

was not able to cope with them. Self-constituted social reformers have not been over modest in asserting that the Church on this side was no longer a living power, and that any progress, or help for the working man could be expected only from those who had freed themselves from the restraints of traditional theology. We venture to point to Col. Auchmuty's work and ask, who among all those who have talked and written so fluently and self sufficiently lately as friends of labor, has done for the American workingman anything that will compare in real helpfulness and far-reaching blessing with the work that Col. Auchmuty and his wife have done? And this work was most distinctly the outcome of Church training and faith. Those who knew him well, know how truly he fought and labored and endured in the strength of his Lord and Master, Jesus Christ. In the battle-field of his own soul he had come off victor over all the questions and doubts that this materialistic century has begotten, and it was by the assurance of faith that he was able to overcome the world and, in many things that no human eye could mark, endure hardship as a good soldier of Christ. His loss is great, but his power will be perpetuated and multiplied by his example, and his work will be carried on by those who love it, not only for its own, but for his sake. 'The Lord ordereth a good man's going, and maketh his way acceptable to Himself.'"

## IV.

*THE BRONZE DOORS OF TRINITY CHURCH.*

SINCE the last issue of the Year Book, two of the bronze doors have been set up, in the north and south entrances of Trinity Church, and within a short time

the front door will be in its place. It is, therefore, in order to give some account of them for the information of our people, and for the guidance of those who wish to make them the subject of careful examination and study.

The Vestry, at their stated meeting held March 10, 1890, received a communication from the Hon. William Waldorf Astor, a member of the Vestry, expressive of his desire to make a gift of bronze doors for the three principal entrances of the church, as a memorial to his father, John J. Astor, and asking the Vestry to approve of his proposal and authorize him to carry his intention into effect. Thereupon a resolution was adopted, as follows:

"Resolved, that the offer of Mr. William Waldorf Astor to place at the main and two side entrances of Trinity Church a set of bronze doors, in remembrance of his late father's long attendance upon the services of the Church and of his connection with the corporation, be gratefully accepted, the designs and specifications of the doors to be submitted to the Rector for approval."

Mr. Astor, being thus authorized to proceed, employed the distinguished and eminent architect, Mr. Richard M. Hunt, and committed to him the duty of furnishing plans and superintending the construction of the proposed doors.

Mr. Hunt now applied to the Rector of Trinity Church, requesting suggestions for the subjects of the panels of which there were to be eighteen in all, six for each door. The correspondence on this subject is on file at the Rector's office, 29 Vesey Street, and the suggestions made in response to Mr. Hunt's request were, in the main, accepted and carried out,

It was first proposed that each door should present a series of subjects in harmony with the general idea of portals and doorways, and particularly with the mention of doors and gates in Holy Scripture. Thus the main entrance was to have for its theme or motive the verse in the *Te Deum*, "Thou didst open the kingdom of heaven to all believers"; one of the side-doors was to illustrate the words of Christ, "I am the door of the sheep"; while the other side-door was to present to the imagination the statement, "Through much tribulation shall we enter into the Kingdom." Thus the main entrance would give a symbolical view of the redemption and salvation of the human race; and the side entrances would deal with Christian experience and the trials of the faithful in this world. On further consideration, however, it was decided to make one door representative of events of modern date illustrative of the history of the parish, a treatment which, it was considered, would be more interesting than the sombre and painful delineation of Acts of the Martyrs. In accordance with these suggestions, the general character of the doors was fixed, and it was next in order to find an artist competent to carry the work to a satisfactory result.

Competitive designs were presented by six or seven men of known ability, each offering a panel for inspection, the subject assigned being the Expulsion from Paradise. On a judgment of the work submitted, while every composition exhibited merit in a high degree, Mr. Hunt reached the happy conclusion that it would be best to take three of the competitors and give to each one of the doors, thus securing a variety in treatment not to be hoped for, if one artist had undertaken to do the whole work. The sculptors so selected

were Karl Bitter, J. Massey Rhind, and C. B. Niehaus. To Mr. Bitter was assigned the door on Broadway; to Mr. Rhind that at the north entrance, and to Mr. Niehaus the door opposite on the south side. The last named was selected as that which should represent events in modern history; and it must be admitted that in this way the most difficult work fell to the lot of Mr. Niehaus, who, however, successfully triumphed over all difficulties, and has admirably fulfilled his task.

It is now in order to give a detailed description of the doors, and accordingly we commence with the door at the main entrance on Broadway.

#### THE FRONT DOOR.

THIS door consists of two folding leaves, surmounted by a tympanum. Each leaf has three panels, and these constitute pairs, which must be examined beginning with the lowest. As has been already observed, the entire construction illustrates the words, "*Thou didst open the Kingdom of Heaven to all believers.*" Panels I. and II., below, relate to the period preceding the coming of Christ; panels III. and IV., next above, to the time when our Lord was on earth; panels V. and VI., above, to the subsequent period. Thus the three sets of panels, in their arrangement, present a series of studies of the First Age, the Age of the Incarnation, and the Last Days. In panel No. I. is seen the Expulsion from Paradise, showing the calamity of the human race and the fall of man; while in panel No. II., on the same level, but on the opposite side, is presented the dream of Jacob, who beholds the angels ascending and descending on the staircase which leads toward heaven, indi-

cating the final restoration of mankind to their forfeited and lost glory. Next, coming to the Age of the Incarnation, we see the Annunciation on the one side, and on the other the Empty Sepulchre, symbol of the victory of Life over Death. Finally, in the upper panels, appear two visions taken from the Apocalypse, the first being that of the worship of the Church in glory, when the Elders cast their crowns before the Throne; and the second being a fearful picture of the triumph of Divine Justice over an ungodly and rebellious world; angels of judgment drive the foes of God before them, the kings of the earth are cast down from their proud strongholds, and vengeance is executed upon sin, hell, and death.

Above these six panels, upon a transom, appear the figures of the Twelve Apostles seated on their thrones (St. Matt. 19:28) as if watching from the heavenly heights the transactions of the end of time. The tympanum contains the figure of the Lord, standing, with attendants, and stretching forth His Arms in welcome to the faithful who shall be deemed worthy of their place in His glorious Kingdom.

Supplementary to these large scenes, many smaller sculptures appear, each connected with the era in which it is placed, and all illustrative of the general intention of the work. At the base, below the panels, are four recumbent figures: those below panel I. represent Mortality and Sin; those below panel II., Time and Tradition. Above, between the highest series of panels and between them and the throned Apostles, are two more recumbent figures, representing above panel V. Eternity, and above panel VI. Divine Justice; the latter surmounts the scene of the end of the world, the former,



the picture of the Church in worship before the throne. Twelve small statues flank the several panels; Abraham and Moses are on either side of panel I.; Aaron and Joshua on the sides of panel II.; St. John the Evangelist and St. Mark support No. III., the panel of the Resurrection; St. Luke and St. Paul the panel of the Annunciation; St. Jerome and St. Athanasius are on the left, at the top (facing toward the door); St. Ignatius of Antioch and St. Basil on the right complete the series.

As a specimen of the work of Mr. Bitter, a representation of panel No. III. is here given. The treatment of the Annunciation shows originality of thought and a thoroughly reverent spirit; there is great dignity in the action of the archangel, and a peculiar charm in the figure of the Blessed Virgin, expressive of the absolute submission to the Divine will conveyed in the phrase, '*Ecce ancilla Domini!*'

#### THE NORTH DOOR.

The sculptures here are by Mr. J. Massey Rhind, an artist widely known and esteemed. The door, as has been already observed, might bear for its general legend, the words of Christ, "I am the Door of the Sheep." Its scenes are representative of the experience of men who, in different ages of the world, have been delivered from tribulation and brought into places of security and rest. The subjects of the panels, beginning below as one faces the door, are as follows:

Panel I., the Passover, in Egypt (Exodus 12: 23).

Panel II., flight for safety to one of the cities of refuge (Deut. 19: 1-3).

Panel III., the deliverance of Paul and Silas from prison (Acts 16: 27).

Panel IV., the healing of the lame man by St. Peter at the gate of the temple (Acts 3: 7).

These four panels present scenes taken from Holy Scripture; the remaining two have a legendary and symbolical character.

Panel V. presents the story,—certainly one of the purest and most touching in Christian legendary lore,—referred to under the words, "Domine, quo vadis. The narrative may be found in Mrs. Jameson's work, "Sacred and Legendary Art," vol. I, p. 205. As illustrating the triumph of faith over fear, and the power of one look from Christ, it carries a lesson familiar to many in their own experience. Hypercriticism might object to the insertion of this panel among historic subjects; but, the ideal has a right to its place beside the actual. As for the question whether St. Peter ever was in Rome, it has no bearing on the subject, in its symbolical character; though we may remark that the old tradition has not yet been disproved, and that the latest and most able of Anglican controversialists, Father F. W. Puller, says, in his "Primitive Saints of the See of Rome," "I firmly believe, on what seems to me conclusive evidence, that the Roman Church was founded by the two great apostles, S. Peter and S. Paul, who also were martyred there, and whose bodies remain there to this day." (Page 50.)

Panel VI. represents the faithful, of divers ages, passing into the rest of Paradise; an angel, bearing a crown, hovers in the air, and St. Peter stands at the door, bearing the keys of the Kingdom.

In the tympanum of this door is seen our Lord in



His character as the Great Shepherd of the Sheep. He holds the crook, and gathers the sheep and lambs about Him, while angels kneel on either hand, unfolding a scroll on which are the words, "I am the Door of the sheep" (St. John 10:7).

The subject selected for illustration as a specimen of Mr. Rhind's work is that of Panel III. It is a good example of his power in treating sacred themes.

#### *THE SOUTH DOOR.*

This door presents a series of scenes in the history of Manhattan Island and our parish, as follows:—

Panel I.; the arrival of Hendrick Hudson off Manhattan Island, in the year 1609. The occasion was selected as being the immediate precursor of the occupation of the island by the Dutch, and the erection of the chapel in their fort, the first building in which the services of the Church of England were held after the occupation of New Amsterdam by the English forces in 1664.

Panel II. commemorates the missionary character of the work of Trinity Church in ancient times, by representing the Rev. Henry Barclay, D.D., preaching to the Indians. Mr. Barclay was a devoted and successful worker among the Mohawks and other tribes in the neighborhood of Albany before his call to the rectorship of Trinity Church. A plate of this panel is given herewith; it is a fine specimen of the style of Mr. Niehaus and, as such, is justly admired.

Passing on, we next come to Panel III., which brings us to the close of the Revolutionary War, and to the date of the inauguration of the first President of the United States of America. The event took place in

this city, and immediately after the ceremonies in Wall Street, General Washington proceeded to St. Paul's Chapel where a religious service was held.

Panel IV. represents a notable event in the history of the Episcopal Church in the United States, the consecration of four bishops, John Henry Hopkins, Benjamin Bosworth Smith, Charles Pettit McIlvaine, and George Washington Doane, to the dioceses, respectively of Vermont, Kentucky, Ohio, and New Jersey. It was a venture of faith, considering the slowness of church growth up to that date, and a step in a bolder policy towards the nation. Each of the persons there consecrated was eminent in his day, and one of them was for nearly fifty years, Primus of the Church in this country.

Panel V. represents a scene from the ceremony of the consecration of Trinity Church in 1846, and Panel VI exhibits the dedication by the venerable Bishop Horatio Potter of the reredos and altar erected A. D. 1877, by Messrs. William and John J. Astor in memory of their father William B. Astor.

In the tympanum of this door is the figure of an angel seated and holding a scroll which bears the words, "To the Glory of Almighty God." Beside the angel, on either hand, are sculptured copies of two seals. That at the right hand of the angel is the seal of the Venerable Society for the Propagation of the Gospel, the nursing mother of the Church in the American colonies for nearly one hundred years. This seal bears a ship approaching a rugged coast, and carrying preachers of the word of God to the heathen; the sun is shining in the heavens; on the shore stand figures, in expectation, and in the air above them are the words, "*Transiens adjuva nos.*" Around the seal is the inscription, "*Sigillum Societatis*



*de Promovendo Evangelio in Partibus Transmarinis.*"  
The other seal, at the angel's left hand, is that of the Corporation of Trinity Church. This quaint and curious seal is an attempt at representation of the scene described in Rev. 10: 1-6, when an angel having a rainbow around his head, with a face like the sun, and having in his hand a little book, stands with his right foot upon the sea and his left on the earth and cries that there shall be time no longer. The inscription around the seal runs thus :

" Deo Juvante Sigill. Eccl.  
Paroch. Trin. Nov. Eboraci  
in America. A. D. MDCXCVII.

At the feet of the angel are palms and passion flowers, and underneath, on the lintel, is engraved in stone this inscription :

" To the Glory of God, in  
Memory of John Jacob Astor,  
Ob., A. D. MDCCCXC.

The doors were cast at the foundry of the Henry-Bonnard Bronze Co., No. 432 West 16th Street, in this city. The north and south doors were placed in position during the summer of 1893, the main door not until the early part of the year 1894.