

A pair of wooden double doors, each featuring three rectangular bronze relief panels. The panels depict various biblical scenes, including the Last Supper, the Resurrection, and the Ascension. The doors are set against a dark brown background.

DOORS TO MANY MANSIONS

ROBERT SHIPMAN THURSTON JR. MEMORIAL CHAPEL

PUNAHOU SCHOOL



DOOR 1
MAUKA, DIAMOND HEAD



DOOR 2
MAUKA, 'EWA



DOOR 3
'EWA, MAUKA



DOOR 4
'EWA, MAKAI

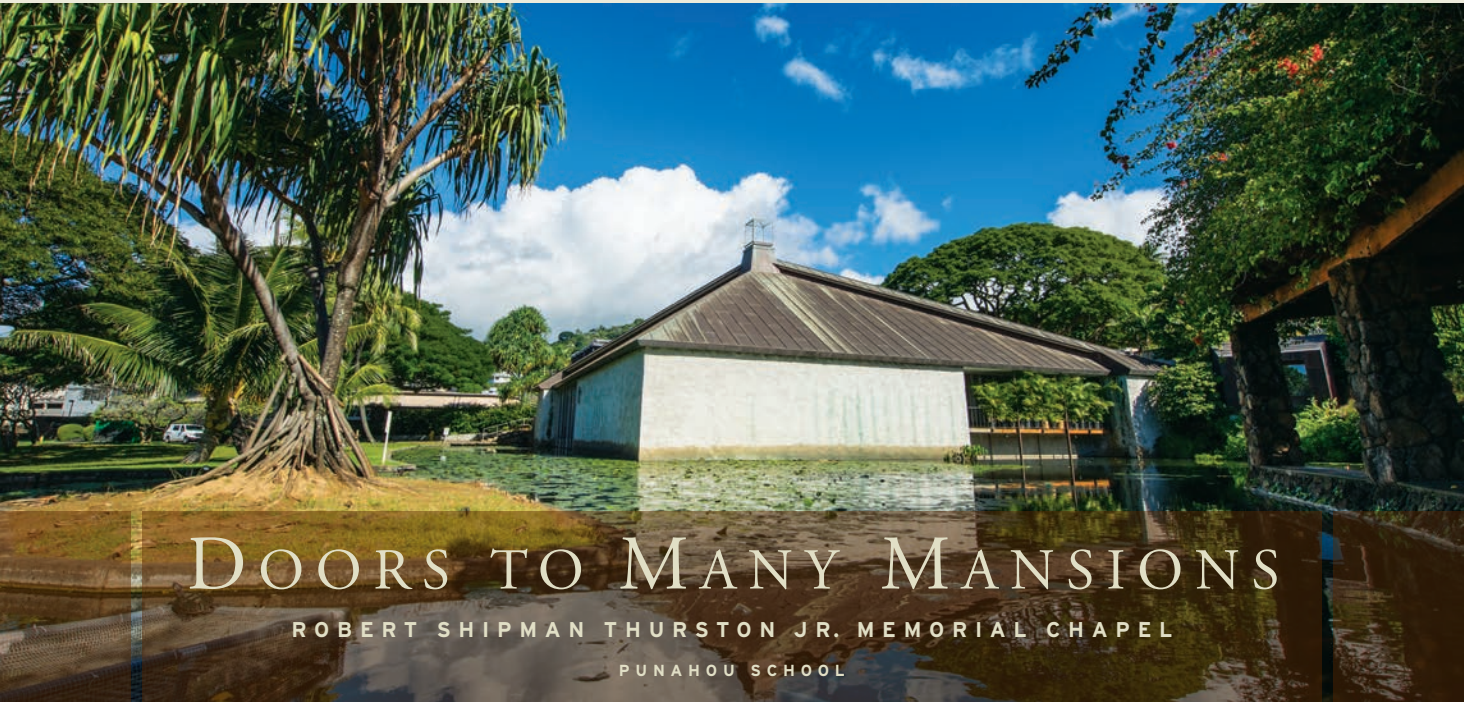


Thurston Memorial Chapel stands at the center of the Punahou campus, anchored in the waters of the New Spring. The story of its creation highlights the vision and artistry behind this original structure.

As we celebrate the fiftieth anniversary of the Chapel, we are pleased to republish this book with some additional history. We honor the Chapel as a symbol of the passion driving our vibrant community of students, faculty, staff, and alumni across the globe.

James K. Scott, President

"In my Father's house are many mansions: if it were not so, I would have told you.
I go to prepare a place for you." – John 14:2, King James Version



CHAPEL DOOR PANELS

Designed by Jean Charlot Crafted by Evelyn Giddings

Comments by Jean Charlot



Episodes from the Life of Christ. Designed by Jean Charlot, crafted in copper repoussé by Evelyn Giddings; drawn in 1967–1971, installed in 1973. The 32 panels, 18 x 19 inches each, line the large koa doors of the Thurston Memorial Chapel, Punahou School. The panels depict important events in the life of Christ.

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Photos by Philip Spalding III, courtesy of the Jean Charlot Foundation

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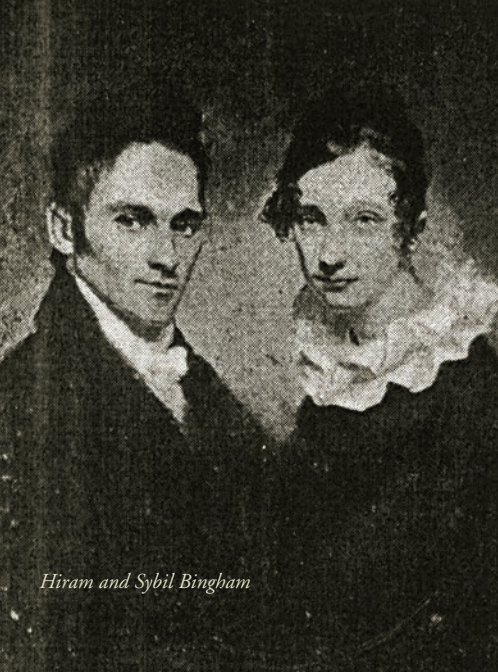
Punahou Archives

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Boki and Liliha



Hiram and Sybil Bingham

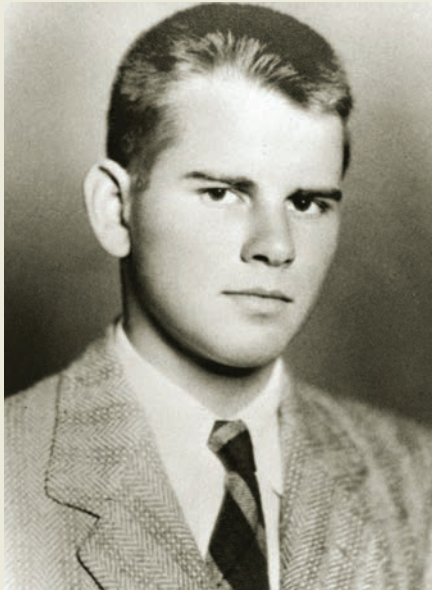
BEGINNINGS

In 1829, at the urging of Hawai'i's queen regent and co-ruler, Ka'ahumanu, a gift of 224 acres was given to Hiram Bingham by Governor Boki for the Sandwich Islands Mission. This vast track of fertile Mānoa land helped the early missionaries realize their dreams for a school. Their children would be steeped in the religious and educational traditions that the Congregationalists brought with them from the continental Northeast.

At the center of the property is Kapunahou (the New Spring), which feeds the Lily Pond and has long served as a freshwater source for drinking, irrigating the valley's taro patches and sugar cane fields, and later supporting the School's farming activities. At least three Hawaiian legends feature Kapunahou, with the most common story centering on Mūkākā and Kealoha. The old couple lived near the spring, and during a time of drought were forced to trudge long distances to secure water. In separate dreams, a man appeared and told them that beneath the trunk of the nearby hala tree they would find water. When Mūkākā pulled up the tree, water flowed from under its roots.



The original E Building, constructed in 1841.



Robert Shipman Thurston, Jr.

With the Lily Pond marking the physical and spiritual heart of the School, construction of the campus began in 1841 with the original E-shaped building and continued to expand for more than a century. While the Punahou community had long hoped for a chapel, it was not until 1964 that those aspirations began to materialize with a gift from Mr. and Mrs. Robert Thurston in memory of their son, Robert Shipman Thurston Jr., a 1941 Punahou graduate and fighter pilot killed in World War II. An article in the November – December 1964 issue of Punahou Bulletin shared news of the gift: “A chapel—to serve as a daily reminder of the School’s missionary heritage, a spiritual center, and a formal place of worship—has long been the dream of Punahou. Now that dream will soon come true.”







A HAWAIIAN CLOISTER

In the spring of 1965, architect Vladimir Ossipoff unveiled a three-dimensional model of his design for Thurston Memorial Chapel. The March – April edition of Punahou Bulletin describes the envisioned structure as “an inspiring center, modern in concept, yet marked by tradition and dignity. The Lily Pond will become an integral part of the design, and will be reshaped to bring added beauty to the setting.”

Construction quickly moved ahead, though slowed when heavy rains the following spring raised the Pond’s water level, requiring the building’s foundation to be raised as well. On January 22, 1967, the completed Chapel was dedicated, with Ossipoff delivering a keynote speech. In his closing remarks, he laid out a vision for his singular creation:



“I hope that a sense of belonging has been achieved, a sense that this building—the court and lanais which surround it, forming what might even be called a ‘Hawaiian Cloister’—is a special and unique part of the campus. I hope too that those students who occasionally may feel the need for physical and spiritual shelter will naturally gravitate here, and that having come here, they will find the comforting solace they seek.”



THE ARCHITECT: VLADIMIR OSSIPOFF (1907-1998)

Vladimir Ossipoff is Hawai'i's most celebrated architect, who gained an international reputation for merging modernist style with the islands' environment. While many of his creations are private homes, such as the Pauling House and the Liljestrand House tucked in the Tantalus mountainside, others are more accessible: the Honolulu International Airport, the IBM Building near Ward Center, the Administration Building at the University of Hawai'i at Mānoa, and dozens of other civic and commercial structures dotting the cityscape.

Born in Vladivostok, Russia, in 1907, Ossipoff was raised in Tokyo, where his father worked at the Russian Embassy. After the Great Kantō Earthquake of 1923, he emigrated to California with his family, later studying at the University of California—Berkeley. After graduation in 1931, in the midst of the Great Depression, he relocated to Hawai'i, where he practiced architecture for more than sixty years.

In the introduction to *Hawaiian Modern: The Architecture of Vladimir Ossipoff*, which accompanied a 2007 – 2008 exhibition at what is now the Honolulu Museum of Art, architect and curator Dean Sakamoto names Ossipoff as an innovator of site-specific design and sustainable building:



Vladimir Ossipoff at his desk.



“Ossipoff was perhaps Hawaii’s foremost ecologically minded architect ... he created structures that visually blended into their surroundings through color, materials, scale, and proportions. To establish the conditions of his design, Ossipoff used the natural resources of wind, light, water, and sky. He often integrated the existing slope of the site in order to minimize the removal of earth, and at every opportunity he employed energy-saving strategies for natural cooling.”

When asked to select a site for the Chapel, Ossipoff looked to the School’s historical center, the Lily Pond. The location posed the first of many design challenges and decisions, culminating in what is often considered his best religious building and, as Sakamoto describes it, his most poetic. Rather than positioning the structure on the Lily Pond’s banks, he submerged a section into the water. A foundation was created that would be stable in the mud but not disturb the freshwater spring. The upper walls were positioned to stop just above the waterline, and allowed water to spill into small indoor pools. The Chapel’s floor was lowered to be physically closer to the Pond, and a sunken entry was designed to flow into rows of pews, which sloped toward a coral stone altar. Outside, a copper and clay-tile roof was crowned with a lantern.



Ossipoff worked with Catherine Thompson to design the landscaping, and integrated original art into the Chapel's design. The copper repoussé panels on the four sets of doors were designed by Jean Charlot and fabricated by Evelyn Giddings. Stained-glass windows were created by artist Erica Karawina (1904 – 2003), who was originally from Germany, studied at the Boston Museum School, and came to Oahu in 1949 when her husband accepted an academic position. The windows extend to the water's edge and add a rainbow of color to the interior and exterior.

The overall effect is striking and original. As Sakamoto writes in *Hawaiian Modern*:

“Thurston Chapel is an archetype of Ossipoff’s vision. It is at once Hawaiian, modern, and timeless. Ossipoff’s opportunity to build this memorial at Punahou came after nearly thirty years of practice, a good deal of it characterized by his skill at marrying modern methods and local conditions. At the chapel he found a solution that cannot be traced to any visual precedent. The result is rich in formal expression and materiality, and is inextricable from its site and the legend that resides there.”





PUNAHOU'S EVOLVING MISSION

The creation of Thurston Memorial Chapel coincided with a dramatic growth in the School's enrollment and diversity. Today, Punahou is regarded as one of the most diverse schools in the United States, with a student body reflecting varied cultures, ethnicities, and religions. The Chapel's design, which suggests quiet contemplation and protective sanctuary, serves the Chapel's mission as it moves further into the twentieth-first century.

The School's chaplains embrace a broad set of moral and spiritual values that align with the Christian principles on which the School was founded, while affirming the worth and dignity of each individual. The Chapel serves as a sacred space for the religious and nonreligious, Christians and those of other faiths and spiritual traditions; as a meeting place for people and ideas; as a safe space for sharing joys and struggles; and as a sanctuary for students to step away from the pressures of their lives. At the Chapel's opening ceremony, Ossipoff described this feeling of shelter: "Generous eaves extend from the building, and [a child must go] down a few steps to gain their shelter, and tucks under them as a little chick must do when seeking shelter under its mother hen's outspread wings."

Social responsibility is encouraged among the student body, and a faith-into-action ethos is facilitated by the presence of Luke Center for Public Service, located near the Chapel. “Our community service missions are circles that overlap, which is very intentional,” explains Punahou Chaplain Lauren Buck Medeiros. Relationships are also forged with the Hawaiian Studies program to cultivate interconnected values, and with faculty across the grade levels to develop and implement character education and social-emotional learning initiatives.

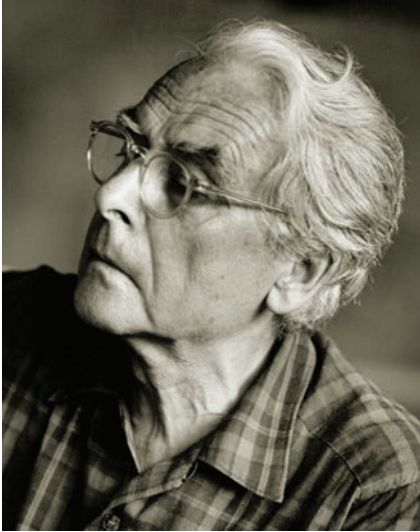
Thurston Memorial Chapel opens its doors throughout the year to Punahou community members for gatherings ranging from Christmas programs to memorial services. It hosts faculty and staff as they develop themes to guide each new school year. It welcomes students once a cycle to share music and ideas, and to plant values such as respect, honesty, cooperation, humility, and compassion, with the goal that they will grow and form roots as students make their way into adulthood.





**THE ARTIST:
JEAN CHARLOT (1898-1979)**

“He was never young or old but always integrated in time and space, always working to express in some form the light within.”—Reflections from his wife Zohmah Charlot, posted on the Jean Charlot Foundation website



No matter where he lived, Jean Charlot connected to the place and the people. Those who knew him, including collaborator Evelyn Giddings, and Bronwen Solyom and Ellen Chapman, who came to know him as archivists working in his collection at the University of Hawai‘i at Mānoa, express awe at his ability to absorb languages, cultures, and artistic traditions. He filtered them through his own experience to create a body of work that places him among Hawai‘i’s most prominent artists.

Like the Thurston Memorial Chapel’s architect, Vladimir Ossipoff, Charlot arrived in Hawai‘i after calling many other cities, countries, and continents his home. Born in 1898 into a Parisian family with French, Russian, and Mexican roots, Charlot studied at the École des Beaux-Arts and was drafted into the army near the end of World War I. When he returned, he brought a set of woodblock prints on religious themes that he had made in Bavaria. These prints, shown at an exhibition at the Louvre, marked the beginning of his career as a liturgical artist, the term he often used to describe himself.



In 1921, he moved to Mexico City, the vibrant center of a nation emerging from a decade of revolution. Charlot knew many of the leading artists, including the political muralists David Alfaro Siqueiros, José Clemente Orozco, and Diego Rivera, with whom he worked on large-scale frescos displayed on public buildings. But he was also drawn to quieter corners: He trekked to an old Catholic shrine at Chalma, studied the indigenous Nahuatl language, and worked as staff artist on a Carnegie Institution expedition to Chichén Itzá.

At age 30, in 1928, he relocated to New York and adopted the frenetic pace of the city, lecturing, teaching, exhibiting, painting portraits, and illustrating book and magazine covers, including a nativity painting commissioned by Time magazine. He regularly took temporary posts outside the city, for example, the University of Georgia, Black Mountain College, University of California–Berkeley, and Smith College. Wherever he went, he continued to create murals and other artworks, including lithographs for Margaret Wise Brown’s *A Child’s Good Night Book*, forerunner of the bedtime favorite *Goodnight Moon*.



Hawai'i became home base in 1949 when he accepted a commission for a fresco at the University of Hawai'i at Mānoa's Bachman Hall, followed by a position as art professor. Until the end of his life, Charlot kept up a prolific output, while also nurturing a love for Native Hawaiian language, history, and religion. His murals and sculptures can still be seen throughout the islands, including at the United Public Workers building, the East-West Center, St. Francis Hospital, and churches in Honolulu, Mililani, Kilauea, Kapa'a, and Ho'olehua.

Charlot was a natural choice to conceptualize the doors for the Thurston Memorial Chapel. Episodes from the Life of Christ was created by the artist in 1967 – 1971 and rendered in copper repoussé by Evelyn Giddings. Drawn from a pool of suggestions from the Punahou student body, Charlot sketched selected scenes on paper, both in Honolulu and during his many journeys. “When we went around the world, he carried a drawing pad on the airplanes where he did some of the drawings for the Punahou doors at thirty thousand feet,” wrote his wife Zohmah Charlot.

Lining the chapel's four sets of koa entrance doors, the thirty-two copper panels echo the medieval church doors of Europe, including Lorenzo Ghiberti's renowned doors to the Baptistery of Saint John in Florence. Charlot's son and biographer, John Charlot, believes the handcrafted doors may be the only ones of their kind in the country, and presented an artistic challenge for his father. “I do think he was intrigued by using the new medium—copper repoussé—for the first time on a big scale,” wrote Charlot.

Both devotional and slightly whimsical, the bas-reliefs greet thousands of students and community members who enter the Chapel each week. Like much religious art, they tell a visual story—Christ's birth, life, death, resurrection, and continual spiritual presence—and anchor the Chapel in a millennia-old tradition of craftsmanship that inspires people around the world.



THE CRAFTSWOMAN: EVELYN GIDDINGS (1925-)

Evelyn Giddings remembers crafting the copper panels at the Thurston Memorial Chapel like it was yesterday. “That one has pitch behind it to keep its shape,” she says, pointing her cane at one of the first plates installed on the mauka-facing doors. Students had bounced a ball against the door, flattening the raised image she had carefully hammered out. “And that one looks like my ex-husband,” she says, pointing to a figure on the final panel depicting the Pentecost scene.

At 91, Giddings is slight and unsteady on her feet, but determined. She has braved sheets of Mānoa rain to walk to the Punahou campus, crossing puddles and fields of slick grass. As one of the few women artists working in metal, that plucky spirit served her well. For twenty years, Giddings worked closely with Jean Charlot to craft, install, and restore large-scale frescos and sculptures, including an eight-foot copper plate champlévé enamel sculpture for Moanalua Intermediate School, a ceramic sculpture at Maryknoll School, and murals for Chaminade University and Lunalilo Elementary School.



But her masterwork adorns the Chapel doors, Episodes from the Life of Christ, installed in 1973. Working in Charlot's garage studio in Kāhala, Giddings rendered his drawings into three-dimensional bas-reliefs. When asked if this translation formed a crucial part of the artistic process, she replies: "That's what Charlot said. He said I didn't work for him. People asked me, 'Why do you do Charlot's work? Why don't you do your own?' It was an enriching experience, and I met people I wouldn't otherwise have known."

Copper repoussé is intensely laborious. In 1973, shortly after the process was completed, Giddings described the process:

"Metal is a challenge to work, slow moving and resistant. There are no short cuts for repoussé. Each line must be chased by hammering on a small dull chisel to lay out the whole work in a deep V groove—like drawing with a pencil, but so very slowly each line is traced. Copper becomes hard from working and must be often heated to red hot and quenched in water to relax it again. The parts to be raised are bumped up from the back, then the background is flattened again. At last, chasing again by hammering on a tool with a flat end, one side of the V groove is laid down to blend into the background and the other side is left to become part of the figures and form."

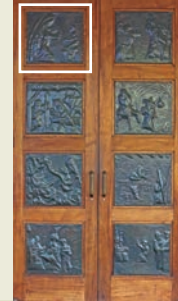
Although the work was challenging, difficulty never stopped her. She struggled with dyslexia in a time when no one knew how to help, and found her niche outside traditional academics. After graduating from Roosevelt High School, Giddings attended the School for the American Craftsman in Alfred, New York. Modeled on the European apprentice system, the school offered a number of specialties, but metal was her clear pick. "Potters were a dime a dozen," she said. "Weaving was for sissies. Woodworking was too precise. Working with metal seemed exciting."

Today, Giddings has traded her metalwork for planting, composting, and gardening. “I’m an earth person,” she said. Her lasting, earth-bound achievement will live on at the Thurston Memorial Chapel. Writing in the first edition of this book from 1973, Giddings reflected:

“It was more than a labor of love for me. It was a living, loving touch with Charlot and Christ. I hope as the panels are touched and contemplated this spirit and inspiration will flow so I can share the fulfillment which has come to me through this work.”



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 1 ANNUNCIATION

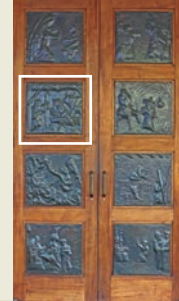
The Angel Gabriel was sent to a Virgin betrothed to a man whose name was Joseph ... and the Virgin's name was Mary. – Luke 1:26-27

The sculptor has no choice but to harness to the messenger's back wings as solid as cast plaster. Bypassing the physical limitations of the craft, pious onlookers may come closer to the marrow of the happening by mapping the angel's swift flight from the heart to the womb of the docile maiden.

JEAN CHARLOT CRAFETD A REFLECTION ABOUT EACH PANEL WHICH ACCOMPANIES EACH PHOTO



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 2 NATIVITY

And she gave birth to her first-born son and wrapped him in swaddling clothes, and laid him in a manger, because there was no place for them in the inn. – Luke 2:7

“Forgetting how much she suffered in labor a woman rejoices that a man has been brought into the world.”

Thus did the Newborn speak once grown to young manhood.

Despite the Christmas trees, Santas and fruitcakes proper to the season, a few soured minds, meditating on the manger as a prelude to the cross, ask of God, “To redeem us, was there no easier way?”



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 3 THE SHEPHERDS

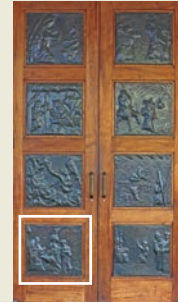
And in that region there were shepherds out in the field keeping watch over their flock by night.
– Luke 2:8

No little finger curled over the handle of a teacup, theirs. Medieval illuminators detail their gifts: a cheese made of goat milk, a baby lamb for the Baby to fondle, a rustic tune on the bagpipe.

True to the divine order and contrariwise to the social order, in this divine play the shepherds rate first billing. With what ease they upstage the kings who, camels and all, wait for their cue in the wings.



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 4 THE WISE MEN

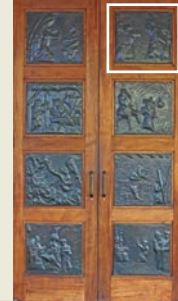
Then opening their treasures they offered him gifts, gold and frankincense and myrrh.
– Matthew 2:11

Perhaps not in the best of taste, the kings' presents are said to have been heavy with gold. Alerted at the mention of gold, bankers chose Joseph for their patron because, so they insist, he showed wisdom by investing the kings' gifts into cash.

True or false, the fact remains that moneychangers indeed are very much in need of a patron saint.



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 5 PRESENTATION AT THE TEMPLE

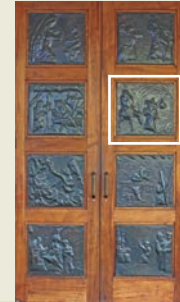
And when the time came for their purification according to the law of Moses, they brought him up to Jerusalem to present him to the Lord. – Luke 2:22

To the priest waiting at the altar Joseph offers two turtle doves, worth a penny for the pair. Better heeled parishioners would have blushed to be seen presenting such a lowbrow offering.

When the Newborn grew to manhood, He stated that our heavenly Father never fails to notice the fall of even a single sparrow from the nest. As a fact, Joseph's penny offering, that day, enriched Heaven.



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 6 THE FLIGHT INTO EGYPT

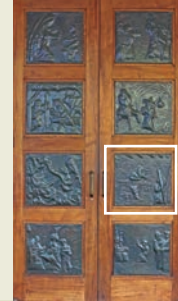
An Angel of the Lord appeared to Joseph in a dream and said, “Rise, take the child and his mother, and flee to Egypt ...” – Matthew 2:13

Resting by the roadside on the flight, Mary suffered hunger and thirst. Figs from a neighboring tree could have quenched both. Try as he may, Joseph, who was of little stature, could not reach the fruit. Eager to help the holy ones in their plight, the tree bent its branches to fit Joseph's small reach. So says the Apocrypha.

In this panel the palm stands for a fig tree, as I respectfully followed the lead of my medieval counterparts, who knew little of botany.



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 7 IN JOSEPH'S WORKSHOP

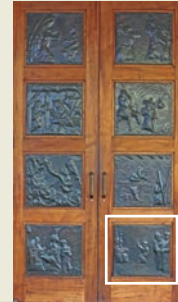
And the child grew and became strong, filled with wisdom; and the favor of God was upon him.
– Luke 2:40

Christ was trained to make His living as a village carpenter. One may visualize Joseph's patience as he teaches the holy Tot how to hit a nail on the head without smashing His small paw. As Jesus "grew in age and in wisdom," He doubtless grew in craftsmanship also. Joseph died confident that Christ would prove worthy heir to his trade.

Mary alone was to witness the twist in the story.



DOOR 1
MAUKA, DIAMOND HEAD



PANEL 8 JESUS AMONG THE DOCTORS

They found him in the temple, sitting among the teachers, listening to them and asking them questions; and all who heard him were amazed at his understanding and his answers.

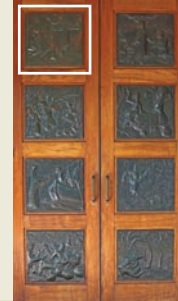
– Luke 2:47

Only once during his carpentering days did Jesus turn to words. And that was to rebuke a bunch of Ph.D.'s. Unlike the craftsman that Jesus was, these learned men cared nothing for saws and planks. Their tools were words, mouthed from the pulpit or penned on musty rolls and scrolls. Oldsters that they were, they believed that age and wisdom go hand in hand.

The twelve-year-old Jesus did upset that belief.



DOOR 2
MAUKA, 'EWA



PANEL 9 THE BAPTISM IN THE JORDAN

In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan ... and a voice came from Heaven, "Thou art my beloved Son; with thee I am well pleased."

– Mark 1:9-11

One just out of the desert, the other fresh out of his village, cousin dunks cousin. A family occasion hardly worth a line in the news. Were it not that the Voice thundering from Heaven took an inordinate interest in what seemed close to a non-event.

Now that we know how both cousins met hard deaths and all that transpired afterwards, the kibitzing of the Father appears fully justified.



DOOR 2
MAUKA, 'EWA



PANEL 10 THE TEMPTATIONS OF JESUS

And he was in the wilderness forty days, tempted by Satan; and he was with the wild beasts; and the angels ministered to him. – Mark 1:12

Angels all, the one who tempts Him and the ones who console Him. The best that can be said for Satan is that he did quote David's Psalms correctly. Or rather the one verse he should better have left alone, "Upon their hands they shall bear you up lest you dash your foot against a stone."

Politely, Jesus refrained from answering him with the verse that follows, "You shall tread upon the asp and the viper."



DOOR 2
MAUKA, 'EWA

PANEL 11 THE CALLING OF THE DISCIPLES



He saw Simon and Andrew ... casting a net into the sea, for they were fishermen. And Jesus said to them, "Follow me and I will make you become fishers of men." – Mark 1:16-17

As these few chosen men soon were to find out, fish is perfume compared with the stench of sin.

Himself a carpenter, Jesus picked disciples with trained hands and untrained tongues. Literate commentators wag their heads in puzzlement. Yet two millenniums of history have proved the wisdom of His choice.



DOOR 2
MAUKA, 'EWA

PANEL 12 THE WEDDING AT CANA



There was a marriage at Cana in Galilee, and the mother of Jesus was there. Jesus also was invited to the marriage with his disciples ... – John 2:1-2

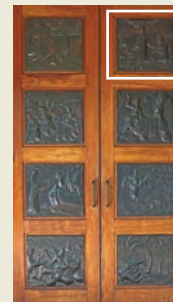
Some theologians hint that, by manipulating the event, Christ made the groom follow Him instead of bedding with his bride.

I believe not a word of it. Good wine, so choice that such a connoisseur as even the maître d' praised it, would have been wasted should one accept the ecclesial surmise, and a good-humored miracle made humorless.



PANEL 13 THE MIRACLE OF THE LOAVES
AND FISHES

DOOR 2
MAUKA, 'EWA



Jesus took the loaves, and when he had given thanks, he distributed them to those who were seated; so also the fish, as much as they wanted. – John 6:11

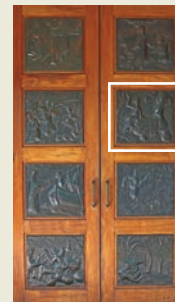
Preachers always ready to thrust their index skywards speak as if this event was but a prelude to a still better thing, the institution of the Eucharist. Notwithstanding, that day, empty stomachs were filled and felt good. To feed the hungry remains a very solid and sure way to salvation.

Not all men were appreciative. The moans of the baker and of the fishmonger could be heard, as Christ lured away most of their customers.



PANEL 14 THE SAMARITAN WOMAN
AT THE WELL

DOOR 2
MAUKA, 'EWA

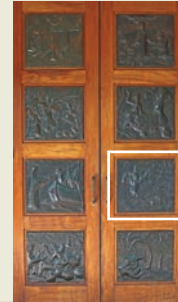


There came a woman of Samaria to draw water. Jesus said to her, “Give me a drink.” – John 4:7

Artists throughout the centuries have been partial to the stone cylinder of the well prolonged in the cool of the earth by a cylinder of space. This neat bit of geometry offers a nearly abstract setting for the evening dialogue, begun sotto voce, between the woman who had known seven husbands and the bachelor Christ.



DOOR 2
MAUKA, 'EWA



PANEL 15 THE LOST SHEEP, A PARABLE

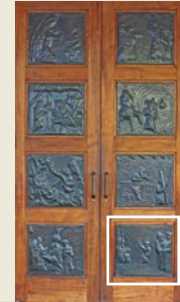
What man of you, having a hundred sheep, if he has lost one of them, does not leave the ninety-nine in the wilderness, and go after the one which is lost, until he finds it. – Luke 15:4

Baa, baa, black sheep that may be you or me. To be lost among thorns is a chastening adventure. How one longs to hear the approaching steps of the boss man! For the lamb, the shepherd with his crook or, for us, the mitred bishop holding his gilded crozier, a transmogrified version of the rustic shepherd's crook.



DOOR 2
MAUKA, 'EWA

PANEL 16 THE GOOD SAMARITAN,
A PARABLE



A man was going down from Jerusalem to Jericho, and he fell among robbers ... – Luke 10:30

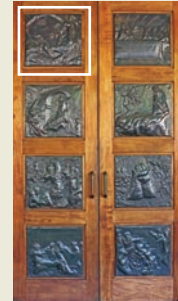
Commentators, noticing that the Samaritan had credit with the innkeeper and yet was not a neighbor, in cool seriousness suggest that he must have been a travelling salesman routinely covering his 'territory.'

It is indeed a logical surmise and a legitimate wedge for commerce to figure honorably in the Sacred Scriptures, a feat only slightly easier than that of threading through a needle's eye a camel.



PANEL 17 THE RAISING OF LAZARUS
FROM THE DEAD

DOOR 3
'EWA, MAUKA



Jesus found that Lazarus had already been in the tomb four days ... and many ... had come to Martha and Mary to console them concerning their brother. – John 11:17-19

Lazarus speaks:

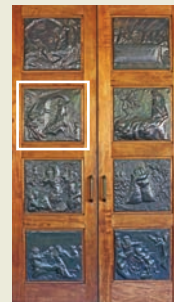
“Martha argues and Mary cries.

What choice had I but rise!”



PANEL 18 JESUS ENTERS JERUSALEM
ON PALM SUNDAY

DOOR 3
'EWA, MAUKA



Tell the daughter of Zion,
Behold, your king is coming to you,
humble, and mounted on an ass ... – Matthew 21:5

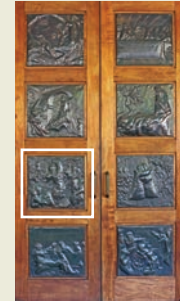
Palms beckoned Him from everywhere. He rode his ass in their shadow as if entering a grove on a windy day. In the midst of this apotheosis Christ alone, through the thickness of the foliage, sighted the tree trunk.

It was a crooked one, unlike any healthy trunk, without roots or reason, two planks angled crosswise.



PANEL 19 THROWING OUT OF THE
MONEYCHANGERS

DOOR 3
'EWA, MAUKA



And he entered the temple and began to drive out those who sold, saying to them, “It is written, ‘my house shall be a house of prayer,’ but you have made it a den of robbers.”

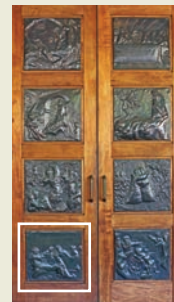
– Matthew 21:12-13

In the House of the Father good business can prove to be bad business. One ponders what Our Lord could have wrought if, instead of upsetting portable stands propped up around the Temple’s courtyard, His wrath had pounced upon a more evolved complex, such as one of our present-day supermarkets!



PANEL 20 WASHING THE FEET OF
THE DISCIPLES

DOOR 3
'EWA, MAUKA



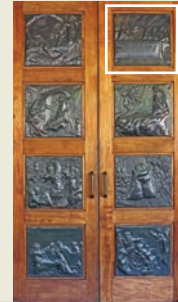
Jesus ... rose from supper, laid aside his garments, and girded himself with a towel. Then he poured water into a basin and began to wash the disciples' feet ... – John 13:4-5

Here, as in the scene of the Samaritan woman at the well, the setting is strict geometry. The Cenacle, its floor, walls and ceiling meeting at right angles, is a cube of space.

Within this rigid layout Peter, in his crusty childishness, explodes in diagonals of motion.



DOOR 3
'EWA, MAUKA



PANEL 21 THE LAST SUPPER

Take, eat; this is my body ...

Drink of it, all of you, for this is my blood of the covenant. – Matthew 26:26-27

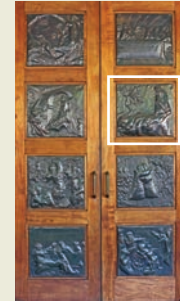
To match the cube of space that is the Cenacle, Leonardo introduced the cubic shape of the table, its barrenness emphasized by the neatly ironed tablecloth. As on a stage, the twelve face the audience, gesticulating with Renaissance gusto.

Given the cramped format of our door panels, here only one half of Leonardo's cast is glimpsed. The turmoil of moods gives way to restraint, caught as are the actors in the tight net of the perspective diagram.



PANEL 22 PRAYING IN THE GARDEN
OF OLIVES

DOOR 3
'EWA, MAUKA



And he withdrew from them about a stone's throw, and knelt down and prayed: "Father, if thou art willing, remove this cup from me; nevertheless, not my will, but thine, be done."

– Luke 22:41-42

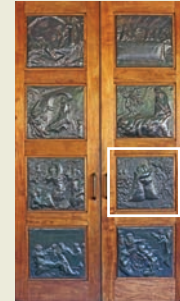
To represent that outdoor scene the painter with his range of colors has an advantage over the sculptor. In copper repoussé night shall be signified by the crescent of the moon, as childish a symbol as ever Quince devised on that Shakespearean midsummer night.

Christ begs that this Chalice be taken from Him. The apostles sleep and their snoring synchronizes with the rhythm of his sighs.



DOOR 3
'EWA, MAUKA

PANEL 23 THE KISS OF BETRAYAL



Jesus said to him, “Judas, would you betray the Son of man with a kiss?” – Luke 22:48

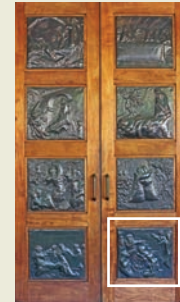
Judas was treasurer to the little group of holy vagrants. What he understood best was money. When Magdalene drenched Jesus’ feet with expensive perfume, Judas saw it as a waste of money and said so, even though the money was not his.

He too came to spill money for no practical purpose, the forty pieces of silver received for a kiss that it was not in his heart to give.



PANEL 24 PETER DENIES CHRIST

DOOR 3
'EWA, MAUKA



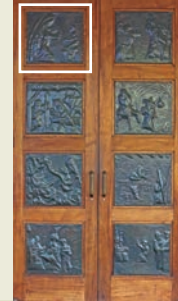
Jesus said, "I tell you, Peter, the cock will not crow this day, until you three times deny that you know me." – Luke 22:34

A favorite with painters. In the seventeenth century the scene is bathed in chiaroscuro. The buxom virago holds the storm lamp to Peter's face and puts the finger on him as one met in the Garden of Olives. On that freezing night, to keep warm by the open fire Peter lies.

Poor provincial Peter with his Nazarene accent, hoping to fool these cosmopolitans! They threw him into the outer darkness. The cock crowed!



DOOR 3
'EWA, MAUKA



PANEL 25 CHRIST BEFORE PILATE

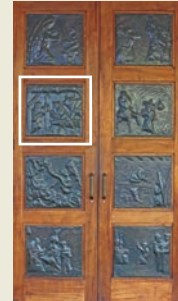
They bound Jesus and led him away and delivered him to Pilate. And Pilate asked him, “Are you the King ... ?” – Matthew 27:11

The man that Jesus also was had little Greek and less Latin. To proud Pilate, representing Caesar, Aramaic would be pidgin.

For the sake of visual clarity, artists omit from the scene the government interpreter who made possible this confrontation between Establishment at its most solidly established and the One who thought so little of Caesar that he gladly would have given to Caesar all the things that Caesar craved.



DOOR 3
'EWA, MAUKA



PANEL 26 JESUS CARRIES HIS CROSS

So they took Jesus, and he went out bearing his own cross ... – John 19-17

His lifelong a carpenter Jesus could hardly fail to notice in what manner the cross had been carpentered. Unlike Joseph's work and his own, the work would be sloppy and hasty. At least let us hope that the heart of the worker had not been in that job.

Christ is seen between Simon of Cyrene, who helped carry the cross, and Veronica holding the Kerchief imprinted with the Holy Face.

Veronica, patron saint of painters, pray for us.



DOOR 4
'EWA, MAKAI



PANEL 27 JESUS DIES ON THE CROSS

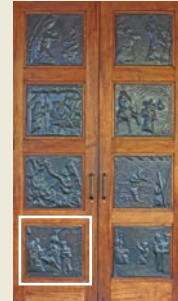
When they came to the place which is called the Skull, there they crucified him ... – Luke 23:33

A holy death can also be a messy death. What with the taunts of the scripture experts, the hardware clash of the Roman soldiers, the oaths of gamesters rolling dice on a drumhead.

In this panel, the Crucified is depicted alone. Surrounding areas are purposefully left blank. At your wish you may fill these empty spaces with the various puppets just enumerated. Though they all were very much there, the dying Christ was truly alone.



DOOR 4
'EWA, MAKAI



PANEL 28 DESCENT FROM THE CROSS

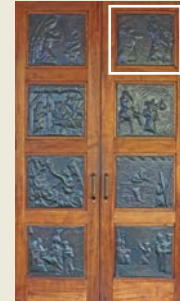
And Joseph took the body, and wrapped it in a clean linen shroud, and laid it in his own new tomb ...
– Matthew 27:59

The last chapter, less one. The descent, a rehearsal in reverse and on a modest scale for the ascent from the tomb that was soon to follow.

Thirty-three years after Christmas, Mary has her Son all to herself at last. The shepherds and the wise men are long gone.



DOOR 4
'EWA, MAKAI



PANEL 29 THE RESURRECTION

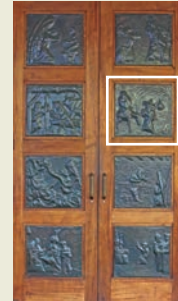
The angel said to the woman, “Do not be afraid; for I know that you seek Jesus who was crucified. He is not here; for he has risen, as he said.” – Matthew 28:5-6

Still groggy with sleep, the Roman soldiers have been cashiered. It is an angel now that guards the empty tomb. Dazed, the three Maries receive his message.

I meditate on this empty tomb with mixed feelings. At the sound of the trumpet my own grave will be emptied, and, willy-nilly, I shall leave the cool and quiet of the earth and bodily enter eternity!



DOOR 4
'EWA, MAKAI



PANEL 30 THE PILGRIMS OF EMMÄUS

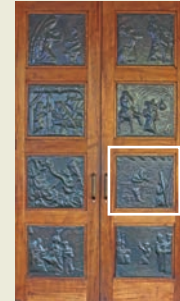
When he was at table with them, he took the bread and blessed, and broke it, and gave it to them, and their eyes were opened and they recognized Jesus ... – Luke 24:30-31

Traffic on the road to Emmäus could not have been heavy as the small pilgrim band walked entranced, drinking in the sayings of their chance companion. It was a quiet inn they stopped at. The breaking of the bread exploded that peace.

Sensing the unknown, did the bemused innkeeper insist that the bill be paid? Did the rattled waitress pick up her tip?



DOOR 4
'EWA, MAKAI



PANEL 31 ASCENSION

As they were looking on, he was lifted up, and a cloud took him out of their sight ... – Acts 1:9

Clouds like angels and angels like clouds ring down the curtain on what should have been the last act.

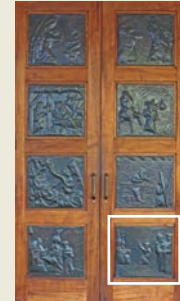
“Do not look up like boobs into the blue. Start walking, and preaching, and converting the world.”

Do not worry that He is gone. Short though it was, how could Christ forget His stay on our small planet.

We shall hear from Him again!



DOOR 4
'EWA, MAKAI



PANEL 32 THE PENTECOST

When the day of Pentecost had come, they were all in one place ... and they were all filled with the Holy Spirit and began to speak in other tongues ... and each one heard them speaking in his own language. – Acts 2:1, 4, 6

Time is past for Peter's craven denial. Quartered, plunged in boiling oil, crucified, some in spreadeagle fashion and some upside down, flayed, etc. This will be the lot of men suddenly grown wise in a world unacquainted with the Spirit.

Did Mary relive that cool morning of the Annunciation, the silent tête-à-tête, so unlike this mob scene of gesticulating men shouting in languages unknown, eager to share with all races their new found extasis!

