

## NEW SPIRIT IN CHURCH ARCHITECTURE.

**T**HE ONE most quotable and most quoted legacy of Milton—that line about “dim religious light,” does not appear to suit the modern idea of churchliness. The modern church “should appear to welcome passersby, not repel them by its cloistral and secluded quality,” declares Mr. Bertram Grosvenor Goodhue, who is one of the foremost of our younger ecclesiastical architects. The new St. Thomas’s Church in New York, now nearing completion, is one of his designs. So also is the better known chapel at West Point, the Trinity Pro-Cathedral in Havana, and the chapel of the Intercession. In each of these Mr. Goodhue has expressed his conviction that “the church of to-day must extend its arms invitingly to the public,” not, however, with the complete sense of modifying its sanctuary as a place apart. In *The Churchman* (New York) he gives this expression to his views:

“Sometimes, of course, the cloistral effect is needed—in a monastery, for instance. And the church must always have solemnity, but not coldness. I have tried in my work to express this quality of invitation, together with sanctity and a degree of magnificence quite undreamed of in my craftsman days.”

He turns a backward eye over the comparatively short period of his own work to note the change that has come over the spirit of church-designing in this country:

“It is not so very many years since I started work, but the period has witnessed a great renaissance, not only in ecclesiastical architecture, but in all the arts connected with the Church. And that means in all the arts, for Mother Church takes all the arts under her fostering care.

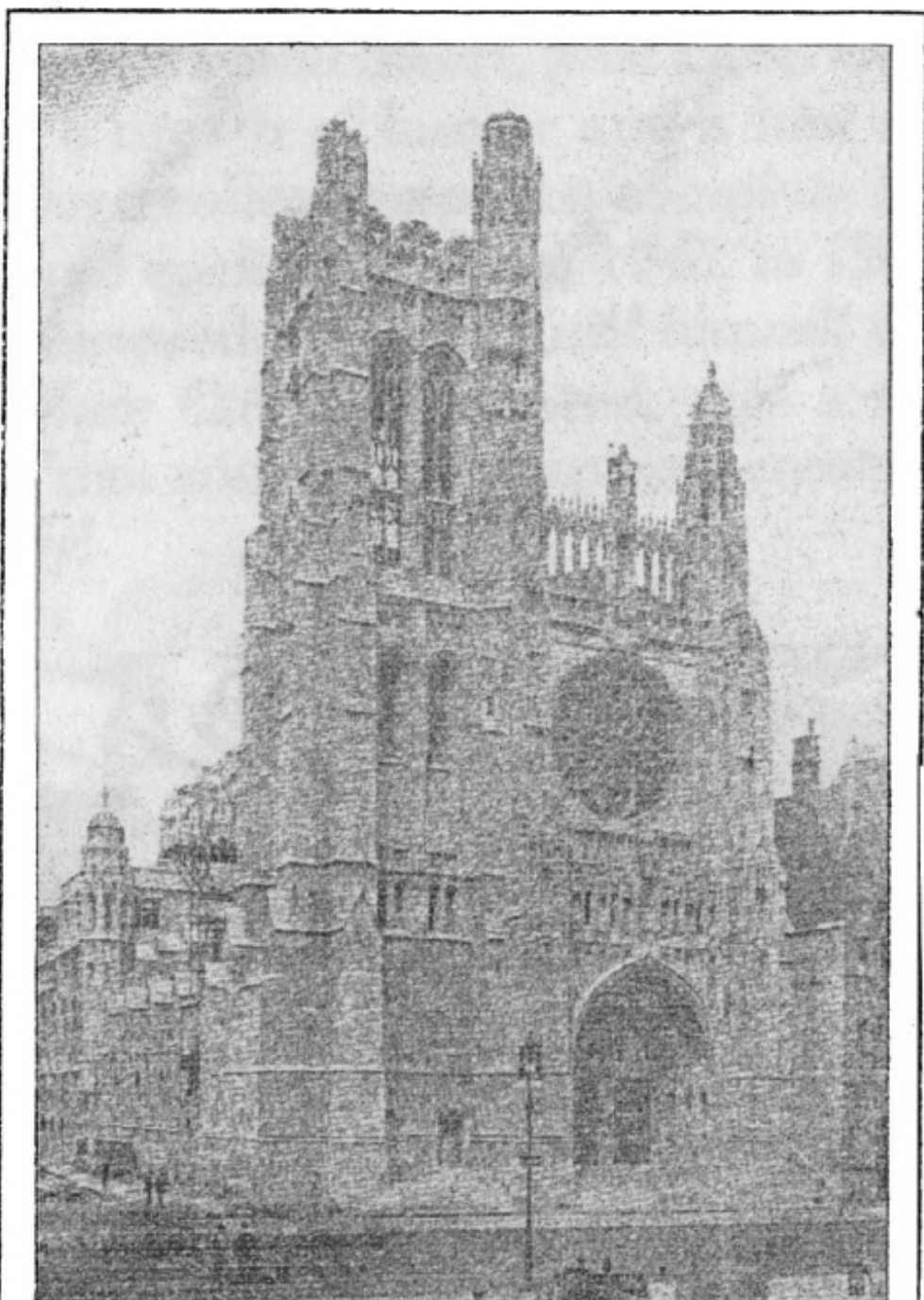
“This development is quite apart from the question of doctrine. The time when organ music was regarded as an instrument of evil is gone by. Only in rare cases do we find a still lingering prejudice against gold and color as ‘un-Protestant.’

“In Pittsburg recently I completed a Baptist place of worship that proved to be one of my most interesting commissions. I was met with no demand to produce a meeting-house. Quite the contrary! A very cultured member of the committee said, ‘Anything good enough for the Episcopalians is none too good for us!’

“And, as a result, the building has a ‘chancel’ with a quality almost sacerdotal. The organ, to be sure, a blaze of gold and color, is the principal feature that strikes the eye. But below it the arrangement of pulpit, reading-desk, communion-table, and baptistry, with its ‘dossal’ of green and gold, produces, I like to think, something of the reverential spirit one gets in so much greater volume in the medieval shrines abroad.”

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AN EXAMPLE OF THE WELCOMING CHURCH.

The new St. Thomas's, one of Bertram G. Goodhue's recent works, standing on Fifth Avenue, in place of the one destroyed by fire.