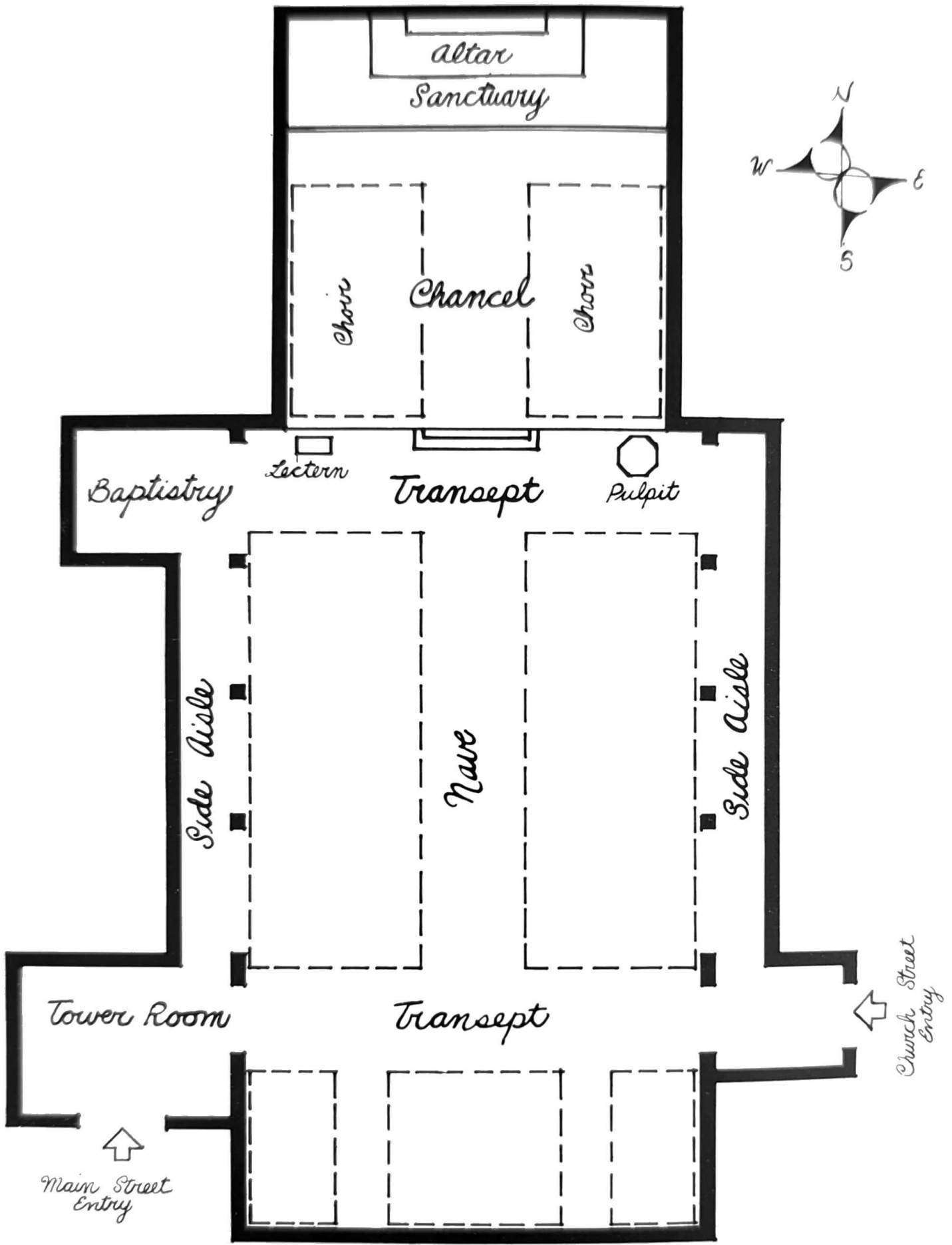




TRINITY CHURCH:
A CLOSER LOOK



TRINITY CHURCH: A CLOSER LOOK

Welcome to Trinity Church, a church which in itself embodies much of our faith in its art and architecture. We invite you to walk through our church and examine it closely for there is much to be said about our faith in the carvings, the windows, the furniture, even in the plan of the building itself.

The Exterior—English Rural Gothic



Chi Rho

Trinity Church has been called one of the finest examples of English Rural Gothic architecture in this country. This style uses Gothic architectural themes, found in the great European cathedrals of the 13th, 14th and 15th centuries, on the smaller, simpler scale of an English parish church. You will find all of the hallmarks of the Gothic style incorporated into Trinity Church: high vaulted ceilings, pointed arches, buttresses and extensive use of stained glass.

Gothic churches were also rich in their use of symbolism throughout the buildings, so that history and the content of the Faith could be more accessible to the faithful in an age when few could read or write. Symbolism is used extensively in this church too. Everywhere you look, both inside and outside of Trinity Church, you will see the history and the faith of the Church carved, woven and painted in symbols.

Begin your tour by standing across Main Street from the church so that you can see the balanced beauty of the stone church, its cloister and garden, rector's house and parish hall. Look around the base of the church. At each corner and along the walls you will see supporting buttresses, typical of the Gothic architectural style. The most striking feature of the church is the stone bell tower and spire soaring upward from the church's main entrance. Let your eyes travel up to the cornice piece at the base of the spire. You will see, not medieval gargoyles, but small cherubs on the corners of the tower and, between them, across the front of the tower, shields carved in stone bearing the symbols of the cross, the crown and the triangle of the

Trinity. Let your eye sweep upward to the top of the spire, to the **cross surmounting an orb**. Throughout history, and particularly in England, this has been a symbol of the authority and majesty of the king. We use it here to mark this building as belonging to and honoring Christ the King.

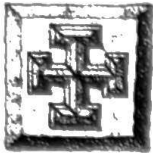
Walk across the street and up to the main entrance of the church, double doors set in a stone pointed arch. The lintel over the door summarizes the tenets of the faith in stone carving. At the highest point you will see the words, IN THE BEGINNING GOD, the opening words of the first book of the Bible, Genesis. Below these are symbols of the persons of the Trinity, the Father, Son and Holy Spirit. In the center is the **hand of God**, fingers pointing downward in the act of creation or judgment, symbolizing the Father. To its left are the Greek letters, **Chi Rho**, the first three letters of the title "Christ," the Son of the Father. To the right of the hand is the **Dove Decending**, the visible form of the Holy Spirit. Beneath these symbols are cherubs and four-winged beings representing the heavenly court.

Interspersed with the symbols of the Trinity are those representing the four **Evangelists**, the writers of the Gospels. (In the Bible, these figures are found before the throne of God, both in the visions of Ezekiel and in the revelations of St. John.) The winged man is **St. Matthew** for his Gospel opens with the Davidic lineage of Jesus, stressing thus His human nature. The lion symbolizes **St. Mark** whose Gospel opens with John the Baptist roaring in the wilderness. The ox, a traditional sacrificial offering, represents the Gospel of **St. Luke**, written in a sacrificial tone. The eagle represents **St. John** whose Gospel soars to the greatest spiritual heights.

Below the signs of the four evangelists is carved the commandment, "Love the Lord Thy God." On either side of the door, carved into the stone arch, is a carving of a cross. The one on the left has an **alpha**; the one on the right has an **omega**, the first and last letters of the Greek alphabet, traditional symbols of the beginning and the end. In the beautiful, wrought bronze hardware of the main doors, you will see the reoccurring motif of the **vine and the grapes**. The vine is one of those symbols with an evolving history. To the early Hebrews it suggested abundance; to the Romans it suggested the revelries of the feast of Bacchus, their god of wine. The vine reminds the Christian of Christ's graphic description of His church, "I am the vine. Ye are the branches." The end product of the vine and the grapes, wine, also reminds the Christian of Christ's command to consecrate wine in remembrance of His blood shed during His passion and death.



The Tower Room



Jerusalem
Cross

When you enter the main doors of the church you will be in the anteroom of the church proper. Here you will notice a groined vaulted ceiling, typical of Gothic architecture. At the base of each rib is a stone carved symbol: a **star of David**, a king of Israel and forerunner of Christ; the **tablets of the Decalogue**, the law given to Moses; again a **Chi Rho**, the Greek letters standing for Christ; and, again, the **orb and cross**, symbols of Christ's sovereignty over the world. Set in the single pointed arched window in this room is a stained glass window in which you will see a **shell suspended over water**, indicating our beginning of our life in the Church through the anointing with water in the sacrament of Holy Baptism. Under this window is a small bronze plaque in memory of the sole donor of this church, Eldridge R. Johnson, who, in fact, wished no memorial other than the church itself. As you stand with the main entrance doors at your back, the door in the left wall leads to the cloister area. The wall in front has two doors. The one on the left opens into the bell tower; the one on the right leads to a side aisle of the main church. Open the double doors to your right and walk to the center of the back of the church. You are now at the base of the **nave**.

The Major Spaces of the Church

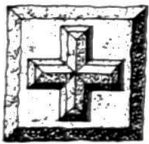
Before you begin your close-up examination of Trinity Church, look around from this point in the back of the church to see the design of the whole space. After looking at the whole, you will walk down the center aisle of the nave, up into the chancel and sanctuary to the altar, then back down the aisle and out through the small anteroom opposite the one you entered.

The overall plan of the church is that of a modified cruciform. (See diagram inside front cover.) The upright of the cross is transversed once at the spot where you are standing and once below the chancel steps. The **nave**, symbolic of the Church Militant, that is, the Church in the world, runs straight and unimpeded up through the chancel to the altar and sanctuary. The **chancel** is reached by three steps, representing the three days Christ lay in the grave, His spirit between the world and heaven. The chancel itself is symbolic of the realm of the Church Expectant in Paradise. The one step from the chancel into the **sanctuary** reminds us of the Last Judgment and entrance into the Church Triumphant. The **altar**, then, represents the throne of God. Thus, a simple walk down the main aisle of the church will suggest the stages of a Christian's existence.

Before you begin to walk down the aisle, though, from your vantage point at the base of the nave, look up at the ceiling of the church. The word “nave” comes from the Latin word for ship and, looking up, we see the resemblance to the hull of a ship, the ark of our salvation carrying us through the stormy seas of life. You will notice that, unlike the Gothic cathedrals, the roof of this church is done completely in wood, as were those of simple parish churches of the English countryside. Also, the subdued lighting suggests the oil lighting of country churches.

One last thing before starting down the aisle. Turn around and face south and the largest window in the church. Though not round like the great Gothic “rose windows,” this window, depicting the four evangelists, is a beautiful example of the use of the Gothic technique of stone tracery. The stone carving outlines sections of the window and becomes a part of the design itself.

Symbols in Wood, Stone and Glass



Greek Cross

To the right and left of the main window, where the ceiling meets the walls, you will see the ends of the wooden beams carved in a grape and leaf design. Look for the second set of beams. At the end of the one on your right you will see carved in wood a maiden holding lilies, on the left a bishop holding his crozier or staff of office. These begin the procession of saints, each carrying a symbol of how he or she lived while a member of the Church Militant.

Turn and walk into the nave until first of the four pairs of stone arches is on either side of you. The arch to the left is framed by a wood-carved teacher carrying a book and by a knight, to judge him by the sword he leans on. In the window framed by this arch you will see in the glass, on the left, the tablets of the law and, on the right, an open Bible. Carved in the stone of the pillars forming this arch are the triquetra design for the Trinity on the left and the Hand of God, the symbol of the Father, on the right.

Turn to the arch opposite this one, the first one on your right proceeding from the back of the church. Here the arch is framed by a soldier carrying a long spear and the wood-carved teacher. In the glass of the windows between them, you will see a shield bearing the grapes and leaves of the Eucharistic wine; in the other window a chalice and host with rays behind indicates the presence of God in the Sacrament. In

the stone of the pillars you will see the symbol of the Holy Spirit, the dove descending in flames and, again, the triquetra design.

Move to the second arch. The one on your left is framed by the knight and another soldier carved in wood. In the stained glass are depicted the balance scales, meting out divine justice, and a lamp, symbolizing divine inspiration. In the stone on the left is the Hand of God and on the right is the Chi Rho.

The arch on your right is framed by the soldier and another teacher. Within the arch, drawn in the glass, are the six-pointed Epiphany star, symbolizing God the Creator and the rays of his grace coming down on us, and also a spray of wheat, a sacramental symbol of our Lord who commanded us also to consecrate bread, that staple of life, in remembrance of Him. In the stone are the symbols of the Chi Rho and the descending dove.

The third set of arches on your left is framed by the soldier and another maiden. Under this arch, in the windows, are the images of a pelican and her young and the orb and cross. The symbol of the pelican comes from a legend that, in time of famine, a pelican will pierce her own breast to feed her young on her blood. So too, Jesus laid down His own life for us. The symbols carved in stone here are the Chi Rho and dove.

The third set of arches on your right are framed by another bishop and a knight. The symbols in the stained glass are those of the cross of victory and the alpha and omega, Jesus the Lord from the beginning to the end of time. The symbols in the stone are those of the Hand of God and the Chi Rho.

The fourth set of arches on your left frames the Baptistry. The maiden, the innocent, watches from one side of the arch while the arch on the other side ends in the design of grapes and leaves as it began in the back of the church. The symbols on the pillar and the wall are those of the dove and the book of wisdom and the law. There are three windows here in the Baptistry: the one on the left depicts the dove descending, the visible form of the Holy Spirit; the one in the middle depicts two symbols for the Trinity, the triangle and the triquetra; the one on the right depicts the cross in glory symbolizing the risen Lord.

On the wooden beams of the Baptistry are three symbols stenciled in a reoccurring pattern and highlighted with gold leaf: a scallop shell; the monogram for Jesus in Latin, IHS; and the Maltese or the Cru-

saders' cross. These complement the quotation over the door to the sacristy, Christ's command, "Ye must be born again." On the doors leading into the sacristy are the symbols of the four evangelists, done in exquisite metal detail.

Turn to your right to face the last of the arches, this one framed by a bishop and the beginning and end design of grapes and leaves. Depicted in the stained glass are the now familiar Chi Rho and a lamb, Jesus the Lamb of God, man's perfect sacrifice to God, lying triumphant on the Book of Life (Revelation). The last of the symbols, carved in the stone pillars behind the pulpit, are the Hand of God and the Book. (Later on, when you are exploring the church on your own, you will see, when you stand in one of the side aisles, that the design carved in the stone of the pillar directly in front of you is echoed in the pillar facing you across the nave.)

The Lectern and the Pulpit



Cross Patée

Before you step up into the chancel, take a few minutes to examine the **lectern** on the left and the **pulpit** on the right of the steps. The lectern is for the reading of Scripture and the pulpit for the preaching of the Gospel. Together they signify the sacrament of the written and spoken word, the Church's guideposts to living out our Christian commitment.

The front of the lectern facing the congregation is decorated with a large, circular carving on which the three-fold design representing the Trinity is repeated over and over, but is worked into one harmonious pattern. On its left is a shield bearing a cross; on the right is the Chi Rho monogram. On either side of the lectern is a carved design of three intersecting circles again representing the Trinity.

There are six sides to the pulpit and each side has an upper and lower panel; all but three of the twelve display different Christian symbols. Surrounding each symbol is lovely decorative carving. The carving of the pulpit itself repeats the same ornate perpendicular Gothic pattern found later in the carving of the choir stalls.

Proceeding from left to right:

1. Upper panel—The familiar IHS. Many meanings have been ascribed to these initials, but they all stand for Jesus.
Lower panel—The rose, symbolic of either the Messianic promise, Christ's birth, or the Rose of Sharon, Mary. (Careful scrutiny of the lectern and pulpit and other carvings in the sanctuary and

the chancel will find the rose repeated almost as frequently as the Trinity symbol.)

2. Upper panel—The Cross Patée
Lower panel—The shield displays a lily and a unicorn. Both are symbols of purity and innocence and are often associated with the Virgin Mary.
3. Upper panel—The Chi Rho monogram
Lower panel—The scallop shell with dripping water symbolizing our Lord's baptism and the Sacrament of Holy Baptism.
4. Upper panel—The Cross Patée
Lower panel—Shield with three crosses
5. Upper panel—The Alpha and Omega
Lower panel—The shield here bears a carving of the Chalice, a symbol of the Sacrament of Holy Communion. Perhaps here it represents the Last Supper in the life of Christ.
6. Upper panel—The Cross Patée
Lower panel—On this shield is carved a bursting pomegranate. The pomegranate symbolizes many things, all related—fertility, Easter, the Resurrection, and hope of immortality. This design of the fruit, showing many seeds within one skin, has also been used to symbolize the Church.

The Chancel and Sanctuary: Beams and Cross



Celtic or
Iona Cross

Your walk has now brought you to the three steps up into the chancel and sanctuary. One cannot help but be impressed by the wealth of painstaking woodcarving throughout. Most striking of all are the carved and delicately painted cross behind the altar, the carved wood screen behind the cross (the reredos), and the three massive oak beams transversing the roof above the chancel and sanctuary. Enter the chancel and begin walking through the choirstalls toward the altar. Looking up, you will see the oak crossbeams above the sanctuary and chancel. The first beam, which was a personal gift to the church by the master woodcarver, Herman Kleiner, shows an open Bible inscribed *VDMA*, *Verba Dei Manet Aeternas*, the Latin for “The word of God remains forever.” On either side of the Bible, and repeated on the other beams, are wheat and grapes, staples of life in ancient times, now standing for the elements of the Eucharist. The second beam has a cross and crown of thorns signifying our Lord's passion. The eye moves to the highest and last symbol, the cross with a kingly crown, symbolizing our Lord's resurrection and sovereignty.

Among the beams, a heavenly host surrounds the throne of God. Remember that these are artists' interpretations of heavenly realities so that too precise and literal an interpretation is to be avoided. You will see heads of **cherubs** and **angels** with trumpets or swords. The four handsome carved figures, found at the bases of the first two beams, apparently are four major prophets. The one on the left under the beam over the altar rail holds a scroll and may be **Jeremiah**. The man on the right holds the city gate and is probably **Ezekiel** who wrote of his vision of a new Jerusalem. Under the beam over the choir stalls, the man on the left holds a lion—doubtless **Daniel**. The fourth man holds a writing implement and is probably **Isaiah**. The **seven red lamps** symbolize the gifts of the Holy Spirit—the spirit of wisdom and understanding, the spirit of counsel and ghostly strength, the spirit of knowledge and true godliness, and the spirit of holy fear.

Now stand close enough to the **cross** above the altar so that you can see the symbols carved on both the arms and the upright beam. At the top of the big cross is the Shield of the Trinity (which, at a distance, may look like a clock face). The three curving sides, each equal in length, carry the Latin words for “is not,” *non est*. The short straight bands have the word for “is,” *est*. The outer circles bear the words for “Father,” *Pater*, “Son,” *Filius*, “Holy Spirit,” *Spiritus Sanctus*, while the inner circle is “God,” *Deus*. Tradition ascribes this symbol to St. Patrick, who used it to teach the Celts the doctrine of the Trinity, three persons in one entity.

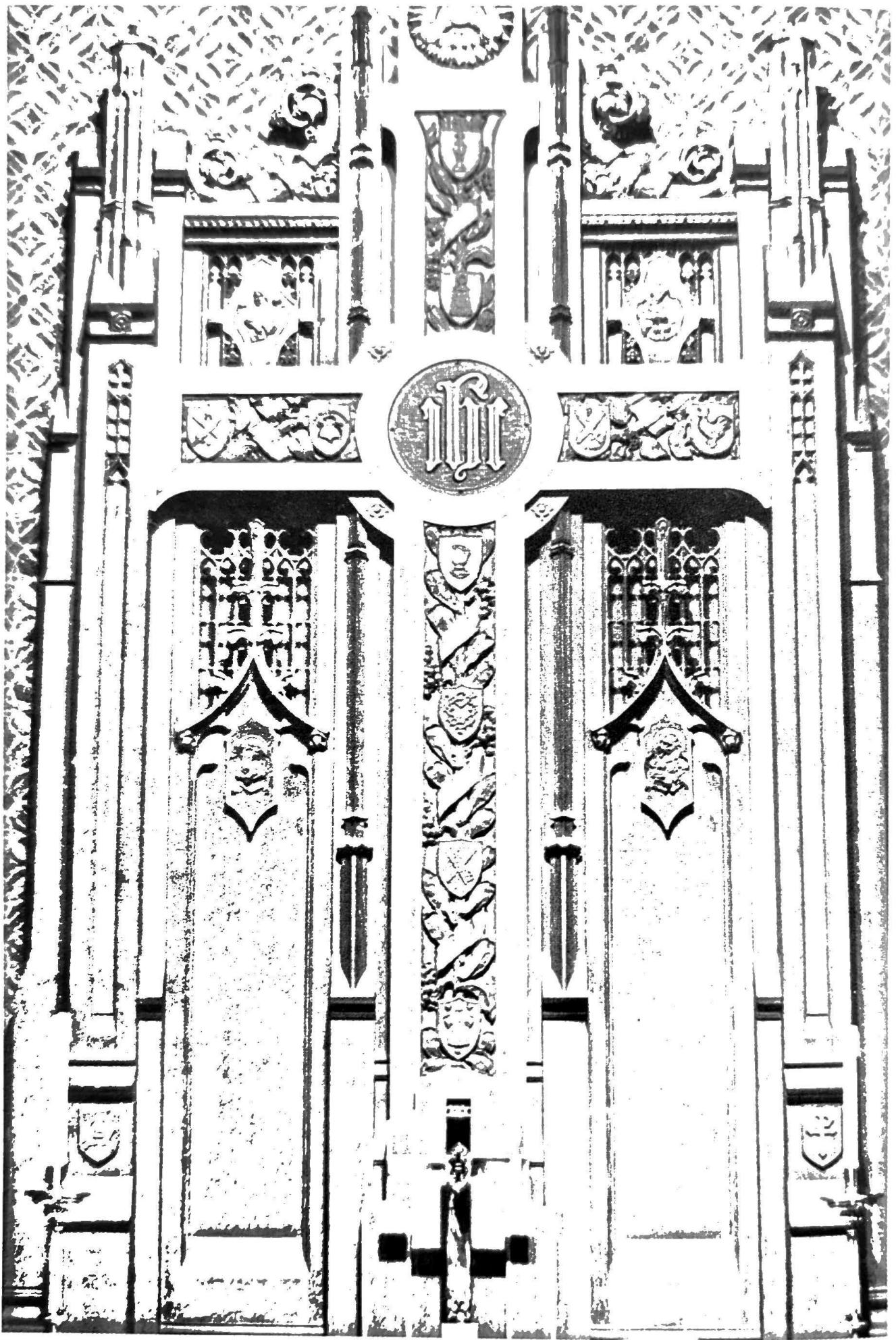
The remaining symbols on the cross represent moments and events during the Passion of our Lord. From the top of the cross:

The Cup and the Cross: The cup reminds us of the bitterness of the sufferings of Christ in Gethsemane and upon the Cross (Luke 22:42), and His prayer to His Father to remove this “cup” of suffering from Him.

Lantern: On the night of the betrayal and arrest of Jesus, Judas, with a company of men and officers, entered Gethsemane to search for Jesus with lanterns and torches (John 18:3).

The Basin and Ewer remind us of the footwashing ceremony recorded in John 13:5, when Jesus performed the host's duty of washing the feet of his guests, the apostles, thus giving evidence of His love and His estimate of true greatness in His Kingdom.

The Crown of Thorns was a mockery crown, a symbol of humiliation and suffering, plaited by the soldiers and put on Jesus' head during His trial before Pilate (John 19:2).



The Ladder crossed with Reed and Sponge are symbols of our Lord's crucifixion. A bystander, thinking the dying man called out in thirst, put a sponge on a reed, dipped it in vinegar and offered it to Him to drink. The ladder was used by Christ's friends in bringing His body down from the cross.

Seamless Coat and Three Dice: The soldiers at the foot of the cross cast lots for the garment of Jesus.

Arms of the Cross from left to right:

Sword and Staff: These are the weapons which were in the hands of the "great multitude" that followed Judas into the Garden of Gethsemane on the night of the betrayal of Jesus (Matt 26:47).

Money Bag and Silver Coins: Judas, in his conspiracy with the chief priests, promised to betray Jesus for thirty pieces of silver (Matt 26:15).

IHS: (in the center of the Cross) The Latin letters for "Jesus."

Sword, Scabbard and Ear remind us of the impulsive act of Peter in Gethsemane of cutting off the ear of the high priest's servant, in his attempt to defend Jesus from his captors (John 18:10).

Cock: Although Peter swore he would never betray Him, Jesus said, "Before a cock crows twice, you will deny me three times," which Peter, in fact, did (Mark 17:72).

The shields of the four evangelists, found first at the church door, complete the background above and below the horizontal bars of the Cross.

Around the Altar



Maltese or
Crusaders'
Cross

Below the cross is a raised shelf, the **retable**, on which you will see lettering arranged in the shape of a Greek cross:

ICXC
NIKA. ICXC is abbreviated Greek for "Jesus Christ" and

Nika means "conqueror" or "victor."

On a line with the foot of the cross, you will see on the front wall carved archangels, two on either side of the altar.

St. Raphael is the guardian angel of all humanity. He is called the "Healer of God" and is identified with the angel at the Pool of Bethesda in the Books of Enoch and Tobiah.

St. Gabriel was sent to Mary to announce that she was to be the mother of Jesus. He is sometimes called the "Angel of the Annunciation." (Luke 1:26)

St. Michael is regarded traditionally as guardian of the Church and

its members against the Evil One. The Book of Revelation tells us that it is he who is supposed to weigh the souls of men on the Last Day.

St. Uriel, found in the apocryphal book of Enoch, is considered to be the interpreter of prophecy. His name means “God is my Light.”

In the wood paneling immediately on either side of the altar there is carving suggestive of draped material to symbolize the veil which hung in the entrance of the most Holy Place in the Jewish Temple. At Jesus’ death, St. Matthew states, this veil was rent from top to bottom.

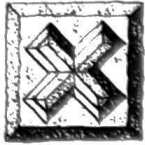
A geometric abstract design, stenciled in plaster, decorates the sanctuary walls from the wood paneling to the ceiling. The ever-repeating, never-broken design suggests the perfection and omniscience of God.

In order to see the last of the detailing around the altar, you will have to stand quite close to the altar. In each of the front corners, where the beam meets the walls, is a wood carving, shaped like a shield, facing the altar. The one on the right includes **lilies**, a **Chi Rho**, and a **triangle**. In this location near the throne of God, lilies may stand for heavenly bliss, as the Chi Rho does for Jesus, the Savior, and the triangle for the Trinity. In the left corner we see a **fleur-de-lis** and **Alpha and Omega** which can be variously interpreted, but here may indicate the two-fold nature of Christ—the fleur-de-lis, His human nature, and the Alpha and Omega, His divinity.

At right angles to the altar are stained glass windows, two on each side. As you face the altar, in those on your left you will see the symbols of a **winged crown** and a **fleur-de-lis**. The winged crown, a crown of victory, is frequently used in depicting martyrs. The fleur-de-lis sometimes represents the Three Persons of the Trinity and sometimes the Virgin Mary.

In the windows to your right are the symbols of an **anchor cross** and a **dove with an olive branch** in its mouth. The anchor symbolizes hope and suggests the apostles, many of whom were fishermen. It is one of the earliest Christian symbols and was often found in the catacombs, for in those days of persecution, people did not dare to speak directly of their faith. Symbols such as this one served as passwords by which to recognize other believers. The dove with olive branch, which reminds us of the dove bringing Noah a growing plant from the once-flooded land, is to us a symbol of peace and forgiveness.

Furnishings of the Sanctuary



St. Andrew's
Cross

The furniture, the needlework and the tile floor found in the sanctuary interweave symbolism and history. Walk around the sanctuary to see them more easily. The **clergy seats** (sedelia) are on your left as you face the nave and a **Bishop's chair** and individual chairs for the servers are on your right. The clergy seats are decorated with carvings of the passion cross, the lona cross, and a lamp resting on a book symbolizing enlightenment. The Bishop's chair has carvings of a mitre, crossed keys and a seal. The mitre is the head covering symbolic of the office of Bishop. The crossed keys remind us of the first bishop, Peter, to whom Christ gave the keys of His Kingdom.

The seal on the Bishop's chair derives from our political as well as ecclesiastical history. Surrounded by the Latin words for "Seal of the Diocese of New Jersey," the central shield is divided by a Bishop's staff, the symbol of his office. On either side are the coats of arms of the original proprietors of East and West Jersey. In 1664, the Duke of York granted the colony, subsequently called New Jersey, to Lord John Berkeley and Sir George Carteret, natives of the Isle of Jersey, in gratitude for their loyalty to the Crown during the English Civil War. A cross, top and bottom, completes the ecclesiastical connection.

The litany desks have carvings of the various monograms of our Lord mentioned elsewhere.

On each of these pieces of furniture and in front of the communion railing you will see bright red needlepointed cushions, each with a different design. The design in the cushion of the Bishop's chair is that of the mitre, crossed keys and crozier, suggesting the Bishop's role as chief pastor of the Diocese. For the prayer desk near the Bishop's chair, a design of scallop shells, symbolizing Baptism and pilgrimage, was chosen. For the clergy seats, the design is that of a lamp on a book, symbolizing enlightenment. The sacred monogram IHS is worked in the cushions of the prayer desks. The altar rail cushions pick up and repeat the symbols of the four evangelists which we have seen on the reredos and the west window. The center cushion has symbols of the Trinity, triangle and trefoil.

Below your feet, in among the Italian floor tiles of the sanctuary, are numbered plates marking the locations of graves existing on the site of this church building. On the wall are plaques keying the numbers to the names of those buried there.

The Choir Stalls

As you leave the sanctuary, you will stand in the chancel between the choirstalls, the last major feature of the interior of Trinity Church. You can examine on the choirstalls a wealth of ornamental carving in the medieval or Gothic tradition, typified by the angular spires. Notable is the use of shields as centers of interest. Those on the lower levels have varieties of crosses and Gothic roses. On the upper level you'll see the shields of the Apostles.

Start with the choirstalls on your left, left to right:

1. Pelican (See "Symbols in Wood, Stone and Glass."); carving faces the altar.
2. Cross and two loaves of bread recall St. Phillip's remark when our Lord fed the multitude.
3. A fish on a book—St. Simon was an active missionary; the symbol stands for a great fisher of men by the power of the Gospel.
4. Sailing ship—St. Jude traveled far with St. Simon, hence, the sail boat.
5. Three money bags—St. Matthew, in his original occupation, was a tax collector.
6. Saw—The body of St. James the Less, after martyrdom, was sawed in half.
7. Spear and carpenter's square—St. Thomas became a missionary to India; tradition says that he built a church with his own hands, hence the builder's tool. He was martyred with a spear.

Turn to the choirstalls on your right, proceeding from altar to nave:

1. The shield on the end towards the altar looks like an orb and four bands, symbolizing a fountain—"On that day there shall be a fountain opened for the house of David . . . to cleanse them from sin." (Zachariah 13:1)
2. Three knives—St. Bartholomew is said to have been flayed alive and then crucified.
3. Blank shield—Judas Iscariot, who betrayed Jesus, deserves no recognition.
4. X-shaped cross—(Cross Saltire)—St. Andrew was martyred on this type of cross.
5. Chalice and snake—Early writers state that an unsuccessful attempt was made to kill St. John with a poisoned chalice.
6. Three scallop shells, traditionally symbols of baptism, remind us of St. James who convinced the Apostles that gentiles should be welcomed and baptized.
7. Crossed keys remind us of St. Peter to whom Christ gave the Keys of the Kingdom of Heaven. (Matt. 16:13-20)

As you are leaving the chancel, you will see on your left our country's flag and, on your right, the Episcopal Church flag.

The Episcopal Church Flag

This emblem was adopted at the General Convention of 1940. The red cross on a white field is the cross of Saint George, patron saint of England, and indicates our descent from the Church of England. The Saint Andrew's cross (patron saint of Scotland) in outline in the canton, recalls our indebtedness to the Scottish Church which consecrated our first bishop, Samuel Seabury, at Aberdeen in 1784. The nine white crosses, which make up the St. Andrew's cross, are Jerusalem crosses, nine for the original dioceses. The sky blue background is a tribute to Mary, mother of Jesus. The red, white and blue are our national colors.

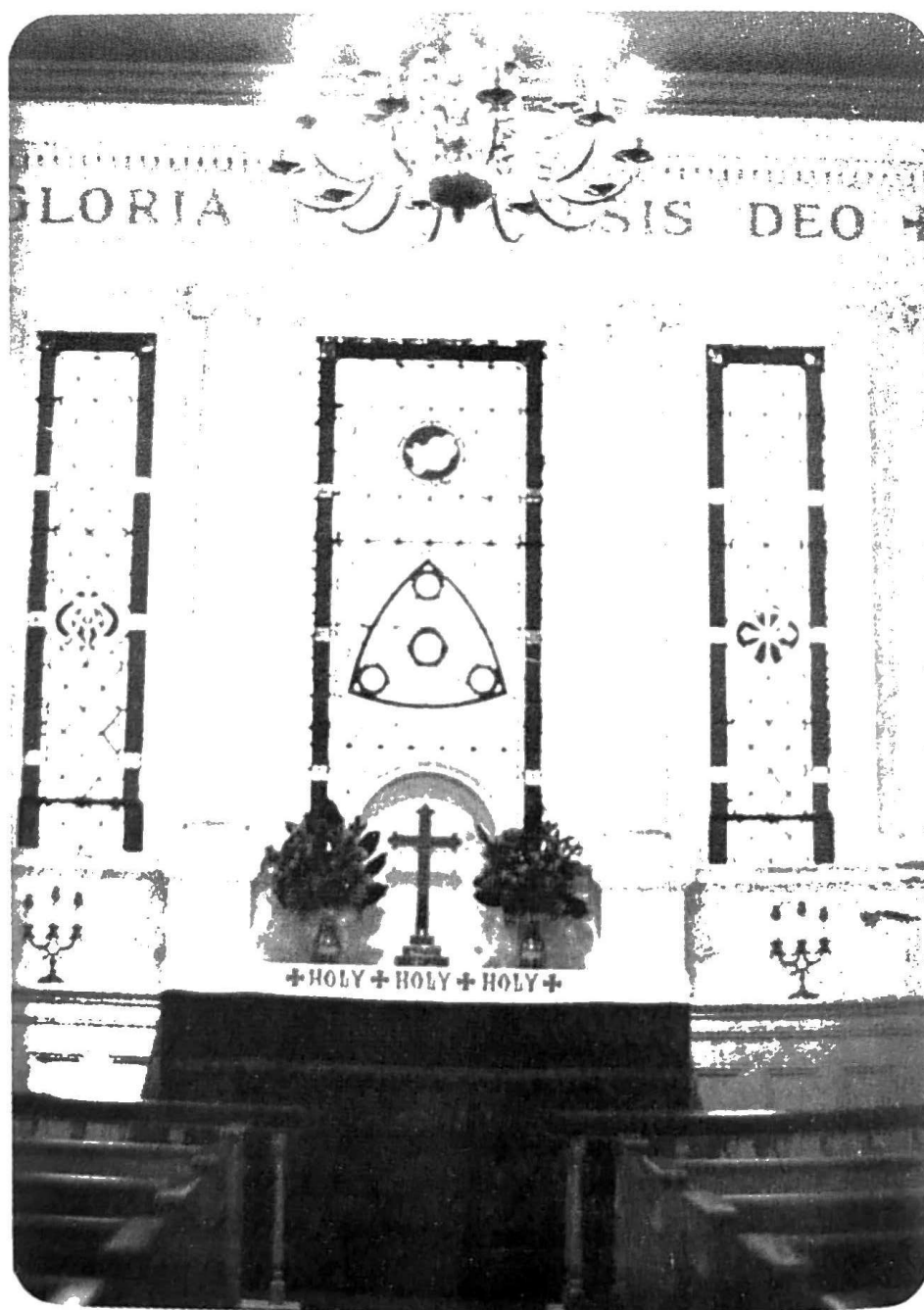
The End of the Tour

Your tour is almost complete. As you walk back down the main aisle, you will probably notice more symbols than you saw before and maybe some that even we missed. Turn left at the rear transept and enter the vestibule for the Church Street door. In here you'll see a stained glass window showing the Creator star on the left and the hand of the Father on the right. The last object of note, appropriately enough, is a plaque commemorating Caroline Reeves Johnson, the mother of the man who gave us this church as he wished her to be remembered, but not himself. (See Trinity Church History.)



ST. LUKE'S CHAPEL

St. Luke's is accessible either from the street, via the cloister area, or from the Tower Room, via the small door opposite the double doors into the church. Our chapel is named after Saint Luke, the beloved physician, in commemoration of the healing ministry of Agnes W. and Edgar L. Sanford, rector of this church from 1926 to 1949. It is not in Gothic style as it was originally a replica of the former church. It has been redone in colonial fashion and incorporates the colonnade, altar and windows from the old church. The chapel is used regularly for weekday services of Holy Communion and Healing. It is always open for private prayer.



HISTORY

Trinity Church in Moorestown, New Jersey, was organized in 1837 by the rector and members of St. Mary's Church, Colestown (now Cherry Hill Township).

An obelisk in the Colestown Cemetery marks the site of the original church which burned to the ground in 1899. St. Mary's was an active center of Anglican worship even before the erection of the little wooden church in 1751. However, by the 1830s, it had ceased to be convenient to its parishioners, most of whom lived in Moorestown.

A new church building was subscribed by its few but zealous members; it was constructed and consecrated in 1838. The rector, the Reverend Francis P. Lee, noted, "It is a beautiful structure of brownstone, with a graceful spire and a comfortable basement story for the use of the Sunday School."

This excellent building served the expanding parish for 91 years. A rectory was added in 1846 and a parish house in 1902. They were replaced in 1929 by the present building complex of church, chapel, rectory and parish house, a magnificent gift of one who asked its rector, The Reverend Edgar L. Sanford, 2nd (1926-1949), only that he remain anonymous. In time the donor was identified as Eldridge Reeves Johnson, the founder and president of the Victor Talking Machine Company of Camden.

Although not a member of the congregation, Mr. Johnson had had a warm appreciative friendship with the former rector, The Reverend Frederick Warden (1918-1926), and desired to make a contribution to the spiritual life of Moorestown as he had to its social life through the gift of the Community House in 1926. His philanthropic gesture was realized in the creation of one of the finest examples of rural English Gothic architecture in this country.

In 1961, under the leadership of our present rector, The Reverend Canon Bruce A. Weatherly, an educational wing was built. The former rectory was remodeled to provide parish offices and an apartment, and St. Luke's Chapel was renovated.