

and in the original church, were rented. On the wall to your right are **(38) the memorial plaque to parishioners who died during World War I, and (39) flags of America's allies during World War I.** You'll note that there are two flags of the United States, one on either end of the row of flags. In the center of the flags is the **(40) the Service Flag.** Each star represents a parishioner who served in the war. Each gold star represents a serviceman who died during the war.

At the back right of the chapel, on the wall is **(41) a plaque to parishioners who died during World War II.** During World War II, people from Morristown came to this chapel to light a candle for loved ones serving in the war. That area was set up in the corner to the right of the chapel altar.

In front of you is **(42) the St. Peter at Joppa Window, also called the "Sunday School" Window.** It is a Louis Comfort Tiffany window. This was the first window installed in the chapel, in 1894. Over a period of years, the Sunday School held events to raise money for this window. When the time came, the Sunday School fund was \$ 500 short, since the window cost \$ 2,000; the Vestry funded the difference. Depicted in the window is St. Peter at Joppa (Acts 10: 9-15). St. Peter is on a rooftop and has a vision. A sheet is lowered by angels holding doves. A voice says, "Get up, Peter; kill and eat." When St. Peter refuses, the voice answers, "What God has made clean, you must not call profane."

The view of the Tiffany window is partially blocked by **(43) an antique standard lamp.**

Let's continue exploring...

To the right on the wall towards the front is **(44) the niche pulpit,** designed by Charles McKim (the architect) and the Rev. Dr. Merritt. In the staircase leading to the niche pulpit is the last window installed in the church, **(45) the Centennial Cross,** designed by a St. Peter's parishioner and Morristown artist Mimi Starrett and installed in 1988 to commemorate the centennial of the laying of the cornerstone in 1887. In the center of the cross is a silver crystal jewel, sometimes referred to as the eye of God.

The three remaining windows are miniatures of windows designed by Mr. Powell of the Lady Chapel in Liverpool, England.

To the left of the niche pulpit doorway is **(46) the Nativity Window.**

At top—Miriam and Deborah are pictured, with angels bearing scrolls

Left light—Shepherds coming to see the newborn child

Center light—a seated Mary, with the infant, with lilies often associated with Mary; at her feet is the child St. John, with his cross

Right light—the Magi bearing gifts.

To the right of the niche pulpit doorway is **(47) the Magnificat Window.**

At top—figures of Sarah and Rebecca, and angels and cherubim

Left light—Gabriel, the Angel of the Annunciation, with the kneeling virgin

Center light—St. Mary the Virgin with her right hand upraised. At her feet are lilies, a symbol of purity.

Right light—a scene representing the visitation of St. Elizabeth. During that visit, Mary sings the beautiful Magnificat (Luke 1:46-55).

Small window—a well-known picture of the Christ child.

In the back of the chapel is **(48) the Presentation Window.**

At top—Ruth and Hannah, and the stylized Messianic rose

Left light—Jesus, a child of twelve, is in the temple talking to the Rabbis

Center light—scene where St. Mary and Jesus have left the temple after the Presentation ceremony and meet the old man Simeon on the steps. Simeon had been promised that he would see the Messiah before he died; here he takes the child and sings the *Nunc Dimittis* (Luke 2:29-32).

Right light—Jesus at home working his father in the carpenter shop

Small window—the flight to Egypt, to escape the wrath of Herod

The materials used in the church came from many places.

- The floor tiles are from Wales.
- The acoustical tiles on the walls came from Pittsburgh, Pennsylvania.
- The granite walls (3 feet thick) came from Sussex County, New Jersey (called Waterloo granite).
- The stone in the arches and trim is Indiana limestone.
- The stone in the pulpit area and in the chancel came from York, England.
- The tiles around the baptismal font (at the front left) are Italian mosaic tiles.
- The high altar (top) came from Siena, Italy.
- The floor tiles at the high altar came from Bergen Hill in Hudson County, New Jersey.
- The rood screen is of a Spanish design.
- The stained glass windows in the church and chapel, except for the Tiffany window (42) and the Centennial Cross (45), were made by James Powell and Sons of the Whitefriars Glass Works in London.

ST. PETER'S BY THE NUMBERS...

| | |
|----------|--|
| 0 | Mortgage loans on the church, in its entire history. |
| 2 | Weathercocks (one on top of tower, one on the parish hall roof). |
| 3 | Rectories built on the property (the first 2 were built in what is now the lawn next to the church); the current rectory was completed in 1899, at a cost of \$ 32,000. |
| 17 | Number of rectors, since 1827. |
| 37 | Original bells in carillon, all made in England at the John Taylor Foundry in Loughborough; the same company made the largest bell in Great Britain, which hangs in St. Paul's Cathedral in London (it weighs 37,483 pounds); the bells have since been augmented by French bells, and now total 49 bells. |
| 100 | Steps from narthex door to carillon area. |
| \$2,000 | The cost of the Louis Comfort Tiffany window (the "Sunday School Window") placed in the chapel in 1894. |
| \$50,000 | The cost of the Skinner organ donated to the church by Mr. Robert McCurdy in 1930 (that's about \$628,000 in 2010 dollars). |

KEY DATES

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|-----------|--|
| 1887 | Cornerstone laid on November 1; the architectural firm was McKim, Mead, and White from New York |
| 1888 | Boy's choir founded |
| 1890-1892 | Chapel used for service until nave completed |
| 1894 | First permanent window installed (the Tiffany window) |
| 1899 | Rectory was completed |
| 1910 | Last stone placed in the tower |
| 1911 | Church was consecrated |
| 1915 | Parish hall was completed |
| 1923 | First 17 bells of the carillon arrived from England and were placed on the lawn next to the church |
| 1926 | Last of the nave stained glass windows installed |
| 1988 | Last stained glass window (in stairway of the niche pulpit in the chapel) was installed |



ST. PETER'S EPISCOPAL CHURCH
in the Diocese of Newark
South Street at Miller Road • Morristown NJ 07960-5221
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ST. PETER'S EPISCOPAL CHURCH

A WALKING TOUR

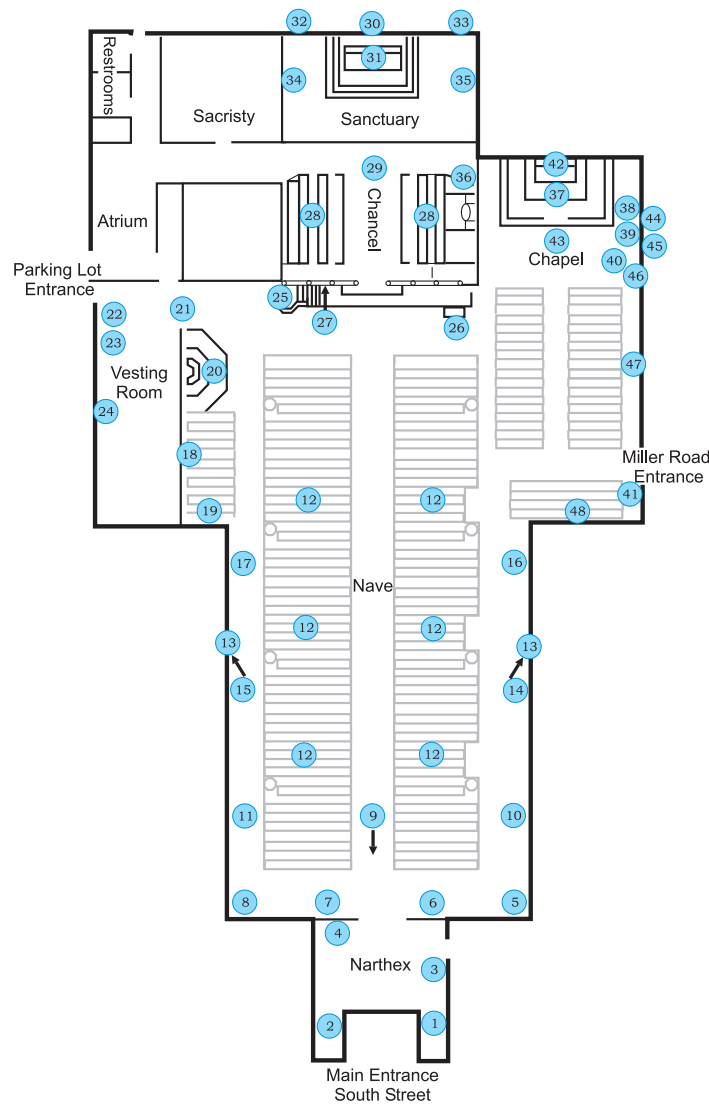
Welcome to St. Peter's. The history of our church can be traced back to before the American Revolution, when missionaries came to this area from England. The church was incorporated on January 1, 1827, and the first church was completed on this site in 1828. It was the first stone building in Morristown. The cornerstone of the current church was laid in 1887, but the last of the stained glass windows, and the carillon, weren't installed until the 1920s.

Of course, the real history of our church goes far beyond its physical components. Its history is the history of individuals worshipping together, and the contributions they have made to each other, to the community they serve, and to the world.

You are welcomed here. Please come again, and be part of our history in the years to come.



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This self-guided tour walking tour starts in the Narthex or entry to the church.

In the Narthex, there are two stained glass windows—(1) **The King David window**, and (2) **The St. Agnes window**. St. Agnes, a virgin martyr of the fourth century, is a symbol of chastity; at her feet are lilies, a symbol of her purity, and a lamb, associated with her. Hundreds of brides have stood under her window before heading down the aisle.

There are two plaques in the Narthex – (3) **showing the names of early carilloneurs**, and (4) **a plaque to the statue of St. Peter** (in a front tower niche). This is the second statue of St. Peter to occupy the niche. In 1947, workmen on scaffolds noted that St. Peter’s head had come apart from his body; the statue was taken down and buried in a parishioner’s farm. The current statue was put in place about 1960; it weighs about 3 tons.

Enter the nave down the center aisle, and walk down until you are in a line with the stained glass windows...

Turn around so you face the back wall, where you’ll find three tablets, from left to right: (5) in memoriam Hudson Stuck, Archdeacon of the Yukon (1863-1920; Hudson Stuck was originally from England, but migrated to the United States, working in the Dallas diocese before becoming Archdeacon of the Yukon; he and some of his friends are credited with the first successful ascent of Mount McKinley; (6) in memoriam **the Rev. Benjamin Holmes**, the first rector of St. Peter’s (1825-1830); (7) in memoriam **the Rev. Dr. Robert Norris Merritt**, who served as rector (the seventh) for the longest period (1853-1895).

On the back wall, all the way to the right, is (8) **“Our Lord in Glory” banner, in the case**. It was designed and made by the Sisters of East Grinstead, an English order devoted to making fine ecclesiastical embroideries. Carried in processions from 1891 for about 40 years, it was then repaired and placed in this case. There are gold threads in the banner.

Now look up to the mezzanine, and you’ll see the (9) West Window (traditionally, this is called the West Window, even though this window actually is at the east end of the Church). This Tower Window depicts events in St. Peter’s life following the Resurrection.

The first of the nave windows is the (10) **St. John the Baptist Window**, on the epistle side of the nave. Note that all the lower nave windows have a greenish/yellowish tint.

At the top—scallop shell (a symbol of pilgrimage) and a lamb, and angels with scrolls calling people to repent and prepare
Center light—St. John holding a staff with cross and wearing a raiment of camel hair beneath his robe

Left light—St. John preaching in the wilderness

Right light—the baptism of Jesus in the Jordan River with St. John in the foreground

Small window—the Madonna with the infant Jesus and St. John as a child with his mother, St. Elizabeth

Turning to face the gospel side of the nave, we find (11) **the St. Paul Window**.

At the top—a cup of blessing and angels with scrolls bearing the names of cities to which St. Paul’s epistles were written.

Left light—preaching on Mars Hill in Athens; the Parthenon is in the background

Right light—in prison dictating the Epistle to the Ephesians to Tychius; the Roman Guards are in the background

Small window—from the story of St. Paul’s conversion on the road to Damascus.

Please walk down the nave and notice the (12) handwrought chandeliers.

These chandeliers show the symbols of the first apostles (except Judas) and St. Paul in the framework.

Please walk down the nave to the next two nave windows, and...

Look towards the top of the walls, and you’ll see the (13) **clerestory** [pronounced cleerstory] **windows. There are 12 of these windows, all with a whitish/bluish tint.** These windows relate the *Benedicite, omnia opera Domini* (the *Song of Creation*), a canticle found in the Book of Common Prayer on page 47. Gothic style churches have **clerestory windows** and **buttressed walls**.

Turning to face the epistle side of the nave, we find the (14) **St. Stephen Window**.

At the top – the gold crown, the reward of the faithful, with a group including a crusader and two women (left) and a bishop with two queens (right)

Center light – St. Stephen, holding a branch and a book with two large stones, the instruments of his martyrdom, which is described in *The Acts of the Apostles*, Chapter 7

Left light – Stephen being questioned by the Sanhedrin

Right light – St. Peter, St. John and other apostles ordaining St. Stephen as deacon

Turning to face the gospel side of the nave, we find the (15) **the St. John Window**.

At the top – the angels of the seven churches mentioned in the *Revelation of John*

Center light – the Evangelist, holding the Gospel and a pen

Left light – the Apostle with Mary at the time of the crucifixion

Right light – St. John in Patmos with the Angel of the Revelation

Small window – detail of the Last Supper with St. John, St. Peter and St. James with Christ.

Please continue down the nave to the next two nave windows, and...

Turning to face the epistle side of the nave, we find the (16) **Christ, the Light of the World Window**.

At the top—the star of Bethlehem and the three kings presenting their gifts to the infant Jesus

Center light—figure of Christ holding a lantern with rays of light

Left light—Philip and Nathaneal with Christ in the village of Bethany

Right light—Jesus talking with Mary and Martha in their home

Small window—two angels

Turning to face the gospel side of the nave, we find the (17) **Jesus, the Good Shepherd Window**. The overall design of this window matches the **Christ, the Light of the World Window** on the opposite side of the nave.

At the top—the annunciation lilies with angles bearing scrolls

Center light—Jesus with a shepherd’s crook and a lamb

Left light—Jesus is blessing the children

Right light—pictures the story of how a child was called and set in the midst of the Apostles when they sought to send the children away

Small window—depiction of “A little child shall lead them” (Isaiah 11:6)

Please continue down the nave, and notice

(18) **the two angel statues** in front of organ pipes. There are six statues in and around the church—St. Peter in the tower niche, these two angels, the two statues above the high altar (we’ll get there soon), and a statue of St. Francis of Assisi in the Memorial Garden near the parish hall.

Before you get to the pulpit area, note the small window behind the pews all the way to the left. This is (19) **the Font Window**, showing Jesus as a child with Mary and Joseph. St. Mary is working on embroidery and Jesus is making a cross with St. Joseph directing him.

To the left is (20) the baptismal font. The tiles are Italian mosaic tiles. Note the verses, on either side of the font, in Latin.

Before you go through the door to the right of the baptismal font, note the partial bas relief over the door. This is a portion of (21) **Singing Boys**, a bas relief done in the style of Luca della Robbia, a 15th century sculptor from Florence, Italy.

The remainder of the bas relief is found in the (22) **Clergy Vesting Room**, on top of the cabinets in that room.

The (22) **Clergy Vesting Room** is now known as (23) **the Rector’s Gallery**. Here are images of sixteen of the seventeen rectors during our history. The large portrait in this room is (24) **the Thomas Nast portrait of the Rev. Dr. Merritt**.

Thomas Nast, who is primarily known as a political cartoonist, lived at the corner of Miller Road and Macculloch Roads. He is known as the originator of the depiction of the Republican Party’s Elephant, the Democratic Party’s Donkey, Uncle Sam, and the popular depiction of Santa Claus.

Returning to the nave, please stand in front of steps to the chancel. To the left is the (25) **the Pulpit**, with the Latin phrase “And light will shine in the darkness” on the front, and a Chi-Rho symbol (the Greek letters Chi and Rho are the first two letters in the Greek spelling of Christ). Here you will also see an Alpha and Omega, which represent Christ being the beginning and ending of all things.

To the right is (26) **the St. John lectern**. This is the symbol of John the Gospel writer. The eagle brings the Word to all the people.

(27) **the Rood Screen**, directly ahead of you, is of Spanish design. At the top of the front of the screen are symbols associated with St. Peter—the large cross with the crossed keys at the center, symbols associated with the Passion (including the rooster). The Rood Screen dates from 1893.

Walking up the steps toward the high altar, you pass the (28) choir stalls, made from antique oak, stained black. Hanging from the ceiling is (29) **the Great Corona**, which was originally a gaslight and adapted from one found in an English cathedral. The Great Corona also dates from 1893.

Standing in front of the steps to the high altar, you see (30) the East Window (it’s traditionally called the East Window, even though this window faces west). The East Window was patterned after windows in St. Botolph’s Church in Boston, England and the Cloister of Trinity Church in Boston, Massachusetts. The eight lights represent an episode in which St. Peter is associated with Christ. In this window, as in all others, Christ’s robe is red, in contrast to those of other figures.

(31) **The High Altar** was dedicated to Bishop Doane, the second bishop of New Jersey, and was installed in 1892. The altar top is made of marble, from Siena, Italy. The altar base is made of Numidian marble. Numidia was an ancient kingdom in present-day Algeria and part of Tunisia. The tiles in the floor of the high altar area came from Bergen Hill in Hudson County, New Jersey. In the floor are lilies (representing eternal life), and doves (representing the presence of the Holy Spirit).

Looking up, in wall niches, are (32) **a statue of the Virgin Mary** and (33) **a statue of John the Gospel writer**.

The window to the gospel side of the high altar area is the (34) **Apostles and Martyrs Window**. The upper lights picture apostles—some of them are shown with symbols associated with them, such as St. Peter (the cock and key), St. Andrew (the cross), St. Matthew (with the book of his Gospel), and St. John (with an eagle). The lower lights show Christian martyrs. Included here are St. Thomas Becket (wearing a mitre and holding a triple cross), St. Agnes (with her lamb), St. Stephen (below the gridiron), St. George (with a spear), and St. Catherine (with a wheel of torture).

The window on the epistle side of the high altar area is the (35) **Prophets and Representatives of the church throughout the world Window**. The upper lights are prophets of both testaments. On the left are Ezekiel, Malachi, Samuel, Isaiah, Elijah and David. On the right are St. Athanasius, St. Francis of Assisi, St. Augustine of Hippo, St. John the Baptist, and Bishop Philips Brooks (bishop of Massachusetts from 1891 to 1893). In the lower lights, on the left, are St. Nicholas, St. Aidan, Bishop Seabury, St. Paul, St. Columba, and St. Gregory the Great. On the right are Bishop White, St. Ambrose, Bishop Doane, St. Jerome, John Wycliffe and the Venerable Bede. This window was donated by a retired Rear Admiral in the United States. He was able to have a naval design and the seal of the U.S. Naval Academy inserted into the bottom right lights (look at the left border of the right lights, about a third of the way up from the bottom).

Please exit the high altar area towards the chapel. You will pass the keyboard to the (36) **the Skinner organ**. This was the gift of a parishioner, Mr. Robert McCurdy, in 1930. It is one of the few of these instruments in this country that has not had the tone or keyboard altered.

In the chapel area, you see the (37) **the chapel altar**. This altar is made of Italian marble, and was placed here in 1926.

Please walk towards the rear of the chapel and please have a seat for a short while. This chapel area was the first area completed when the new church was built. All of the pews here,