

A self-guided tour to the

Chapel of the Resurrection



Quick facts:

- Completed in 1959
- Named to the National Register of Historic Places in 2021
- Largest collegiate chapel in the United States
- Second largest collegiate chapel in the world

See photos of the construction of the chapel: Visit the photo exhibit area on the west end of the building, lower level.

Restrooms are located down the spiral stairs on the west end of the building. There are family/handicap accessible restrooms in the narthex and in the attached Helge Center.

HELPFUL DEFINITIONS:

NAVE: (from Latin *navis*, a ship) The main body of a church building; the place where the worshippers are in a traditionally designed church building. The comparison of a church building with a ship was made at a very early date in Christian history.

CHANCEL: The section before the altar, from which the clergy leads the service. It is separated from the nave by a step.

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DESIGN

The Chapel of the Resurrection is a thanksgiving to God in the form of a place for corporate worship and a gathering place for the university community to participate in convocations, concerts, recitals, lectures and assemblies of a similar nature.

Architect for the chapel was **Charles Edward Stade and Associates** of Park Ridge, Illinois.

Ground breaking for the chapel took place in October of 1956, with the Rite of Dedication taking place in September of 1959.

The chapel stands at the highest point on the university campus.

Before entering the nave, at the west end of the building, go down the spiral steps

BAPTISTERY



At the south end of the narthex, in the southwest corner of the chapel, is the baptistry where most baptisms take place. The placement of the baptistry in this location near the entrance of the chapel helps us understand baptism as our entrance into the church, the Body of Christ.

This entire area was designed as a series of concentric circles, beginning with the small narrow windows circling the stairs, the stairs themselves, to rods, the circular predella (step around the font), the subtle rayed-form of the stones and the circular font itself.

FONT

The center of the baptistry is the massive granite font of one block of Rockville granite with a natural cleavage surface, weighing five and one half tons. It contains continuously

running water; and so to negate the possibility of this appearing only as a decorative fountain, only the surface of the water is disturbed by the bubbling action. Through the continuing action of the water, there is a reminder of the continuing nature of the sacrament in the life of the child of God, and an attempt to put the baptized in daily reminder of the baptismal covenant.

SCULPTURE

Over the font is a seventeen-foot hanging sculpture. The sculpture is made of torch-fired bronze members in two shades, one more copper than the other.

The baptistery was designed and built by **Conrad Schmitt Studios** of New Berlin, Wisconsin.

If time permits, visit the photo exhibit down the hall, to see how the chapel was built.

Go back up the stairs to the main level

As you enter the nave, you'll see a smaller font which serves as a reminder of baptism. Many who come to worship here will take a moment to make the sign of the cross.



Seating in the nave (the section where worshipers sit) is flexible. Sometimes when you visit, you may see a portion of the seats turned toward one another in a cluster, to make for a more intimate worship space for Morning Prayer. On Sundays with higher attendance (such as Welcome Sunday, Homecoming, Easter, etc.), all of the chairs are turned toward the east end, with worship taking place at the high altar.

The chapel will accommodate 1,000 people on this main level and an additional 400 in the galleries (upstairs).

The nave is 193 feet long and has angled columns of brick 58 feet in height.

Standing in the center of the nave and looking toward the back (west) of the chapel we see the west gallery. Here is room for the choirs, orchestra and concert band of the university, as well as the organ console.



As evening falls, a student spends practice time at the Chapel.

FRED AND ELLA REDDEL MEMORIAL ORGAN

Flanked on either side of the west wall are the pipes for the organ. This instrument, known officially as the **Fred and Ella Reddel Memorial Organ**, was built by the Schlicker Organ Company of Buffalo, New York in 1959 and renovated by Dobson Organ Company of Lake City, Iowa in 1996. The four-manual console with pedal has a total of 103 ranks, or rows of pipes, totaling 5,500 pipes.

The pipes for each manual, or keyboard, are balanced across the west wall on either side of the window. The pipes played from the lowest keyboard are visible on the lowest level. This manual is the Positiv (Poe-zih-teef), a word that means chair. These pipes are closest to the organist's chair, or organ bench, with facing pipes of polished tin.

The next level contains the pedal pipes. The largest pipes are nearly 32-feet long, and vibrate at some of the lowest pitches that humans can hear. The third contains the Great manual, called so because it contains the most essential of the organ's sounds. This manual contains the pipes that predominantly lead hymns and liturgical music well.

The swell boxes occupy the highest level of the organ display. This division is named swell because it has wooden shutters that can open and close at the organist's discretion, allowing the sound to swell or diminish. The Trompeta Real (Trome-pay-tah Ray-al) is easily visible because of its copper pipes, and because it projects horizontally from the third level. These trumpets, rarely appearing on modern organs, were modeled after trumpet pipes found on Spanish organs of the sixteenth century. They are used primarily for solos and fanfares.

The top manual is called the Solo. Its pipes are not visible but are encased in a box on the far north side of the gallery, behind the visible pipes. The division is under a higher wind pressure than the others, allowing its sounds to be a solo, or leading, voice for the organ.

Each manual is complete, a “chorus” in itself with an integrity all its own. The organ is in the finest tradition of organ building, not only providing the contrasts of one chorus with another, but allowing for many combinations of sound.

MUSIC WINDOW

Separating the pipes on the west wall is the music window, symbolizing music and its place in the life of the Christian. The window was designed by the **Peter Dohmen Studios** of St. Paul, Minnesota.

Turn again to the front of the room (east) toward the high altar

CHANCEL

Walking now to the foot of the chancel steps, we see how the focus of the entire building rests on this area. Eight limestone piers rise 98 feet upward and, along with the unseen partial pier above the chancel entrance, culminate in a nine-pointed star roof. Eleven limestone steps lead up the chancel. The first circular step in the chancel is ringed with a three-sectioned brass and walnut communion rail.



Looking up at the nine-pointed star roof of the chancel area

ALTAR

The twenty-foot long free-standing table-type altar is of back Italian marble setting off symbols of the four Evangelists. **Matthew** is represented on the left supportive column by a figure which can be interpreted as an angel or a winged-man. Behind this figure, on the back side of the column, is a lion representing **Mark**. To the right on the front side is an eagle, symbolizing **John**; and behind this representation is an ox, the symbol for **Luke**. You can read more about these descriptions in Ezekiel 1 and Revelation 4:6-8. The altar was designed by the **Peter Dohmen Studios** of St. Paul, Minnesota.



CHRISTUS REX

Several feet behind the altar is the large cross on which is fixed the “Christus Rex” (Christ the King) figure.

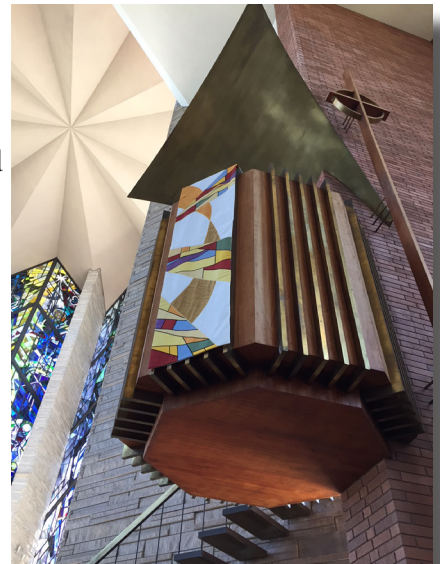
The Christus Rex is a “combination symbol” of both the crucifixion and the resurrection. The crowned figure, with head thrown back and arms uplifted, radiates the glory of a triumphant King who has conquered all forces, past, present, and future, which enslaved his people. His heaven-ward face and priestly vestments also reassert the intermediary role he fulfills between God and man. The figure was designed and fabricated by **David Elder**, formerly of the Department of Art of Valparaiso University.

The different colored materials (paraments) you will see on the cross, altar and other furnishings change according to the church season.

PULPIT

To the right of the entrance to the chancel is the **Louis G. Nuechterlein Memorial Pulpit**. The pulpit, the black walnut and brass cross to the right of the pulpit and the overhanging brass shield form one unit. The shield has a double significance: it aids in acoustics, and has historical significance in a tradition which states that similar shields were used in the ancient church to protect the preacher when pulpits were in outdoor courtyards.

The “high pulpit,” as it is known, is used only for services with larger crowds. Preaching commonly takes place from a podium (ambo) closer to the worshippers.





CHANCEL WINDOWS

Forming the background for the altar are three stained glass windows (the Munderloh Windows) representing from the left:

- the creative work of God the Father,
- the redemptive work of God the Son,
- and the Holy Spirit and his sanctifying gifts to us.

“Sermon in Color” - The significance of these windows is to keep before the eyes of the worshipers, in public and private devotion, the significant work of the Holy Trinity for the salvation of all people.

The windows are “read” from the left to right, and each window individually reads clockwise, beginning at the top right hand panel, reading down the right side to the bottom of the window, and then from the bottom to the top panel on the left side.

These windows were designed by the **Peter Dohmen Studios** of St. Paul, Minnesota, in consultation with the Reverend A.R. Kretzmann, Liturgical Consultant for the Chapel.

FULL DESCRIPTION OF THE MUNDERLOH WINDOWS:

—THE CREATION WINDOW—

Right Side: Reading from the top right hand side of the window:

Divisions one and two: The creating hands of God the Father are shown; above them and around the sun, which is central, is seen the solar system.

Division Three: Beneath the hands of God are Adam and Eve as the crown of creation, surrounded by plants, trees, and the serpent of temptation.

Division Four: Here is seen the tablets of the Law. The heights of Mount Sinai are indicated behind the tablets.

Division Five: The creativity of man and woman, created in the image of God, is emphasized and represented here in the symbols for painting, architecture, science and astronomy (planetarium with great telescopes) looking out of the darkness of earth to the light of heaven.

Left Side: Reading from the bottom left side of the creation window:

Division One: Here the harp is seen as the symbol of creativity in music. The crown is a reminder of David who, traditionally, is credited with writing many of the Psalms.

Division Two: In this division we see the altar of sacrifice with a church tower and a crowing cock as the symbol of the church's proclamation and its watchfulness.

Divisions Three, Four, and Five: Here are shown more of the creative acts of God, such as the fish of the seas, and the stars and planets in the sky. In the fifth division we see the dove of peace.

—THE REDEMPTION WINDOW—

Right Side: Reading from the top right hand side of the window:

Division One: This panel symbolizes the dawning of the new day in Christ. Here is Christ, the “Sun of Righteousness arising with healing in his wings.” Beside this symbol is the Messianic Rose, symbolizing the fulfillment of prophecy. Directly beneath is the “Lion of the tribe of Judah” and the fruitful vine arising out of the “Stem of Jesse.”

Division Two: Here is the manger with the crown and the star, symbolizing the birth of the King of kings, and the Lord of earth and heaven.

Division Three: A symbol of the suffering and the death of Christ and the way in which this is applied to us in Word and Sacrament is shown in this division. The chalice with the bread (wafer) is central, and beside it arises the incense of prayer from a censer.

Division Four: Here the cross is made manifest with the symbols of the betrayal in the thirty pieces of silver, the rope with which Judas hanged himself, and the drops of blood falling and being caught in the chalice, held by an angel.

Division Five: Here are angels gathered around the foot of the Christus Rex (the figure of Christ the King on the cross behind the altar). These are the angels of the Annunciation to Zechariah, to Joseph, and to the Blessed Virgin, as well as to the shepherds in the fields.

Left Side: Reading from the bottom left side of the redemption window:

Division One: These angels, in ascending scale, are the angels who announced the resurrection of Christ, saying, “He is not here; he is risen as he said.”

Division Two: In this division we see the phoenix arising out of the flames. This is an ancient symbol of the resurrection because of the legend that the phoenix renews its life by entering into the flames and perishing and so coming forth a new being.

Division Three: The symbol of the ascension of our Lord, the scepter and crown which are given to him as King of kings and Lord of lords is depicted in this division. The Lamb in glory stands on the book of seven seals, a symbol from the Book of Revelation to Saint John.

Division Four: Here is the symbol of Christ returning to judge the world. The blood-red trumpets announcing the judgment are sounded to all four corners of the earth.

Division Five: Once again we return to the symbol of Jesus Christ, the “Sun of Righteousness,” who lives and reigns to all eternity. The Chi-Rho (the Greek symbol for the name of Christ) is at the very top with three great colors embodied in the symbol: green, representing the quality of living forever; white for everlasting purity; and red for the eternal benefit of Jesus’ blood which was shed for us.

Center of the Entire Window: The great symbol of Jesus Christ, the Conqueror: IC-XC-NIKA—the oldest known Christian symbol, coming from a tomb in Ephesus dated c. 135 A.D., is found in the center of the window. Translated it means “Jesus Christ, Conqueror.” The motto of the University, “IN LUCE TUA VIDEMUS LUCEM” (In Your Light We See Light), is also in this window, symbolizing that in the light of Christ, who is the Light of the world, we see all learning and all responsibilities in a new perspective.

—THE SANCTIFICATION WINDOW—

Right Side: Reading from the top right hand side of the window:

Division One: The two ancient rolls (books), symbols of the Old and New Testaments are in this division.

Division Two: Beneath these rolls is the dove of the Holy Spirit in his appearance at Pentecost. The great flames of fire extend into the left side of the window in the third division on that side.

Division Three: This division is filled with instruments of torture, symbolic of the martyrdom of the faithful witnesses of the church.



Division Four: Here is an angel with a trumpet and an organ, representing the role of music in the church.

Division Five: The flags of the nations express the conviction that God works his purposes also through human and secular institutions. As the bottom of this window are the rod of Asclepius (the traditional symbol of the medical arts), test tubes, and reactors of the medical science.

Left Side: Reading from the bottom left side of the window:

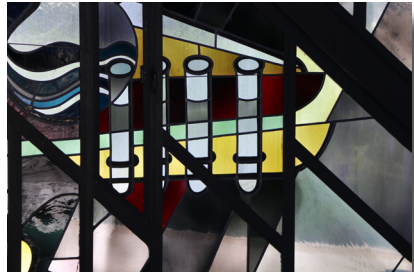
Division One: Here are the symbols of Christian wisdom: the open Scriptures, the flaming lamp, and the owl, an ancient symbol for wisdom.

Division Two: The symbols of the priestly office: the cross, the shepherd's staff, the alb, the stole, the chalice and wafer are in this window.

Division Three: The flames of fire in this division continue the symbol of the Holy Spirit in the second division on the right side.

Division Four: These are the symbols of the world mission of the church: the baptismal shell, the pilgrim's staff, the apostolic sandals, and other significant articles.

Division Five: In this top division, Luther's coat of arms denotes the Lutheran confessional commitment of the university, combines with the torch from the university seal.



Turn and face the west again

ANOTHER VIEW

Take a moment to turn back toward the west end of the building, where the organ is. When you made the long walk in, the stone columns seemed like a solid wall, directing your eye toward the altar area. Now that you've changed directions, you'll notice that the side windows in between the columns are clear. Some say it's a reminder, when you leave the communion table, to look out at the world and think about how you might serve others as part of your vocation.



Walk down the stairs

GLORIA CHRISTI CHAPEL



The altar area of the Gloria Christi Chapel in the season of Advent.

Leaving the chancel of the Chapel of the Resurrection we now walk down the steps on either side of the main chancel steps and enter the **Gloria Christi Chapel**. This space beneath the chancel is dedicated to the place where the glory of Christ was made manifest in his birth. Therefore the name “Gloria Christi Chapel” is appropriate for this chapel in the east undercroft. This chapel was a gift from the University Guild.



This smaller chapel—actually the size of the main chancel above it—is not larger than many parish churches. Here some of our smaller services are held during the academic year. During the summer and holidays, when most of the students are off campus, the Sunday morning service of Holy Communion is celebrated in this chapel. Some music recitals, handbell choir concerts and smaller weddings are also held here.

Doors in the wooden walls of this chapel lead to sacristies. Behind the altar is a small hallway, with rooms including a bathroom. Behind the organ you will find a space for private devotions. Behind the glass panels on the east side of the room, you can see the labyrinth.

The faceted glass panels: Symbols used in these panels are expressed in an abstract, rather than naturalistic design. The glass is coffered on both sides because it is viewed at close range from both inside and out. Among the symbols are those representing the apostles. The glass in these panels was designed and executed by **Felix Senger** and **Bernard Gruenke** of the **Conrad Schmitt Studios** in Milwaukee, Wisconsin.

Beyond the Chapel

LABYRINTH

Outside the Gloria Christi Chapel, on the east end of the building, you'll find the **Resurrection Labyrinth and "I AM" Garden**, given in memory of **Nicole Unrath**, class of 2003, by her family and friends. It was dedicated Oct. 8, 2005. The "I AM" statements of Jesus are markers along the path of the labyrinth, for Christ is our journey and our destination.

A labyrinth is not a maze. A maze is like a puzzle to be solved. A labyrinth has only one path. It is unicursal, that



is, it is formed from one continuous line. The way in is the way out. You, like others, may find the labyrinth a tool for meditation and prayer.

HELGE CENTER

The Kathleen and Mark Helge Center, located adjacent to the Chapel of the Resurrection, was dedicated during Homecoming Weekend 2015.

Valparaiso University alumni Rev. Mark '71 and Kathleen Koepp '71 Helge funded extensive upgrades and renovation of the Chapel of the Resurrection, including the Kathleen and Mark Helge Center, a 9,000-square-foot addition to the Chapel, that brings campus ministries together under one roof. Offices for the Chapel staff, Institute for Leadership and Service, Center for Church Vocations, and Institute of Liturgical Studies are found here. The addition also includes rehearsal space for choirs, a commercial kitchen, conference room, multipurpose room, and areas where students gather.



Students meet in the Helge Center, which offers a view of Merlin, the renowned oak tree.

THE AUGUST H. & ELLA LOUISE BRANDT CAMPANILE AND GUILD CARILLON

To the west of the chapel stands the Brandt Campanile. It is 143 feet high and houses a 12-bell chime, a gift from the VU Guild in 1980. The bells were cast in Holland. The largest weighs 17,082 pounds, the smallest 264 pounds. It chimes every fifteen minutes. A song is played as a “call to worship,” before daily Morning Prayer and on Sunday mornings, too.



THE CHAPEL'S MISSION AND VISION

Centered in Christ, the Ministry of the Chapel of the Resurrection proclaims God's love and serves students, faculty, and staff by building an inclusive community.

As a ministry in an academic setting, we seek a collaborative life together in our commitment to Jesus Christ.

Through Worship and the Arts we proclaim God's Word, offer our talents and gifts, and receive forgiveness, life and salvation.

Through Spiritual Formation and Empowerment for Service we teach and learn together, mentor toward leadership, serve our neighbor, and practice faith.

Through a Lutheran Character and an Ecumenical Context we bear witness to the theology of the cross and embrace a diverse community.

Through Hospitality and Stewardship we extend God's welcome and care to all people and tend to that which is entrusted to us.

***Learn more about the ministry of the Chapel of the Resurrection:
valpo.edu/chapel***

The Chapel of the Resurrection is built on the traditional homelands of several indigenous peoples, most notably the Potawatomi (Bodéwadmik) Nation. The land was ceded by Potawatomi leaders to the U.S. federal authorities on October 26, 1832, as part of the Treaty of Tippecanoe. We meet in this place indebted to this forced generosity.

Chapel of the Resurrection + Valparaiso University + 1600 Chapel Drive + Valparaiso IN 46383