A PARISH GUIDE TO

THE CHURCH OF THE TRANSFIGURATION

The Little Church Around the Corner

by Zulette M. Catir
Foreword

View of the garden, fountain, and church

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One East 29th Street
New York, New York 10016
The Church of the Transfiguration is one of the most famous parishes of the Episcopal Church in the United States, itself a part of the worldwide family of churches in communion with the Archbishop of Canterbury. Transfiguration is known throughout the country as "The Little Church Around the Corner," and for one hundred and fifty years it has been a very visible worshiping community in an urban setting that has welcomed all classes, all races, and particularly all those marginalized by society for whatever reason, as were actors and actresses, who had theretofore been on the fringes of both society and the Episcopal Church.

The Church of the Transfiguration practiced this deliberate inclusivity for two reasons. First, it was among the earliest parochial outposts in the New World of the Catholic revival in the Anglican Communion. This revival began in England and was associated with the Oxford Movement, whose teachings first arrived on these shores in about 1839. In response to the Age of Revolution in England, which included the industrial revolution, democratic reform, and urbanization, the leaders of the Oxford Movement reasserted that the Churches of the Anglican Communion are part of the One, Holy, Catholic, and Apostolic Church of Jesus Christ on earth. In this proclamation they looked in two directions: They looked backward to the primitive church of the persecuted and oppressed, gathered as a eucharistic community; this primitive model was to be a model for the modern church. And they looked up: The church to the Oxford Fathers is also a supernatural society, the body on earth of the risen Jesus, who through the Holy Spirit sanctifies men and women and makes saints. One of these Oxford Fathers, Edward Pusey, urged in particular that the Anglican Catholic revival should focus on modern cities, such as London and New York, rather than on areas of former population concentration and the picturesque countryside where the comfortable parishes were located.

Second, this parish was the creation in 1848 of a man who not only successfully transferred Dr. Pusey’s Oxford teaching to Manhattan
but had himself experienced life on the fringes of society. When George Houghton moved to New York City in 1834, he had to work fifteen hour days while still a student to help support his widowed mother. He was so poor after becoming rector of this parish that he lived in the sacristy of the church until a rectory was built, and even later Dr. Houghton supplemented his parochial income by teaching Hebrew at the General Theological Seminary for the meager sum of $500 a year.

George Houghton concluded, on the basis of his own experience and Dr. Pusey’s teaching, that some Episcopalians should build a spiritual home in this city of New York to which all would be welcomed. When no one came forward to build such a church, he realized that that builder and pioneer would have to be himself, and he announced his plan to establish a place “where the Church should be free to all, where charitable institutions for the afflicted of all sorts and conditions are made available for all.”

This ideal of Catholic inclusivity in the Episcopal Church, which this parish perhaps more than any other in America stood for in the nineteenth century, the welcoming of actors and actresses to sacraments and services for which it became well known, caused “The Little Church Around the Corner” to be immortalized throughout the nation.

What is less well known is that in 1894, after fashion had begun to move up Fifth Avenue north of Twenty-ninth Street, the parish fell on hard times. The news spread in the theatrical world of New York City, and within a month elicited a tremendous financial response from Broadway in support of the Church of the Transfiguration, $3,000 more than was needed for the budget. In typical fashion, Dr. Houghton devoted the excess contributions to the needs of the sick and the poor, to the care of homeless children, and to establish a fund to bury from this church the penniless dead of the city whose families could not afford a proper funeral.

Of the contributions of people of the theater to sustain the parish through the twentieth century, Dr. Houghton wrote:
What you have given is to God, for the use of His sanctuary, the diffusion of His Gospel, the relief of His poor—and there shall be no depreciation on this gift you have given. The gold-rate shall not affect it—no victory, nor defeat, nor change of government, nor baneful legislation. What you have given no gold-bearing bonds of the nation shall yield you an income so sure and so ample. And when you die you will find it already converted into those everlasting per cents which an heavenly science can only compute.

As we end the twentieth century, we live at a moment when many despair in the face of the problems of the institutions, large and small, of our Episcopal Church. Before such uncertainty the institutional history of the Church often seems “superficial and unworthy, absorbed in trivialities and rivalries,” neglecting the deepest fears and longings of God’s people.

Yet the founding vision of this parish, wrought out of a time of Christian renewal a century and a half ago, which has sustained it from its early days, still speaks of faith in God’s unquenchable desire for the wholeness and restoration of every man and woman in this city, and the record of nine generations who have come to “The Little Church Around the Corner” gives us hope that our church life is not doomed to ultimate frustration but may find its unimaginable fulfillment in the presence and in the joy of the One by whom we were made. The example of the founder and the forebears now beckons us forward to look at the future as the Apostle Paul looked at it, “confident that nothing can separate us from the love of God, constantly leaving the things that are behind, and stretching out toward the things which lie before us, toward the high calling of God in Christ Jesus.”

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The Story of Our Church

_Fides Opera, “Faith and Works,” is the motto of our parish: they laid the foundation of our commencement, they will rear and cement the coping stone of our completion._

—THE REV DR GEORGE HENDRIC HOUGHTON, Founder

**THE FIRST DR. HOUGHTON**

On the first Sunday in October 1848, George Hendric Houghton gathered a band of twenty-four followers for a celebration of Holy Communion in the parlor of the home of the Rev. Dr. Lawson Carter, an elderly priest, on East Twenty-fourth Street. As Houghton's followers left this service by the back door, they stepped into a road fortuitously called Love Lane. None of those first worshipers could have imagined that they had just attended the first service of the Church of the Transfiguration, later to be celebrated as “The Little Church Around the Corner.” It was even more unlikely that they could have foreseen the rich church life, the exciting ecclesiastical and secular history, and the enviable record of loving service that they and their successors would extend to the people of New York City—indeed to men and women from all over the globe.
The twenty-eight-year-old priest who called this small congregation into being, however, had a clear vision in mind: to establish a parish that would minister to the poor and needy of New York City. Dr. Houghton had his heart set on building a church near Bellevue Hospital because that was the most desperate, poverty-stricken section of Manhattan at the time, but eventually, for financial reasons, a site was chosen on East Twenty-ninth Street just off Fifth Avenue on what were then the outskirts of town. The site had an unobstructed view south across fields to Madison Square and north to Murray Hill. The first service in the new church was held on Sunday, March 28, 1850, in what is now the west half of the nave. Dr. Houghton had wanted the church to have free pews. (Most churches had rented pews at that time.) But again, because of financial considerations, other founding members of the parish finally persuaded the rector to settle for ten percent of the pews to be free. Undaunted, he campaigned for free pews throughout his rectorate.

Dr. Houghton was a pioneer of the Oxford Movement here in America. The Church of the Transfiguration was founded as a direct outgrowth of the Tractarian (or first) phase of the Oxford Movement, which began in England in 1833 and sought to restore the practice of the full Catholic faith to Anglicanism. The movement brought not only renewed sacramental life and enriched liturgies to churches but also, to worshipers, a deeper understanding of the Church’s comprehensive concern for all people. These two emphases have shaped all that has happened in the unique and vivid history of this parish church—*Fides Opera*, Faith and Works, as our founder frequently reminded his congregation.

A single striking event that might well have gone unnoticed led the Church of the Transfiguration into the annals of fame in the secular as well as in the religious history of our country as “The Little Church Around the Corner.” In December 1870 an actor named George Holland died. His friend Joseph Jefferson, the leading comic actor of the day, went to the rector of the Church of the Atonement (which no longer exists) on Madison Avenue to see about the funeral. Upon hearing that
Holland had been an actor, the Rev. William T. Sabine said that he could not possibly bury him. The astonished Jefferson asked if there were someplace else where he could arrange for Holland’s funeral. The clergyman said, “I believe there’s a little church around the corner that does that sort of thing,” to which Joseph Jefferson replied in words that became known as Jefferson’s benediction: “If this be so, then God bless the Little Church Around the Corner!” And the actor walked around the corner and asked our first rector to bury his friend.

Dr. Houghton willingly officiated at the funeral of George Holland just before Christmas. After Christmas the story began to make its way into newspapers around the country. At a time when actors were considered social outcasts, Dr. Houghton’s kind and Christian act appealed to the conscience of the nation. Not only did actors start coming to the church but contributions began to pour in from all over the country. Joseph Jefferson’s sobriquet stuck, and soon lyricists and writers began to publish songs and dramas about “The Little Church Around the Corner.” The long and vital relationship between our church and the people of the theater was born, and in this birth our church won a place in the hearts of people everywhere.

Though it may appear that Dr. Houghton’s compassionate willingness to bury George Holland arose out of some understanding of or special interest in the theater, a historical analysis will reveal that our first rector’s act of pastoral kindness was rooted in his response to Christ’s call for the Church to minister to all who are ignored, downtrodden, or undervalued by social convention. He took as his personal motto for his letter seal a line from the Roman poet Terence: *Homo sum: humani nil a me alienum puto,* “I am a man: nothing human is alien to me.” Dr. Houghton made himself available to anyone at any time of the day or night. He instituted the practice of leaving a candle burning in the window and put a night bell at the door for all in need. He even refrained from going to the theater, to which he received many invitations, lest he miss some poor person who sought his aid. He also established a number of charitable societies
to help carry out his vision. As a result of Dr. Houghton's extensive ministry and the sprawling expansion of the church building, the church became known in the 1860s as the "Holy Cucumber Vine."

His long interest in the abolition of slavery led Dr. Houghton to found the first black Sunday school in New York City and to harbor runaway slaves as part of the Underground Railway, one stop on which was the basement of the church's rectory. During the Civil War, many recent European immigrants of the late 1850s and early 1860s were drafted against their will into the Union Army. They took out their rage and resentment on the blacks, whom the immigrants blamed for the war. Blacks were burned, hanged, and mutilated during the Draft Riots of July 1863. So well known as defender and friend was our courageous founder that a large number of black people who were beleaguered and threatened sought sanctuary in his church. Angry mobs trying to get at those who had found sanctuary within the church twice thronged the gates of the churchyard. Policemen on duty warned our founder that they could not insure protection from the mob. With firm resolution, George Houghton lifted the procesional cross from its place in the church, walked out to face the rioters, held it before them, and said, "Stand back, you white devils; in the name of Christ, stand back!" With such courageous words, George Houghton held off the unruly mob, and those in the church remained safe for several more days, until the mob had been quelled and dispersed.

George Hendric Houghton was the rector of the church he founded from 1848 to 1897. In that time, our tiny country church was extended and more than quadrupled in size; its adornment with European art was begun in our founder's later years as rector. A fine musical tradition was established and flourished. This led, in 1881, to the formation of a vested choir of men and boys, which today enjoys a reputation as the oldest such choir in New York City.

Our church was the first in the Anglican Communion to be dedicated to the mystery of our Lord's Transfiguration. For forty-four years,
George Houghton waged a campaign to include the celebration of the Feast of the Transfiguration (August 6) in the Prayer Book calendar of feasts. In the new Book of Common Prayer of 1892, his quest was crowned with success, and in consequence many new parishes formed in the 1880s and 1890s chose to dedicate their churches to the Transfiguration.

The regular cycle of liturgical prayer lay always at the heart of our founder's ministry. The Oxford Movement had restored the centrality of the Sunday celebration of the Holy Eucharist, and Dr. Houghton brought that focus to our church from its foundation. He had recited the daily offices since the beginning of his ministry. From 1880 onward a regular daily mass has been celebrated in our church. The sacrament of penance and absolution has always been made available and encouraged as an unfailing vehicle of God's reconciling grace.

Dr. Houghton was also one of the principal influences in the founding of the Order of the Holy Cross, the first American Anglican religious order for men. For more than forty years, the Rev. J. O. S. Huntington, Superior, OHC, and later the Rev. Shirley Carter Hughson, Superior, OHC, preached at the Good Friday Three Hour Services in our church.

During the 1880s and 1890s people from all social classes and races worshiped here as one family. Perhaps this comprehensive makeup of our congregation is the most valuable legacy we have received in addition to the tradition of regular eucharistic worship established during George Hendric Houghton's long rectorate.

Late in 1896 our father founder became ill. He was seventy-seven years old and had been our rector for forty-nine years when, after a short period of confinement, he died on November 17, 1897.

THE SECOND DR. HOUGHTON
Before his death, George Hendric Houghton made clear his wish that his nephew George Clarke Houghton, a priest in Hoboken, New Jersey, should succeed him. The younger Houghton's ministry was principally one of enlargement and enrichment,
based upon his uncle’s solid foundation. The Lady Chapel was a gift from George Clarke Houghton in memory of his wife, Mary, who had died in 1902, after living only six years in this parish.

The liturgical life of the parish grew apace, heavily influenced from the turn of the century until the early 1920s by the developing Anglo-Catholic movement in the American Episcopal Church. In 1920 our parish was host to the Second Anglo-Catholic Congress, a national conclave of like-minded members of the Episcopal Church that was inspired by the great Anglo-Catholic Congresses of the turn of the century in England.

To improve communications among members of our increasingly far-flung congregation, Dr. Houghton instituted a four-page newsletter called the *Kalender*, in which the rector would try to make his views known through the use of fictional dialogues. Each week 1500 copies were distributed.

The desire of young couples to be married in our church grew as the twentieth century matured. Our second rector set a standard of serious marriage instruction, grounded and nurtured in the Christian faith and life. Today, as throughout our history, our clergy prepare couples with care, in adherence to the marriage laws of the Episcopal Church, which enjoins the Christian values of lifelong marital fidelity and commitment to family life.

One notable event during the rectorate of the second Dr. Houghton was the funeral of O. Henry (William Sydney Porter), when an incident occurred that embodied the sardonic twist of many of the beloved short stories of this famous writer. O. Henry lived at the Caledonia Hotel on Twenty-sixth Street and mentioned the church in several stories, including “The Romance of the Busy Broker” and “The Cop and the Anthem.” When he died it was natural that his body should lie in the church’s St. Joseph of Arimathea mortuary chapel. His funeral was scheduled for a June day in 1910 at eleven o’clock. Unfortunately a wedding had been scheduled for the same time. Luckily the groom spied the hearse as he approached the church and managed to whisk his future bride away to the nearby Holland House Hotel for an hour until the funeral
was over. The bride never knew what had transpired until long after her wedding day.

After World War I many of the families resident in our geographical parish began to migrate uptown. New businesses moved into our neighborhood, and large office buildings were constructed in place of the old town houses that had lined the streets of the East Twenties and Thirties north of Madison Square.
THE CHURCH IN MODERN TIMES

After the death of George Clarke Houghton in 1923, the Very Rev. J. H. Randolph Ray, the Dean of St. Matthew’s Cathedral in Dallas, was called to be our third rector. Dr. Ray had been a student at the General Theological Seminary as well as curate at Zion and St. Timothy, a West Side parish, before he went to Dallas. His wife, Mary Elmendorf Watson, was the granddaughter of the Very Rev. Dr. Eugene A. Hoffman, one of the most notable deans of the General Theological Seminary. The new rector had a personal interest in people of the theater.

The historic shrine ministry of our church to members of the theatrical profession, as well as to couples seeking Christian marriage, had increased during the twenty-five-year rectorate of George Clarke Houghton. Dr. Ray seemed admirably prepared to take advantage of the increasingly urban nature of our parish by further developing our theater and marriage ministries, and that is what he did. At the same time our third rector popularized our nickname, “The Little
Church Around the Corner.” In 1943, during World War II, the number of weddings in our church reached a peak of 2,900 performed in one year. Every Saturday—sometimes on weekdays as well during this period when servicemen in vast numbers were being posted overseas—couples would line up in the church garden to await their turn to be married.

Shortly after his arrival in 1923, Dr. Ray joined with the Rev. Walter Bentley and Deaconess Jane Hall to found the Episcopal Actors’ Guild of America, an association formed both to foster the work of the church among people of the theater and to express the needs of theater people to the church. Walter Bentley, a priest who had been a Shakespearian actor, had founded the Actors’ Church Alliance in 1892. Deaconess Jane Hall had established the Rehearsal Club, a residence for young actresses newly arrived in New York City. It seemed natural for the Church of the Transfiguration to become the home of the organization formed to link church and theater. J. H. Randolph Ray was made the Actors’ Guild’s first warden by virtue of his office as rector of our church, and all succeeding rectors have been ex officio wardens of the guild ever since.

The noted actor George Arliss was elected first president of the Episcopal Actors’ Guild. Such theatrical greats as Otis Skinner, Basil Rathbone, Walter Hampden, Vinton Freedley, Tallulah Bankhead, Peggy Wood, Cornelia Otis Skinner, Walter Abel, Sidney Blackmer, Charlton Heston, Joan Fontaine, Rex Harrison, and Barnard Hughes have graced the annals of the guild as president, vice president, or as member of its council.

Even as Dr. Ray carried on his extensive work with people of the theater, he also reached out in response to wider social needs brought on by the Great Depression. In 1930, beneath the lychgate of our church, he organized a breadline that distributed food to hungry people, even as his two predecessors had done before him in times of economic crisis. The breadline usually extended over to and up Madison Avenue and then back toward Fifth Avenue on Thirty-fifth Street. In consultation with Dr. Ray, Heywood Broun, along
with Mrs. William Randolph Hearst and Mrs. Cornelius Vanderbilt, set up an employment bureau in a nearby brownstone. The bureau was designed to help the men in the breadline prepare to get a job by providing facilities for showering, before receiving a new ten-dollar suit, and by doing whatever else was necessary to make them employable.

Dr. Ray also founded "The Family of the Little Church Around the Corner," affectionately known as "The Little Family," which is an organization made up largely of persons who had been either married or baptized in our church, though open to any friend of the parish. Through "The Little Family" a worldwide network of friends of our church was created. It continues to this day.

In 1958, having reached the recently mandated retirement age of seventy-two, J. H. Randolph Ray retired. He died in 1972.

The Rev. Orin A. Griesmyer was soon called to be our fourth rector. For twenty-one summers prior to his call, Father Griesmyer had acted as supply priest while Dr. Ray was on vacation. In consequence, the fourth rector was familiar with our life and work when he was called to lead this parish. Father Griesmyer saw the need for a more fully equipped parish house. As a result of his leadership, the parish replaced the century-old brownstone with a modern structure for parish activities. It was completed in 1963. Fifteen years later, we found we could have used an even bigger building.

The borough of Manhattan experienced extensive demographic changes during the 1960s, similar to the changes our parish neighborhood had undergone forty years earlier. Middle-class families found life in Manhattan prohibitively expensive and education for their children less and less satisfactory. To respond to the increasing urban isolation of our church, Father Griesmyer encouraged community activities and established a club for couples and for single young adults. At the same time he attended to the growing number of "Little Family" members, traveling to different parts of the United States to visit them and welcoming them back to visit the place of their nuptials—or baptisms—anytime, but especially on Foundation Day.
As have all of our rectors, Father Griesmyer practiced and taught the full faith of the universal Catholic Church, maintaining the eucharistic ministry of Sunday and daily masses.

Perhaps one of the most important stands that Orin Griesmyer made came early in his ministry here. New York City was preparing to build a crosstown aerial highway that would have left this charming landmark church stranded between the east- and westbound lanes. Father Griesmyer led the parish to adopt a strong position against such a highway. He argued that the building of more roads would increase incoming traffic and so in no way diminish congestion in south midtown Manhattan. In 1962 this was a new idea to many in the world of urban planning. One newspaper, the New York World Telegram and Sun, derisively called the theory “Griesmyer’s Law.” Fortunately the aerial highway plan was ultimately abandoned, and today we can see that our fourth rector was right: “Griesmyer’s Law” has too often proved lamentably true.

Father Griesmyer’s thirteen years as rector of our church came to a close with his retirement in 1971. He is now rector emeritus and lives in St. Petersburg, Florida, with his wife, Doris.

When Norman J. Catir, Jr., arrived at the Church of the Transfiguration in 1971 as our fifth rector in 123 years, the Episcopal Church was in the midst of Prayer Book revision. Having been made chairman of the Liturgical Commission of the Diocese of New York soon after his arrival, Father Catir brought the parish into this process through the trial-use rites provided by the Standing Liturgical Commission of the Episcopal Church. Eventually a conservative liturgical renewal evolved—as exemplified in the regular celebration of Solemn Mass on Sundays (according to the use of Rite I in the 1979 Book of Common Prayer), public baptisms, and full celebration of the Easter Vigil with Holy Baptism and the first Mass of Easter.

Many visitors, as well as regular parishioners, appreciate the beauty of worship at Transfiguration, which is enhanced by the singing of our fine choir of boys and men. To insure the continuance of this choir, the Anthony J. Mercede
Choir Scholarship Fund was founded in memory of our devoted junior warden and treasurer after his death in 1985.

Many organists have said that our new organ (the Arnold Schwartz Memorial Organ, dedicated in 1988) is the finest in New York City, and the story of how it came to be is worth telling. The need for a new organ had been increasingly evident in the 1960s and 1970s. The parish did not have the resources to purchase a new instrument, but that did not stop Father Catir from praying every day for a solution to the organ problem. He did this for seven years, starting in 1973, during his daily intercessions after Morning Prayer. His faith and perseverance were rewarded in due time.

In 1978 the vestry decided to initiate a pledge campaign to underwrite the cost of organ replacement. After two years of fund raising from the parish and “The Little Family,” the vestry saw that help was needed from beyond the membership rolls. At Father Catir’s suggestion, John Baker, a vestry member who was a commercial artist, designed an appeal poster that was placed at the
entrance to the church. The appeal began, “Our tired old organ has given up the ghost . . .” This poster remained at the church entrance for two and a half years. Then, in November 1980, Mrs. Arnold Schwartz, visiting our church for the first time, saw the appeal when she came inside to pray. She wondered if she might do something to help and considered the matter over the following weekend. During the time she was meditating on this idea, Mrs. Schwartz came across a book on old New York churches in a bookshop near her home. She opened the book, and what did she see but a picture of “The Little Church” at the turn of the century. Suddenly a yellowed newspaper clipping fell out of the book onto the floor. When she retrieved it, Mrs. Schwartz found that it was an article about George Hendrie Houghton, our founder. “I wonder if someone is trying to tell me something,” she asked herself.

After further prayer for guidance, she called Father Catr to inquire into the possibility of making a gift to enable the church to purchase a pipe organ of distinction and character. In the end,
Marie Schwartz pledged a gift that would triple the then current size of the organ fund. With gratitude the vestry unanimously accepted Mrs. Schwartz’s generous gift and agreed to name the new instrument in memory of her late husband, Arnold Schwartz, who had been a philanthropist himself. From the day Mrs. Schwartz first saw the organ appeal until the evening on which the vestry thankfully accepted her gift, one week had elapsed.

At about this time, Father Catir and the vestry also initiated the renewal and refurbishment of the church fabric with reconstruction of the nave roof and work in the transept and the rectory. New ornamentation of the sanctuary carried the decoration of the church more into the Gothic Revival style inspired by the Cambridge-Camden Society and A. W. N. Pugin, one of the seminal English Gothic Revival architects.

Father Catir, exercising his longtime interest in architectural decoration and following the example of previous rectors, chose the color scheme and design motifs. ArteNova, under the direction of the late Andrzej S. Bak, executed the work of renewal and redecoration.

This project was made possible in part by unexpected offers of assistance from two women who had not previously been connected with the church. A substantial gift was made by Mrs. Arnold Schwartz—after she made her gift for the organ. And at about the same time, the late Greta Kempton, an artist who had achieved national fame for her portraits of President Truman, his family, and members of his cabinet, volunteered to restore many of the church’s old paintings, which had become darkened by time and city pollution. The paintings were rededicated in 1987.

Father Catir has maintained and added to
the church’s theater connections during his years as rector. He nurtured and helped found the Joseph Jefferson Theater Company, which as an off-off-Broadway company performed regularly from 1971 to 1978 in the church transept. Further productions continue to be performed on occasion in the church, and the top floor of the rectory was for many years a hostel for acting students.

In keeping with its roots in the Anglo-Catholic revival, our parish hosted the opening evensong of the national celebration of the Oxford Movement Sesquicentennial on October 23, 1983.

Finally, social outreach and inclusivity have continued to be part of our parish. Since 1971 the Murray Hill SRO Project for Older People has ministered to the needs of the elderly in the neighborhood. Most of our frail elderly people live in single room occupancy hotels and have little contact with other people except through our special program. They breakfast and lunch in our parish hall, and special holiday celebrations are made possible by members of our parish. Medical, financial, and social services are available to
Left: Arches on the south side of the chancel

Right: Saint Matthew on the left of the high altar
Looking out into the nave over the Bible on the lectern

Opposite: Left, looking down the center aisle past the parapet to the high altar. Right, the south aisle of the nave


THE STORY OF OUR CHURCH

the men and women who attend the program.

In order to expand its mission, the parish reinstituted a Sunday school in the 1970s. It sought to work with homeless families housed in nearby welfare hotels in the years 1985–90. In 1993 we welcomed the Korean-American Episcopal Congregation to worship here and so have extended our mission in yet another direction.

The Church of the Transfiguration was designated a National Landmark in 1973 in recognition of its position as a shrine of the American church and theater. In 1988 the vestry established the Landmark Fund, which was later named the Willis L. M. Reese Landmark Fund in memory of our beloved longtime senior warden. The purpose of the fund is to maintain and enhance this historic landmark.

To celebrate our 150th anniversary in 1998, our clergy, staff, and loyal parishioners continue to work to build a community whose longevity and dedication to service will carry our parish into the twenty-first century and the third millennium of Christianity. The parish hopes to raise $3,000,000—that is, $10,000 in thanksgiving for each of its past 150 years and $10,000 for each of its next 150 years—so that we may continue our work as both parish church and shrine in the heart of New York City.
A Walk Through the Church

The Chancel Area

As one enters the church nave, the eye is at once drawn to the colorful vision of the high altar and reredos. On either side of the chancel arch are two Venetian mosaic rondels—the Archangel Gabriel (on the left) announcing the birth of the Incarnate Son of God to the Blessed Virgin Mary (on the right). Both figures point the worshiper toward the sanctuary, where the high altar, with its reredos depicting our Lord’s Transfiguration, dominates the vista. Together they represent a statement of the presence of Christ in and with His church. In this initial view of the interior of our church, one realizes the truth of the description of a Christian church as a roof and walls that surround and protect a eucharistic altar. The two stained-glass windows on either side of the high altar underscore this point. They show angels censing the altar and the words: “Holy, holy, holy, / Lord God of Sabaoth.”

Frederick Clark Withers, an English Victorian Gothic Revival architect, designed the chancel, which he rebuilt, extended, and decorated in 1880–81. The handsomely carved sedilia and stalls in the presbytery of the church were designed by Henry Vaughn as choir stalls for the newly enlarged choir of the 1880s. These stalls were adapted to their present use as seats for the clergy and acolytes after the choir was returned to its earlier position in the church, between the south side of the nave and the south transept.

The rich polychrome of the reredos and the sanctuary wall represent a relatively new effort to follow the principles of the Cambridge-Camden Society, founded in 1839, whose aims were to revive historically authentic Anglican worship and ceremonial, to restore medieval churches, and to see new churches built in the Gothic style and richly decorated so as to involve the senses as an aid to worship. To these ends, the society carried out extensive ecclesiological surveys of medieval churches in England and laid down its canon for a “model church” that would embody the society’s tenets.

The parapet, or rood wall, which demarcates the nave from the chancel, is made of white marble inset with colorful mosaic. The left-hand
The pulpit and Paschal candle, which is lighted throughout Eastertide, and the lectern panel bears a pelican pecking its breast to feed its young; the right-hand panel, the lamb of God—both symbols of sacrifice. Grapes and sheaves of wheat surround both figures. These are all ancient eucharistic themes. The parapet was placed here in 1903 by George Clarke Houghton as a memorial to his wife.

The elaborately wrought brass pulpit stands near the chancel on the northeast side of the nave and was designed by the most notable American architect of the early Gothic Revival, Richard Upjohn. The lectern on the south side responds elegantly to the pulpit. Edwn Booth, the distinguished actor, made the gift of a Bible for the lectern. From these two richly detailed church furnishings the Word of God is proclaimed and read.

THE BLESSED GEORGE HENDRIC HOUGHTON CHAPEL

To the south of the sanctuary lies the chapel dedicated in honor of our founder, who was called in his own time “the first saint of the American Church.” The chapel contains a simple freestanding altar, covered in festal seasons by a rich red-and-gold Jacobean frontal. From the 1880s until 1987 this space was occupied by a large pipe organ. The pipes of the lowest pedal stop of our present organ hang on the south wall of this chapel.
The large painting behind the altar is a nineteenth-century copy of Domenichino's *Communion of St. Jerome*. The seventeenth-century original hangs in the Vatican.

**THE TRANSEPT**

The south transept, which was built in 1854 and extended in the 1860s, houses a number of interesting objects and memorials, among them two sixteenth-century Flemish painted wood panels that ornament the front of the confessional box. They are side panels of a triptych, the central panel of which is not in the church's possession. The left-hand panel represents St-Denis, patron saint of Paris, after his martyrdom; the right-hand panel, the Virgin and Child. In the foreground of both panels is, presumably, a family portrait of the donors. Other paintings in the transept, as well as in the nave and chapels, are mostly nineteenth-century copies of older paintings.

To the south of the confessional box stands the *columbarium*, which was installed in 1991 to contain the funerary ashes of parishioners and friends of the parish who wish to be buried in our church. Before the columbarium stands a large *icon of the Resurrection of Christ*, known in the Eastern
Church as the Anastasis. This icon provides a bold statement of the Christian resurrection hope. It was executed by Vladislav Andrejev, dedicated on Easter Day 1995, and provides a shrine for prayer for the faithful departed. The icon was given by Father and Mrs. Catir in memory of their parents.

A pair of unusual doors of painted glass and brass are situated farther along the transept east wall. Mrs. Janos Schultz, mother of former chorister Christopher Schultz, gave them in 1972, in memory of her first husband, Ernest Schelling (1876–1939), the distinguished pianist, conductor, and composer. Every Sunday the choir passes through these doors, which show angels playing musical instruments and which bear the words: "Music is well said to be the speech of angels."

At the south end of the transept stands a richly carved and polychromed shrine with a figure of the Madonna and Child designed by the noted Gothic Revival architect Ralph Adams Cram. This shrine was installed here in the 1920s, when the baptismal font was moved to its present location between the Chapel of the Holy Family and the
Lady Chapel. The font had originally been located directly in front of the altar rail in the sanctuary.

The two windows flanking the Madonna Shrine set forth baptismal themes, in keeping with the former use of the alcove as a baptistery. The one on the right is a testament to our founder’s Christian stance on racial equality. It is called the “Swing Low, Sweet Chariot” window because the top panel depicts the scene of the Ethiopian eunuch in his lavish chariot, talking with St. Philip. The central panel shows him subsequently being baptized by St. Philip. (See Acts 8:26–39 for the account.) The window memorializes a black couple, George and Elizabeth Wilson (he a former slave and she a freewoman), as "Sometime doorkeepers in this House of the Lord," a paraphrase of Psalm 84:10. The Wilsons worked with the first Dr. Houghton for thirty years after the Draft Riots of 1863.

On the west wall of the transept there are two large, important windows. On the left is the Edwin Booth window by John La Farge, which portrays the noted actor in the role of Hamlet and was given as a memorial by members of the Players
Two of the Compline windows

Club in 1898. Booth was a member of this parish and the founder of the Players Club, which was formed, partly in reparation for his brother John Wilkes Booth’s assassination of Lincoln, to provide a place where actors and nonactors could meet. The club is located just a few blocks downtown, on Gramercy Park. On the right, in the style of La Farge, is the King David window—also known as the “Jeweled Window” because of the richly colored bits of glass simulating rubies and sapphires—which portrays the importance of music in God’s creative plan. It is a memorial to Joseph W. Drexel (1831–1888). Together the two windows present a fitting tribute to two of the performing arts, members of which have been among the worshipers in our church for more than a century.

Just around the corner from the King David Window a blaze of painted glazing that vaguely resembles a collection of Victorian valentines intrigues the viewer. These windows in fact contain the psalms of the Office of Compline, the last monastic office of the day. The design of the Compline windows was adapted from paintings on parchment executed by Caroline Graves Anthon Houghton, the wife of our founder, and the windows were given as a memorial to her after her death in 1871. A crèche is placed in the area in front of them during Christmastide. Sarah
Morgridge refurbished the crèche figures in the early 1990s, when her son, Dugan, was a chorister.

**THE ARNOLD SCHWARTZ MEMORIAL ORGAN**

In 1980, Mrs. Arnold Schwartz made it possible for this church to complete its plans to commission one of the finest pipe organs recently built for a New York church. Designed and constructed by the C. B. Fisk organ company of Gloucester, Massachusetts, the organ (Opus 92) was finished and dedicated on April 10, 1988. It is a tracker, or mechanical-action, organ, designed largely in the eighteenth-century North German tonal style but with an extensive nineteenth-century French Cavaille-Coll type swell division. This union of two historic organ-building styles makes for great versatility in performing the organ literature of all periods, as well as producing an instrument eminently fit to present and accompany traditional Anglican liturgical music. The organ case was designed by Charles Nazarian, a consultant to C. B. Fisk, and executed largely in the Fisk workshop in Gloucester along with the rest of the instrument.
The late Daniel Maloney, a distinguished artist and onetime vestryman of the church, designed and carved the twelve _quatrefoil bas-relief plaques_ set around three sides of the lower portion of the case. The organ and choir stalls rest on a platform of Brazilian cherry, a hardwood that increases musical resonance.

**ST. JOSEPH OF ARIMATHEA CHAPEL AND SURROUNDING AREA**

This requiem chapel, which was designed by George Clarke Houghton in 1908 in memory of the founder, lies to the south of and behind the organ and choir area. Its entrance is graced by a marvelously carved and polychromed _angel screen_ that is pierced by an arch in the center of which is a gate, the finest piece of wrought-iron craftsmanship in the church.

Within the octagonal chapel is the _St. Joseph altar_, over which is the painted-glass _Transfiguration window_. This window was over the high altar until 1881, when the east end of the church was enlarged and enriched. The _ceiling_ of the St. Joseph chapel presents a lively vision of the heavenly host, painted on canvas panels fitted between the ribs of the plaster vault.

St. Joseph of Arimathea was the rich man who gave his tomb for the burial of Christ’s body after He was crucified. Today the chapel is used as a place where the coffin of a deceased person may lie before the day of the funeral, and friends and loved ones may come and pray.

To the right of the St. Joseph chapel is the statue of the _Singing Boy_, made in 1871 in Rome by an American artist. When the open songbook he is holding is lightly touched, it gives forth melodic notes. Next to the statue is the _Houghton window_, depicting George Clarke Houghton celebrating Solemn Mass at the high altar at the Second Anglo-Catholic Congress, which was held in the church in 1920. A gift of Dr. Houghton’s daughter, it was dedicated in 1926.

The _Good Shepherd statue_, placed opposite the Houghton window on the west side of the organ case, is the figure of our Lord holding a lamb. It is
Opposite: The Singing Boy

Left: Detail from the angel screen in front of the St. Joseph of Arimathea Chapel

Near left: The Good Shepherd statue, on the west corner of the organ

Below: The bronze memorial plaque to Otis Skinner, by sculptor Paul Manship
the oldest carved statue in the church and was originally set in the old wooden pulpit, in 1858. Without doubt, this is one of the first carved images employed in the Episcopal Church, because Puritan inhibitions had suppressed the liturgical arts in our communion until well after the mid-nineteenth century. This charming figure has been located in four different positions in the church since its introduction.

THE SOUTH AISLE OF THE NAVE
Turning left into the south aisle of the nave, one can see several windows. The most important is the Joseph Jefferson window, which is a memorial to the renowned actor who pronounced his benediction on our church, thus bestowing upon it its popular name, "The Little Church Around the Corner." For more than forty years, Jefferson starred in the role of Rip Van Winkle, and the right-hand panel of the window shows Jefferson as Rip, bringing the shroud-wrapped body of his actor friend to the church. The left-hand panel shows the image of the risen Lord, with nail wounds in his hands and feet, standing by our lych-gate and greeting Jefferson as he escorts George Holland's body to his burial service. In panels above and beneath the two main window lights are scenes from Washington Irving's story of Rip Van Winkle. This window was given by the Episcopal Actors' Guild and unveiled by the actor's great-granddaughter, Lauretta Jefferson Corlett, on February 20, 1925, the ninety-sixth anniversary of Joseph Jefferson's birth.

To the left of the Joseph Jefferson window is a bronze memorial tablet dedicated to Otis Skinner (1858–1942). The tablet, unveiled by his distinguished daughter, Cornelia Otis Skinner, on October 4, 1943, is the work of the American sculptor Paul Manship. Another window on the south aisle is a memorial to the noted actor Richard Mansfield, who died in 1907.

Throughout the church are dormer windows, located above the main windows. One that is of particular interest to parishioners and visitors alike is The Golden Rule window over the rear of the south aisle, which was given in 1933 in honor...
of Dr. Ray's tenth anniversary as rector. The theme is the Golden Rule as it has been interpreted by the great world religions, culminating in the Christian concept of "Love Triumphant" shown in the central medallion. This medallion depicts a crowned heart with a figure denoting Light (on the left) and another denoting Prayer (on the right). Medallion symbols down the left side represent (according to 1930s sources) the Persian religion by the palm-leaf pattern, the Islamic by a water jug, the Buddhist by the ancient fylfot cross, and the Egyptian by the lotus. (The fylfot cross, or swastika, is one of the most common variations of the non-Christian cross, and it appears in many ancient cultures.) Down the right side the Hindu religion is symbolized by the Tree of Life, the Roman by the dolphin, the Hebrew by the seven-branched menorah, and the Chinese by the cloud representing heaven.

THE NORTH AISLE OF THE NAVE

The Stations of the Cross, which begin at the east end of the north aisle, continue down that aisle, and conclude on the south wall of the nave, were given by Mrs. Franklin Delano (the former Laura Astor), a devout member of the parish and the great-aunt of Franklin Delano Roosevelt. The paintings are of antique provenance, probably late eighteenth century, and were acquired from a chapel in Rome.

A series of stained-glass windows and bronze memorial tablets along the wall of the north aisle of the nave pay tribute to members of the theater in particular, but to people in other walks of
life as well. Among those memorialized on the tablets are: the Benét family, Will Rogers, P. G. Wodehouse, Walter Edmund Bentley, Cornelia Otis Skinner, and Vinton Freedley. Two actors memorialized in stained glass are: Montague, a matinee idol of the 1870s, and John Drew. The *St. Alban* window and the *St. Augustine window* show the first English Christian martyr and the first Archbishop of Canterbury, respectively.

The *St. Faith window*, at the east end of the north aisle, near the pulpit, is the oldest stained-glass window in the church and must be one of the most ancient pieces of stained glass in an American church. The window was designed in the fourteenth century for a Belgian church that was destroyed during the Napoleonic Wars. It depicts Ste-Foi (in English, St. Faith), a pious French virgin.

**THE NARTHEX**

The *narthex* and *chapel screens*, which separate the nave of the church from the Chapel of the Holy Family, were dedicated on New Year’s Day 1928. The design was inspired by the rood screen at St. Giles’, Lord Shaftesbury’s chapel at Wimbourne, in the south of England. This memorial to Elijah P Smith, a parishioner for over fifty years and longtime senior warden, was given by his sister, Mrs. Eleanor de Forest Boteler. Wilfred E. Anthony was the architect of the memorial. The figures in the *Crucifixion group* (above the archway) and the *saints* (on the opposite wall of the narthex) were made by the celebrated woodcarvers of Oberammergau, Germany.

The *Peace Shrine*, a statue of our Lord designed after the famous Christus Consolator by Thorwaldsen, was dedicated on Armistice Day in 1942 by Dr. J. H. Randolph Ray. It was originally called the Victory Shrine and stood in the alcove of the Compline windows but now serves here as a focus for the devotions of many who visit the church to offer prayers.

**CHAPEL OF THE HOLY FAMILY**

This portion of the church is part of the original building and was first used as a parish schoolroom for boys. In 1852, as the congregation
increased, a gable-windowed second story was added, and the school moved upstairs. Later the second story became the guild hall and national headquarters for the Episcopal Actors' Guild of America.

In 1926 the Chapel of the Holy Family, also known as the "Brides' Chapel," was reconstructed and designated as a memorial to the first Dr. Houghton. Again, in 1940, the chapel was extensively redecorated, this time for Dr. Ray's seventeenth anniversary. New pews were installed, and the walls and ceiling of the chapel were redecorated and paneled in oak.

The eight windows on the north wall are a memorial to the first Dr. Houghton and were given by his nephew and successor. The upper group of four lights depict scenes from the life of Christ: the Nativity, the boy Jesus in the Temple, at his baptism, and at prayer in Gethsemane. The lower group of eight lights illustrates the Beatitudes, in fitting tribute to the saintly life of the church's founder. The north wall also has a bronze memorial tablet to the memory of the second rector, George Clarke Houghton.
The famous Brides' Altar was blessed on Foundation Day in 1926 and is so called because the funds for it were contributed by hundreds of couples joined in holy matrimony here. The tabernacle door of the altar is adorned with jewels contributed by brides, a custom of the day. Tens of thousands of marriages have taken place before this altar.

The polychromed reredos, the gift of friends and parishioners, is in the form of a triptych. Set into the reredos are three rare carvings of black oak. These are more than four hundred years old and were brought here from a dismantled Scottish monastery. All three panels contain Crucifixion scenes and were probably originally part of a set of Stations of the Cross. Above these ancient panels is a painting on wood of the Betrothal of the Blessed Virgin and St. Joseph. Adoring angels adorn the two doors of the triptych.

In the southwest corner of the chapel stands a charming white marble statue of the Madonna and Child by the noted English sculptor Richard Westmacott, R.A., who also did the portrait sculptures at Buckingham Palace, celebrating the battles of Trafalgar and Waterloo. Around to the south side, in an arched recessed area that forms a baptistery, there is a small plaque in memory of the English actress Gertrude Lawrence.

On the left side of the baptistery is the entrance to the Lady Chapel, or the Chapel of the Blessed Virgin Mary. This tiny chapel, lovingly built in 1906 by the Rev. Dr. George Clarke Houghton as a memorial to his wife, Mary Creemer Pirsson Houghton, is separated from the Chapel of the Holy Family by three double doors of stained glass, which may be folded open. These are balanced by three arched windows in the south wall that show, left to right, Raphael's Madonna del Granduca, the church's high altar and rood wall (painting on glass), and Botticelli's Virgin and Child. The entire Lady Chapel is in the English Middle Pointed Gothic style, with the high-pointed arch in oak over the window and door openings as well as the altar recess.
A Walk Through the Garden

The architecture and grounds of the church provide a quaint setting amid the office buildings of lower midtown Manhattan. During the periods of the most extensive building and renovation, the father founder worked with his masons and craftsmen to realize the design of the church, whose style can be called a free rendition of early fourteenth-century Gothic.

At the entrance to the charming close stands the *lych-gate* with its distinctive green hammered-copper roof. In England coffins are often carried to the lych-gate (*lych* meaning, in Middle English dialect, "body"), where a preliminary service is held before entering the church. The founder of our church intended the lych-gate to be a place of rest and comfort for wayfarers. The roof is thus appropriately studded as if with many scallop shells, the emblem of the Santiago de Compostela pilgrimage. The lych-gate was built by Frederick Clark Withers in 1896, one year before the first Dr. Houghton's death, and was given by Mrs. Franklin Delano.

Inside the lych-gate is a welcoming *statue* of *Christ the King*, with hand lifted in blessing. Under the gates enclosing the statue are the words: "Come unto me and I will give you rest." On the left is a water fountain (no longer working) with the inscription: "Whosoever drinketh the water that I shall give him shall never thirst", and on the right is a stone lectern for a Bible. Many people are drawn to this outdoor shrine, and often passersby stop for silent prayer before this image of Christ.

A *black wrought-iron fence* extends from both sides of the lych-gate to separate the church garden from the busy street. This fence also goes back to the days of the first rector. A good view of the Empire State Building can be had from this vantage point as it peers over the discreet roof of towers, pinnacles, and gables forming the exterior of the church.

In the middle of the garden is a *three-tiered fountain* given in memory of Edward William John Peirce in 1991 by his wife, Constance. It replaced an earlier wrought-iron fountain. In spring ancient azaleas show their magenta flowers, and a white dogwood tree blooms nearby. Flowers
of various kinds add to the garden’s charm, and there are even two clusters of fruit-bearing fig trees. Some of the flowers and trees have been given in memory of loved ones. For example, in 1992, Mrs. Louise Martin gave daffodil bulbs in remembrance of her son Jeffrey, who was an outstanding countertenor in the choir. The dogwood was given in the early 1970s by choristers Christopher and George Ryan, in memory of their mother. Eric Jones, senior warden, oversaw the general improvement and revitalization of the garden in the early 1990s.

Facing the church building, one sees on the left the five-story rectory, built in 1854, and, panning to the right, the gabled windows of the Episcopal Actors’
Guild above the Chapel of the Holy Family, then the main (bell) tower, then the tower of the Chapel of St. Joseph of Arimathea, and finally the south transept, on the right.

Two statues adorn the garden. Near the rectory gate stands an old Italian statue called the *Madonna of the Garden*, given in memory of Susan Ruth Budd in 1926, and by the St. Joseph Chapel tower, a contemporary statue called *Metamorphosis*, which is a winged figure by the sculptor George Pissarro.

Often on a sunny day, people come from nearby office buildings to spend their lunch hour in the garden, lining the walkways as they catch the sun and drink in the peace and repose of this unique and blessed place.
Envoi

Underlying the widespread sentiment felt for “The Little Church Around the Corner” is the rock-solid theology that led to the foundation of this parish church, with its dedication to the mystery of our Lord’s Transfiguration. Together, these two names for our church capture the theologically polar dimensions of immanence and transcendence that inhere paradoxically in the Christian experience of God. Immanence is found here in the pastoral care, the extended parish family, and in the very architecture of the place; transcendence, in the glory of our worship and music and in our conviction that we offer ourselves here in order to participate in our Lord’s divine mission—to make all created things new. Even as Christ on Mount Tabor stood transfigured before the eyes of the Apostles Peter, James, and John, so Christ’s Church lives in the world as a transfigured sign of the cosmic work of her Lord and Master. The commendatory words of God the Father at the Transfiguration of Jesus—“This is my Beloved Son. Hear Him”—summon the Church in this and every age to her highest mission. This vocation, to be the Mystical Body of Christ in the world, fulfills God’s mandate to us here at “The Little Church.”

May we ever be faithful to our calling to manifest the glory of the transfigured Christ amidst the intimacy and simplicity of daily charity, grounded in the lively hope of our Lord’s cross and resurrection. In the words of our motto: Fides Opera, Faith and Works. The two become one, united as they are in the Mystical Body of which Jesus Christ is head and we, and all baptized people, are members.

Norman J Catir, Jr. +
Rector
RECTORS OF THE CHURCH OF THE TRANSFIGURATION
George Hendric Houghton (1848–1897)
George Clarke Houghton (1897–1923)
J. H. Randolph Ray (1923–1958)
Orin A. Griesmyer (1958–1971)
Norman J. Catir, Jr. (1971– )

PRESIDENTS OF THE EPISCOPAL ACTORS' GUILD
George Arliss (1923–1938)
Otis Skinner (1938–1942)
Vinton Freedley (1942–1968)
Staats Cotsworth (1968–1971)
Charlton Heston (1971–1974)
Barnard Hughes (1986– )
THE ARNOLD SCHWARTZ MEMORIAL ORGAN
C. B. Fisk, Inc., Opus 92, 1988

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<th>GREAT (manual I)</th>
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<td>Double Cymbal III</td>
<td>8’ Baarpijp</td>
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<td>8’ Regal</td>
<td>8’ Bourdon</td>
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<td>4’ Schawm</td>
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<td>16’ Trombone</td>
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Zimbelstern with five bells from Whitechapel Foundry, England
Balanced Swell pedal
Tremulant affecting the entire organ
Wind Stabilizer

Combination action: Two pairs of adjustable combination pedals
(On & Off for left-hand side; On & Off for right-hand side)
Direct mechanical action to both Stop and Key action

Keydesk: Built into the front of the organ case. Manuals
CC–a³, 58 notes, naturals of grenadil, sharps of rosewood
 capped with bone. Pedals CC–f¹, 30 notes.

Casework of quartersawn white oak with decorations in walnut
 and 23-karat gold leaf.

N.B. Bracketed pairs of stops are each controlled by a single
 knob. Drawing the knob halfway brings on the first stop,
 drawing it fully brings on the second stop.
THE LITTLE CHURCH
150th ANNIVERSARY FUND

On the first Sunday in October 1998, The Church of the Transfiguration will be celebrating its 150th anniversary. To commemorate this milestone, The Little Church 150th Anniversary Fund has been established to strengthen the financial endowment and provide a more secure base for the parish to carry its mission forward into the next millennium. Aside from gifts to the church in their lifetime, some donors will find gifts by bequest particularly attractive.

If you wish to support the Little Church 150th Anniversary Fund through a bequest, include a provision in your will such as:

_I give to the Rector, Church Wardens and Vestry of the Church of the Transfiguration in the City of New York the sum of $___________ [or a description of stock or property to be given] and request that my gift be used to support the purposes of The Little Church 150th Anniversary Fund._

You may prefer to leave all or a portion of your residuary estate to the Fund with a provision in your will such as:

_I give to the Rector, Church Wardens and Vestry of the Church of the Transfiguration in the City of New York all [or a fraction] of the rest, residue and remainder of my estate, both real and personal, and request that my gift be used to support the purposes of The Little Church 150th Anniversary Fund._
In addition to gifts of money, securities and other property, both inter vivos and testamentary, The Little Church 150th Anniversary Fund can be supported through various types of trusts and other vehicles, such as:

• *Life Insurance*: An option for insureds whose beneficiaries are otherwise provided for;
• *Deferred Benefits Designation*: For donors covered by an I.R.A. pension plan, annuity or group insurance;
• *Joint Ownership*: Simplifies and expedites transfer of property interests; and
• *Trusts*: Created either during the donor’s lifetime or by will.

For information, write to
The Church of the Transfiguration,
1 East 29th Street,
New York, New York 10016
or call the Church office at (212) 684-6770.
ACKNOWLEDGMENTS
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Plan of the Church

Chapel of the Holy Family
Narthex
Tower
South Aisle
North Aisle
NAVE

CHANCEL
High Altar

Lady Chapel
Baptistery
Entrance
St. Joseph of Arimathea Chapel
Organ

SOUTH TRANSEPT
Columbarium
Madonna Shrine
Lych-Gate

EAST TWENTY-NINTH STREET