



The combination of the crown, the crossed scepters, and the cross has traditionally stood for the suffering and sovereignty of Christ for eternity.



Somewhat more weathered than the other figures, this one is still identifiable as Christ's good shepherd. Note the head of the lamb at the shepherd's left elbow, and the crook, the curved portion of which has broken off except for the very tip attached to the column.



The satanic imp, who sits crosslegged holding his snout, represents evil.



Not an angel, but rather a winged man, this figure represents St. Matthew, whose gospel traces the human descent of Christ from heaven to earth.



The dove emerging from the clouds symbolizes the Holy Ghost.

## These Christian Symbols Are Located, of Course, on...

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Noah's ark is one of two ship figures in this collection. Elsewhere is the sculpture of a full-rigged sailing vessel flying before a storm. Both images represent the church, which though beset by persecution, heresy, and schism, yet survives to fulfill its mission. Thus the visual tension arising from the sculptor's decision to wedge the storm-tossed arc between two columnar segments of stone trim is itself symbolic.



All of the angels in this work are musical. Such a representation is not only faithful to Scripture but may also reflect the interest of the Methodist Church and two of its founders, John and Charles Wesley, in musical forms of worship. Beneath the angel is a rooster, symbolic of the preacher, and a dragon, emblem of Satan and sin. The vertical order represents an ascension from sin through the gospels and the church to the realm of spirit.



This literate lion is an emblem of St. Mark, who begins his epistle with St. John crying in the wilderness and emphasizes the royal dignity of Christ. The lion is also a traditional symbol of the Resurrection, of which Mark is the chief historian.



The anchor is a traditional emblem of hope, firmness and patience.

## ...Bowne Memorial Gateway

The sculpture illustrated on the preceding two pages and on the inside front cover is from the Samuel W. Bowne Memorial Gateway at the entrance to the Drew campus.

The gift of Mrs. Bowne, the gateway memorializes a self-made man of business whose benefactions to Drew included Samuel W. Bowne Hall of Graduate Studies, formerly the refectory; Bowne Lecture Hall, formerly a gymnasium; and Hoyt-Bowne dormitory, given jointly with William Hoyt.

The gateway was designed in the "collegiate gothic" style by Harry J. Carlson of Collidge and Carlson, an architectural firm in Boston. It was erected during the summer of 1921 and dedicated on October 27, the 150th anniversary of the landing of Francis Asbury in America.

The Christian symbols that flank and surmount the street side of the arch were selected by Mr. Carlson from the frescoes, sarcophagi, catacombs, mosaics, and glass pottery of third to eighth century Europe, the crosses of Irish and Anglo-Saxon scribes of the ninth to eleventh centuries, and the manuscript illuminations, sculpture, stained glass, and paving tiles of the European Middle Ages generally.

Says designer Carlson: "A symbol is a sign of the unseen. It may be itself trivial, barbarous, or even repellent, but nevertheless from the associations connected with it, it is the sign of something higher than meets the outward eye."

Pictured on the inside front cover is an ox holding a book and crowned with a bird's nest of more recent date. Representing St. Luke, the ox is a symbol of ritual sacrifice conducted by priests, and Luke's epistle emphasizes Christ's priesthood. Elsewhere on the gateway is the figure of an eagle reading a book. This represents St. John, whose gospel was thought by many medieval believers to possess a soaring quality that carried it up to the throne of heaven.

