up, epitomize, and, in a sense, glorify the whole architectural quality of the University, which, developed at many hands during the past twenty years, has given it an unique position amongst American institutions of higher learning, and that in doing so, it should play the same part with regard to the University itself. If there is a Chapel at all, it must be in spirit and in form all that is possible at the hands of the architects and the University. In other words, it must be, in so far as this is attainable, a great and lasting example of religious art, linked with the highest standards of secular education. It cannot be a bare and mechanistic auditorium, it must unite itself with all the great traditions of Christian architecture and yet adapt itself to the changed conditions of the world. This means the striking of some workable balance between archeology and creative art; a task of enormous magnitude, and one which can be successfully accomplished only

through the intimate coöperation of all those who are interested in the work.

Very fortunately there exist in England and elsewhere many examples of the most consummate type of ecclesiastical architecture associated with an University. The college chapels of Oxford and Cambridge are amongst the greatest products of Christian art. The designs for the proposed Princeton Chapel follow closely these lines already established, yet they are in no respect either copies of any existing chapel or a synthesis of many. The plan is the traditional plan of the college chapel, as this worked itself out to its culmination in the great Chapel of King's College, Cambridge: that is to say, a long, lofty, and comparatively narrow area in which are assembled all the seats for clergy, faculty, and students; a plan without transepts or aisles in the sense in which these are found in cathedrals and parish churches. Naturally this form gives the best practical results, both in point of seeing and hearing. This would necessarily be the case, since the great churches of the Middle Ages were conceived and constructed with particular reference to great preaching services.

The nave of Princeton Chapel has a width between the columns of 40 feet, and a total width of 58 feet. Its interior length from wall to wall is 270 feet. Its height from the pavement to the crown of the vault is 76 feet. This is just about the width and height of King's College Chapel, Cambridge, while the length is only about 20 feet less. The Chapel would then stand as the second largest college chapel in the world.

Unlike other college chapels, this has been given narrow aisles without seats and used primarily as ambulatories. These are pierced through the base of the buttresses that support the vaulting, and they open at the eastern end into small pseudo-transepts on either side the entrance to the choir or day chapel, the latter having no aisles.



The West Front

While the Chapel itself extends in unbroken length and unchanged width from end to end, the easterly third is set off from the main body by an open screen, the intention being that this easterly third, or day chapel, should be used for the daily services, seating normally 170 persons in stalls arranged choir fashion. This seating capacity could be doubled, should the necessity arise, by the placing of chairs in the wide, open area between the two files of stalls. This day chapel would have its own pulpit, and a comparatively small number of students assembled here would not have the effect of being lost, as would the same number distributed casually throughout the entire Chapel. On those occasions when the whole faculty and student body would be present, the faculty would occupy the rear row of stalls which surround the choir on three sides, while the other seats would be used by choristers, and possibly by the members of the senior class. The great body of students would occupy the main portion, or nave.

Alongside the choir, on the south, are arranged the necessary vestries, connecting both with the choir and the main body of the Chapel, while a broad stairway descends to the crypt under the choir which, owing to the fall in the ground, will be adequately lighted. This crypt could be used for many kinds of religious conferences and other meetings, and also as a place of assembly for the student body in preparation for academic processions.

The pseudo-transepts, already referred to, provide on an upper level for the great organ, divided in halves so that it can be played antiphonally, while there would also be a third organ at the westerly end in the large gallery over the vestibule. It is believed that these transeptal organs are best placed for effectiveness in all services.

In its exterior design the Chapel is conspicuously this, and in no respect a cathedral or a parish church. It has no tower, and the pseudo-transepts, being only one bay in

width, do not break the continuity of the lateral walls, which are divided into thirteen bays, 22 feet on centres. Every effort has been made to obtain an effect of dignity and impressiveness through grandeur of mass and simplicity of form. The architectural style is based on that of the 14th century in England, a style generally accepted as representing the highest point achieved by Christian architecture in Great Britain. There are, of course, many modifications and variants from any existing types, and the building does not conform closely to any established model, though it has in parts a certain relationship to Carlisle and the little known but exquisite fragment of Guisborough.

The interior bears a certain resemblance to Exeter, which is generally accepted as the most beautiful interior in England. The "order" consists of a main arcade 34 feet to the apex of the arches, with large, traceried windows above the vault, and between, a triforium with a passage through the thickness of the walls. The vaulting is, like Exeter, of the "lierne" type, perhaps the most beautiful ever devised, but the vaulting shafts are brought down and firmly grounded at the pavement after the French fashion. In the choir the windows are of much greater height than in the nave, 46 feet in the clear from sill to apex, and divided into four sections by slender vertical mullions. The great east window is 20 feet wide and 39 feet from the sill to the apex of the arch, while the west window is of the same width but somewhat shorter.

The architects call attention at this point to the great opportunities that are offered for class memorials by the many mullioned windows afforded by the design. The scheme for all this glass should be determined in advance in order that it may give a consistent showing of the Christian religion and its workings amongst all men and in all generations. The style should be based on that of the 14th century glass of England, *e.g.*, that in the nave of York Cathedral. Many other opportunities are afforded by the



The Chapel from the East

walls under the aisle windows, and it is to be hoped that the whole Chapel will become in time a living record of great deeds and great personalities connected with the University.

The matter of material has not been determined. Stone would be employed throughout both the exterior and the interior, and the vaulting would, of course, be of masonry construction; indeed no imitation or substitute of any kind should be permitted in the construction of the Chapel.

The plans provide for 170 seats in the choir, 1,260 on the floor of the nave, and 170 in the west gallery, giving a total of 1,600. As a matter of fact there is space for additional seats in the side aisles, and also in the triforium, and when the Chapel is filled "to capacity" it will hold well over 2,000 persons.

A word may be offered here with regard to the site. This, as is indicated by the illustration, is unquestionably the best available, or even imaginable, and this is true both from an architectural and practical standpoint. The Chapel will be most centrally placed, closely associated with the site of the old Marquand Chapel. It will complete the great quadrangle which has already been begun by McCosh Hall, the Corpus Dial coming in the exact centre of the completed quadrangle. While well removed from the noise of Nassau Street, the Chapel will lift imposingly above the trees, and will be quite visible from this point, while from the centre of the campus, the west front will show clear, to the south of the Library, and from as far away as Whig and Clio halls.

CRAM & FERGUSON

