

† *Christ Episcopal* †
Church



OUR WINDOWS
and
THEIR SYMBOLISM

Presented May 18, 1975

SYMBOLISM

A symbol is a sign to recall an abstract truth. It is a visible sign for an idea, a quality or an emblem; the outward and visible form through which is revealed the inward and invisible reality that moves and directs the soul of man.

AN INTRODUCTION

The present Christ Episcopal Church, Greensburg, Pennsylvania worships in an English Gothic-style building. Within its stained glass windows is a history of American stained glass craftsmanship. However, to appreciate this history it is necessary to look back even further.

Stained glass windows owe their heritage to the flowering of the great Gothic Churches of the late 12th to 15th Centuries. With the introduction of the Gothic ribbed vault and flying buttress to form a kind of stone scaffolding, the pointed arch was achieved. Gone for good were the tiny high windows of the early Roman Basilicas and the Romanesque Churches. Now the exterior walls, released from their position of main support, were opened up for the first time to a bold blending of glass and stone. This was done on an extensive scale with the application of stained glass. Light filtered in, giving a lyrical weightless quality to the interior. These buildings, rising majestically, could be seen from great distances to remind the people of the grandeur of God. Close at hand, they became a text - through their sculptures (exteriorly) and their stained glass (interiorly).

It is hard for us today to picture a world without books at our fingertips. However during the Middle Ages, books were scarce, and only a handful of people could read or write. Art was the instructor of the day. Just as the paintings, frescoes, mosaics and sculptures before them had instructed an illiterate people, so now stained glass (rich in symbolism was assigned to portraying the Christian message. Like magnificent picture story books, they did just that.

The windows of Christ Episcopal Church do the same. The written word, intrinsic as it is to modern

life, pales beside the rich blending of symbolism and glass. This symbolism in our own windows is just as meaningful today, for the instruction and the enrichment of our faith, deepening our understanding of past concepts and strengthening the relevance among us of the Christian Message.

May 18, 1975

Nancy Jacobus and Patricia Wilson

All texts are from the Revised Standard Version of the Holy Bible with the exception of those windows where the text on the window is from other versions. **

NORTH TRANSEPT WINDOWS

These three windows were given in 1853 for the second church building by Caleb Cope of Philadelphia, and installed in the sanctuary. The windows were moved to the north transept in the present building when the church was constructed. The red translucent glass around the sides of the left and right windows was added at that time.

LEFT WINDOW

Text: "I am the Alpha and the Omega," says the Lord God, who is and who was and who is to come, the Almighty." Revelation 1:8.

A-Ω: the Greek letters for Alpha and Omega.

Baptismal Font: symbolizes cleansing and rebirth - being received "into the congregation of Christ's flock".

Pelican with four young: symbolizes the sacrificial Christ. The pelican represents the greatest love of all (sacrifice) for its young, piercing its own breast to feed them with its own blood. This is symbolic of the Sacrament of Holy Eucharist.

CENTER WINDOW

Text: "I am the resurrection, and the life; he who believes in me, though he die, yet shall he live: and whosoever lives and believes in me shall never die." John 11:25

IHC: a symbol of Jesus Christ, taken from the first two letters of the Greek word for Jesus (IHCOY) and the first letter (X-"CHI") of the Greek word for Christ (XPISTOY).

Cross: the empty Cross is the most outstanding of all symbols of Christ - risen and triumphant.

Dove: symbolizes the Holy Spirit. "Now this he said about the Spirit, which those who believed in him were to receive." John 7:39.

RIGHT WINDOW

Text: "And he took a cup, and when he had given thanks he said - and he took bread and when he had given thanks he broke it and gave it to them saying, 'This is my body.'" Luke 22:17-19. This window follows the theme of our communion with God through the sacrifice of His Son.

YHWH: the divine tetragram. The name of God in Hebrew. To avoid the profanation of the 'name divine' for magical or other purposes, God's name was not uttered.

Chalice: symbol of the New Covenant, sealed by the Saviour's Sacrifice on the Cross.

Lamb of God: symbolic of the sacrificial nature of Christ, dating back to the sacrificial lamb of the Israelites.

Nimbus: halo (around lamb). When a cross appears in the halo it signifies Jesus as the second Person of the Trinity.

Style and Technique

In the late 1800's small church committees were often besieged by salesmen selling art-glass windows. These windows were opaque painted glass. Although they were a poor imitation of those in European Cathedrals, the churchmen were pleased and proud of their new windows. Our records show that the parishioners thought them "unequaled among Episcopal Churches in Western Pennsylvania."

CHANCEL WINDOWS

LEFT WINDOW

This window, The Resurrection of our Savior (titled), was given by her family in 1912, in memory of Rebecca Kuhns Barclay, 1832-1901. The window was manufactured by Gorham Company of New York.

Text: "All authority in heaven and on earth has been given to me. Go therefore and make disciples of all nations - and lo, I am with you always, to the close of the age." Matthew 28:18.

Christ: Prior to ascension, Christ is shown risen from the tomb. The wounds in His feet and hands testify to His agony. He holds in His hand the cross that will become the symbol of Christianity. Flying from this cross is a banner picturing the nimbus lamb, which symbolizes victory over death. His other hand is raised (palm outward) as a sign of God's blessing to those who will carry the message of Christianity. The nimbus cross at Christ's head shows him to be part of the Trinity. His garment is green to signify life over death, or rebirth. The red cloak symbolizes the blood of martyrdom and also the fire of Pentecost. He stands on a cloud (Parousia).

Stars: The stars surrounding Christ are a symbol of God's guidance or blessing. The one directly above His head, brighter than the others, is the Epiphany star. It is the traditional sign of our Lord's Manifestation to all the world. He is surrounded by the Mandorla (rays of light).

Seraphim: These seven heads with wings that surround the figure of Christ typify the presence and power of deity. Seven is a mystical number. The many colors of the Seraphims' wings are indicative of the style of the 16th Century. Prior to that they were all red. "Above him stood the seraphim; each had six wings; ---And one called

to another and said, Holy, holy, holy, is the Lord of hosts: the whole earth is full of his glory." Isaiah 6:2-3.

Elm Branch: a symbol of human life. It signifies Jesus the Man, and his earthly mission.

Laurel Branch: symbol of triumph, eternity, chastity. Because the leaves never wilt but preserve their green, it has become a symbol of eternal life.

Myrtle Branch: a symbol of love. It is an allusion to the Gentiles, who were converted to Christianity.

Centurions: They cower, not before a risen Christ, but rather before the angel who has rolled away the stone: "And for fear of him the guards trembled, and became like dead men." Matthew 28:4. The angel is not pictured, but only to be imagined. The frightened Centurions are pictured in order to identify this particular portrayal of the Resurrected Christ as Matthew's.

RIGHT WINDOW

This window, Supper at Emmaus (titled), and manufactured by Gorham Company of New York, was a gift of Christ Church (Women's) Guild in 1912. It was given in memory of seven former Rectors of the Parish:

Rev. Moses Bennett	1822-1824
Rev. Sanson Brunot	1830-1832
Rev. William H. Paddock	1850-1856
Rev. Fayette Durlin	1850-1856
Rev. Henry Potter	1857-1859
Rev. George Slattery	1871-1872
Rev. James B. Williams	1884-1885

Text: "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 him; and he vanished out of their sight." Luke 24:30.

Central Figures: The three figures represent Christ, Cleopas and another. Behind Christ's head is the nimbus cross (halo with Greek cross). Its red outer ring signifies the Pentecost. His cloak is red also for the passion and Pentecost. His hand is raised as a sign of the Trinity.

The older man has a nimbus larger than the younger man's. His head, like a Monk's tonsure (shaved bald on top), symbolizes a rejection of temporal things and is a reminder of the perfected life with God; an allusion to the crown of thorns.

Table: The table with loaf, chalice, and Host commemorates the Last Supper. When early Christians wished to symbolize Communion, the artists were more likely to use the post-resurrection Supper at Emmaus rather than the pre-resurrection Last Supper.

Window: Again, we see the use of elm, laurel, and myrtle - representing human life, eternal life, and conversion. The fortress on the hill stands for the church's strength and dedication. The cloud above refers to Christ's return (Parousia).

Perpetual Light: symbolic of the light of Christ and the word of God.

Red Rose: symbolic of the blood of the crucified Son.

Jars: symbolic of the miracle of Jesus turning the water into wine.

CENTER WINDOW

This window, Our Lord in Majesty (Maesta) (untitled), was given in memory of John Barclay, 1862-1931. A gift from his family, it was installed in the late 1930's. The manufacturer is unknown.

Text: "So then after the Lord had spoken unto them, he was received up into heaven, and sat

On the right hand of God." Mark 16:19.

Christ: Our Risen Victorious Lord ascends to heaven standing on a cloud. His crown, cope (cloak), scepter, and the band of stars around Him denote the majesty and power of the heavenly Kingdom. The cross in His hand has a furl'd 'victory banner' which symbolizes victory over death. At His head is the nimbus cross. He stands in glory against the golden rays of the mandorla. The band around His neck and criss-crossed at the waist is the stole of His own eminent Priesthood for all before God. It symbolizes as well the yoke of duty (working for His Kingdom).

Cherubim: "The cherubim shall spread out their wings above, overshadowing the mercy seat with their wings, their faces one to another; toward the mercy seat shall the faces of the cherubim be." Exodus 25:20. The eight blue-winged figures, symbolizing divine wisdom, lift their Lord to his heavenly Kingdom. (The particular divine wisdom they represent might be the eight graces-beatitudes-which Jesus outlines for his followers in the Sermon on the Mount).

Style and Technique

During the early 1900's there was a rebirth in the quality of stained glass windows. Our church has several windows from this period. They are examples of modern work in an ancient vocabulary.

Craftsmen in stained glass began adding various metallic oxides to the basic glass formula to get the effects they wanted. The paint on the glass for detail should never overpower the glass. For the sake of detail in a pictorial stained glass window, painting on glass and shading of the basic tones of the glass are necessary and proper. Glass stainers' paints are fired and are especially calculated to withstand the sometimes dank atmosphere and immense amount of dead air throughout all types of weather. They will maintain their color indefinitely.

SOUTH TRANSEPT

CENTER WINDOW

This window, The Good Shepherd (titled) was given in memory of George Franklin Huff, 1842-1912 by his family. The window was originally installed in 1914 on the gospel side of the nave. It was moved in 1936 to its present location. The manufacturer was Tiffany of New York. It is a signed window.

Text: "I am the Good Shepherd: the Good Shepherd lays down his life for the sheep." John 10: 11.

The Good Shepherd: It is a symbol of the protective care Jesus had for his followers. His hand, palm out, shows by the two closed fingers the two-fold nature of God. The three others denote the Trinity.

River: To the first Church it was a symbol of rebirth and washing away of unrighteousness. "Ye must be born of water and the spirit." John 3:5.

Rock: stands for strength and stability. Jesus standing upon the rock shows the everlasting strength and endurance derived from him.

Tree of Life: a symbol of everlasting hope and resurrection. With its life-giving qualities and natural beauty it is a symbol of God's power and wholeness (holiness). As a symbol of eternity, it is considered to be a reflection of the cross which is considered the true tree of life.

Style and Technique

This window, typically pastoral in design, is a more sentimentalized execution of stained glass windows. Its three-dimensional application is in sharp contrast to the flatter two-dimensional windows of the North Nave. In contrast to the other windows, rich in symbolism, it has a quiet almost 'simplistic' quality that

is basic to the Christian message.

Louis Tiffany led the field among those who insisted that glass must be a strong enough contender among other expressive media to stand on its own without relying on overlays of painting. He experimented with different oxides and produced windows of softened tonal quality.

LEFT AND RIGHT WINDOWS

These two windows are temporary. They are stained glass. In keeping with the other windows, they are decorated with a design that represents the Gothic Arch. Their colors are also symbolic:

Brown: the earth.

Green: life upon the earth.

Dark Green: man's works upon the earth.

Pale Green: eternal life.

EPISTLE SIDE OF NAVE

FIRST WINDOW FRONT

This window, He Is Risen (titled), in memory of Margaret Alexander Barclay, 1857-1910, was given to Christ Church about the year 1915. It was a gift from her family. The manufacturer is unknown.

Text: "And entering the tomb, they saw a young man sitting on the right side, dressed in a white robe; and they were amazed. And he said to them, 'Do not be amazed; you seek Jesus of Nazareth who was crucified. He has risen, he is not here; see the place where they laid him.'" Mark 16:5-6.

Central Figures: The two Marys behold the angel at the tomb. The angel 'dressed in a white robe' has red wings which testify to Christ's passion.

City on the Hill: (above the Marys' heads) a symbol of the importance and influence of the church in the world. "You are the light of the world. A city that is set on a hill cannot be hid." Matthew 5:14.

Laurel: symbolic of eternal life.

Jar of Ointment: symbol for purification and devotion. When the women went to Jesus' tomb they brought ointment with them to anoint his body as a form of purification and as a sign of their devotion.

Hyacinth: the plant that was fabled in Greek mythology as having sprung from the blood of Hyacinthus (beloved of Apollo) and to have borne on its petals the words of grief. This is an example of the converting of a pagan symbol to a Christian concept. In early Christian art it becomes the plant that grew from the blood of Christ and is used here symbolically for the unuttered words of grief of the two women.

SECOND WINDOW

In 1929 the family of Sarah Barclay Jamison, 1869-1927, dedicated this window, The Virgin Mary (titled), in her memory. The manufacturer is unrecorded.

Text: "And the angel said to her. 'Do not be afraid, Mary, for you have found favor with God. And behold, you will conceive in your womb and bear a son, and you shall call his name Jesus.'" Luke 1:30-31. "For with God nothing will be impossible." Luke 1:37.

Central Figures: The angel Gabriel appears to Mary and the birth of Jesus is foretold. Mary is in blue which has become the color for the Virgin Mary or Jesus. The color blue was made from azurite and lapis lazuli (found only in Persia). Blue was difficult to obtain, to process, and to apply explaining why it became a sacred color denoting holiness and royalty.

Book: symbol of sacred writings. In art the Virgin Mary is sometimes shown dutifully engaged in spinning (at the time of the Annunciation), or as here, holding a book of sacred writings that she has been reading.

Dove: symbol for the Holy Spirit. The shining rays of light come from heaven to the dove and in turn from the dove in a more direct line to Mary.

Cloud: a symbol of God. Gabriel stands upon a cloud to denote his heavenly origin.

Lilies: The angel offers lilies to Mary. The Easter Lily is a symbol for the resurrection. She receives them here symbolically as the mother of Jesus, who brought victory over death to mankind.

THIRD WINDOW

This window, Good Shepherd (titled), is in memory of Wilson Baughman, 1836-1895. It was given by his family in 1929. The manufacturer is unrecorded.

Text: "I am the good shepherd; I know my own and my own know me, as the Father knows me and I know the Father; and I lay down my life for the sheep. And I have other sheep, that are not of this fold; I must bring them also and they will heed my voice. So these shall be one flock, one shepherd." John 10:14-16.

Central Figure: Jesus is symbolically portrayed here as the Good Shepherd, but He incorporates all the manifestations of not only His ministry but also His passion and resurrection. Around His head is the nimbus cross while on His head He wears the crown of thorns. His red robe is symbolic of His passion. In His hand is the crosier which denotes His pastoral function.

Lamb: a symbol for the saved. The Good Shepherd rescues the lost lamb (man).

Wounds: The wounds in Jesus' hands and feet signify His death, ("I lay down my life for the sheep"), and stand as proof of His resurrection. When these wounds appear in others, such as St. Francis, it is called the stigmata.

Tree: Christ stands beneath an oak tree, a symbol of strength and endurance. This symbol was derived from the Druids and absorbed into Christian symbolism. It stands for Christ. The oak is one of several species looked upon as the tree of the cross. Oak grows on either side of the figure and laurel (eternal life) is seen in the greenery.

Cloud: sign of the heavenly Kingdom.

Style and Technique

These windows, with their typical foliated Gothic canopy, carry out a theme that was in keeping with most of the windows here in Christ Church. They are done in the style of the late Gothic or early Renaissance. The figures have life and movement. The classic folds of their robes and the S-shaped curve of the angel's

form, in the Annunciation, are typical of the neo-classic influence of this time.

FOURTH WINDOW

This window, Magnificat (titled), was given in 1962 in memory of Keturah Campbell Welty, 1877-1960, by her family. It is our most recent window. It is a signed window done by the Connick Associates of Boston.

Text: "My soul magnifies the Lord," Luke 1:46.
"Magnificat anima mea dominum."**

Central Figures: This window, which is also known as 'The Visitation', depicts Mary's song of praise upon learning she is to bear the Messiah. She is shown with a sense of sweet humility and deep pathos and the inner sense of the Glory of God. The scene is usually presented in Art as it is here with Elizabeth standing in an archway to show that Mary visited at Elizabeth's home. Symbolically, the threshold suggests the beginning of a new religious concept. These two women, both with child, will know all the sorrow and pain that being women of destiny entails. The donor chose this particular scene with Mary and Elizabeth since Elizabeth was Mrs. Welty's middle name.

Mary's Robe: The seven (a mystical number) stars and the blue color symbolize Mary's holiness.

Elizabeth's Robe: The green of the robe signifies rebirth. Elizabeth will soon become the mother of John the Baptist.

Rosa Mystica (White Roses): The white roses symbolize the motherhood of Mary and Elizabeth. White stands for the purity of the two women, who were chosen by God to fulfill the messianic prophecy.

Porta Coeli (Gate of Heaven): symbolized by the fortress with the rays of light.

Vas Spirituale (Spiritual Vessel): Often used in the 'Annunciation', it symbolizes an empty vessel waiting to be filled. Here it symbolizes the

vessel filled by God's grace. It also represents devotion.

Style and Technique

Charles Connick (d. 1945), the founder of Connick Associates, greatly understood the medium of stained glass: colors, designs, and penetrating light all combined in the success of his windows. He considered blue to be light itself, and his particular blue has become known as "Connick Blue". Connick once wrote "that a window balanced in light is more like music than it is like any sort of picture. It sings in the light." In our Magnificat window the traditional Gothic canopy is simplified. The window is done in the Sienese style of Art, exemplified in the gentle curves of the flowing drapery and the subtle grace of the slender bodies. At the same time the style is expressive of our present era, with its bright clear colors, beautiful design, and its balance in the "penetrating light."

GOSPEL SIDE OF NAVE

FIRST WINDOW FRONT

This window, The Extension of the Christian Church (untitled), was installed in 1936 in memory of George Franklin Huff, 1842-1912. It was a gift of Mrs. Murray Cobb, his daughter. The manufacturer is unrecorded.

Text: The entire text for this window is Acts 10. In part: "There was a man named Cornelius, a centurion ---, a devout man who feared God." Acts 10:2; "Your prayers and your alms are come up for a memorial before God." Acts 10:4; "Cornelius, your prayer has been heard." Acts 10:31.

Central Figure: Cornelius, the centurion, saw clearly in a vision an angel of God. The angel told Cornelius to send for Simon (Peter). The quotation "One that heard God" refers to this vision. Cornelius became the first Gentile Christian.

Lower Figure: At the base of the window Peter, shown in yellow (symbolic of revealed truth), is shown with his vision of a great white sheet filled with creatures. Acts 10:11; "And there came a voice to him, 'Rise, Peter; kill and eat.' But Peter said, 'No Lord; for I have never eaten anything that is common or unclean.' And the voice came to him a second time, 'What God has cleansed, you must not call common.'" Acts 10:13-15. Peter understood the vision to mean that all men who are God-fearing and do what is right are acceptable before God. Peter then visited the house of Cornelius when summoned. The Gentiles heard Peter and received the Holy Spirit. Their Baptism followed.

Banner of Victory: (at the top of the window) symbolizes the conquest over death and darkness realized in the resurrection of Jesus.

Angels with shields (American, Malay, Ethiopian, Mongolian, and Caucasian): symbols of the extension of the Christian Church around the world.
Heavenly hosts: angels playing instruments and singing, symbols of joy and praise.
Sower of seeds: (upper left side) depicts the spreading of the Word of God.
George slaying the dragon: Conquest over evil is symbolized. This was probably included since Mr. Huff's name was George.
Torch: symbol of truth and righteousness.
Lictor: (on right side) symbol of authority.
Family: (lower right) possibly could symbolize the Gentiles of the household of Cornelius who received the Holy Spirit.

SECOND WINDOW

This window, Mary with Jesus (untitled), in memory of Henrietta Burrell Huff, 1847-1936, was dedicated in 1936. It was given by her daughter, Mrs. Murray Cobb. The manufacturer is unrecorded.

Text: "How is it that you sought me? Did you not know that I must be in my Father's house?" Luke 2:40; "And Jesus advanced in wisdom and in stature, and in favor with God and man." Luke 2:52.**

Central figures: Mary is shown with Jesus in front of an archway, symbolic of the temple where Mary and Joseph found Jesus sitting among the learned teachers in Jerusalem.

Lower figures: The visitation of Mary to Elizabeth is depicted. "My soul doth magnify the Lord." Luke 1:46.**

Pierced-heart: (at the top) a symbol for Mary, as mother of Jesus, because of the prophecy "and a sword will pierce through your own soul." Luke 2:35.

Butterfly: a natural symbol for resurrection,

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Butterfly: a natural symbol for resurrection,

because of the three stages in the butterfly's life: 1) the caterpillar, 2) the entombment in the cocoon, and 3) the emergence into a new life of a beautiful butterfly. These are clear natural symbols for Christ's finite life, death, and resurrection.

Cherubs with shields: symbolic of faith (the cross), love (the three cups), and hope (the anchor).

Angels with banners 'loyalty', 'patience', and 'sincerity': symbolic of those Christian virtues

Heavenly hosts: singing angels, symbols of joy and praise.

Figures on the sides: A possible interpretation is that these are symbols of Jesus' earthly life. If you look clockwise from the lower left side, you will see Jesus as a youth, Jesus as a carpenter, Jesus showing kindness to animals, and Jesus as a sower of seeds (the Word of God). On the upper left side Jesus is depicted as the Good Shepherd.

THIRD WINDOW

In 1935 this memorial, The Holy Family (untitled) for Mary Todd Marchand, 1844-1930, was given by Mrs. Cyrus E. Woods. This window was made by Willet of Philadelphia. It is not signed.

Text: "King of kings, and Lord of lords."
Revelation 19:16. "Prince of Peace." Isaiah 9:6.

Central figures: The Holy Family is depicted. This is not a Nativity scene, but symbolically refers to Jesus' life, death, and resurrection.

Lower figures: Magi bearing gifts, Matthew 2: 1-12. The gifts they brought to the Christ Child are considered symbols: gold, Christ the King; frankincense, His Godhood; and myrrh, His mortality.

Joseph: the genealogy of Jesus is traced through Joseph to David and Abraham, Matthew 1: 1-17.

Fleur de lis: (on Mary's knee) one of the most popular symbols for Mary.

Outstretched arms of Christ Child: symbolizes Jesus' crucifixion and death upon the cross.

Lamb: symbol of the sacrificial life of Christ.

God-head with the star of Bethlehem and flame:

(at the top) symbolic of the Father, Son, And Holy Spirit --- the Trinity.

Lantern: symbol for Christ's agony during the time of the Last Supper and His death upon the cross. It refers particularly to the betrayal by Judas Iscariot. John 18:3.

Lily: symbol of Jesus' resurrection.

Evangelists (figures on sides of window) Beneath each figure is a small symbol for each one of the Evangelists: Matthew, a winged man, because he traces Jesus' human genealogy; Mark, a winged creature with a lion's face, because he emphasizes the kingship of Jesus; Luke, a winged ox with a book, because he emphasizes the sacrificial nature of Christ; and John, a winged eagle, because his narrative emphasizes the divinity of Christ.

IHC: Jesus, from letters of the Greek words for Jesus Christ.

MR: monogram for Mary, Maria Regina.

Hyacinth: symbolic of words of grief at the crucifixion. It is a more stylized hyacinth than that which appears in the He Is Risen window.

FOURTH WINDOW

This window, The Baptism of Christ (untitled), is in memory of John Albert Marchand, 1842-1896. It was given to Christ Church in 1935 by Mrs. Cyrus E. Woods. The manufacturer was Willet of Philadelphia. It is unsigned.

the sins of the world." John 1:29.**

Central figures: John the Baptist is baptizing Jesus. Jesus is richly robed in blue, depicting his divinity.

Lower figures: The disciples, centurions, prophets, and the Holy Family are represented.

Dove: (at top of window) symbol for the Holy Spirit. "And John bore witness, 'I saw the Spirit descend as a dove from heaven, and it remained on him.'" John 1:32.

Scallop shell: a symbol of baptism, especially the baptism of Jesus by John the Baptist.

Wooden cross of reeds: symbol for John the Baptist.

Pelican: (on left side) symbol for atonement. The pelican was believed to have drawn blood from its own breast to feed its young.

Phoenix: (on right side) symbol of resurrection and immortal life. The phoenix is a mythical bird which at death bursts into flames but rises from its own ashes.

Statues of Christ: (on four corners) represent Christ's temptation, agony, crucifixion, and resurrection.

Style and Technique: The two windows in memory of Mr. and Mrs. Marchand are of the early Gothic style. The two-dimensional figures are arranged in a straight line and are stiff, motionless, and very static. Artists of the early Gothic period were interested in only the arrangement of traditional sacred symbols. The windows in memory of Mr. and Mrs. Huff are of a later Gothic style. The figures have more movement and more life to them. However, they are not as life-like as those of the Early Renaissance period. In all four of these windows the Gothic canopies are very ornate.

REAR WINDOWS

In 1960 new windows were added to the rear of the church as a result of a bequest in the will of Mrs. Charles McKenna Lynch. These windows were made by Howard G. Wilbert of the Pittsburgh Stained Glass Studios and are in memory of the Jacob Turney family. These windows are signed.

LEFT WINDOW

Isaiah (titled)

Text: "Behold, a young woman shall conceive and bear a son, and shall call his name Immanuel." Isaiah 7:14.

Central figure: the prophet Isaiah who predicted the coming of Christ.

Herald Angel: a symbol for joy and praise. The herald angel proclaimed the glorious news of the birth of the Christ Child.

Scroll: a symbol of Isaiah's prophecy concerning the birth of Jesus.

Branch of Jesse: symbolic of Jesus' genealogy. It is based on the verse in Isaiah 11:1, "There shall come forth a shoot from the stump of Jesse, and a branch shall grow out of his roots." Jesse was the father of David, and the lineage of Christ is traced from this point through other kings and important prophets to Joseph and Mary.

CENTER WINDOW

The Nativity (titled)

Text: "And while they were there, the time came for her to be delivered. And she gave birth to her first-born son, and laid him in a manger, because there was no place for them in the inn." Luke 2:6-7

Central figures: Mary, Joseph, and the infant Jesus in a typical presentation of the Nativity.

Lower figures: Shepherds are represented. They went to Bethlehem and found Mary, Joseph, and the babe lying in the manger. Luke 2:16.

Herald angel: a symbol of the Nativity.

Manger: suggestive of the simplicity and poverty surrounding the birth of Jesus and typical of his entire life.

Three-rayed nimbus: signifies divinity and is used only with any Person of the Trinity. Rays of light were ancient emblems of divine power.

Star of Bethlehem: the Epiphany Star, symbolizes the first manifestation of Christ to the Gentiles.

Donkey: depicts humility and devotion because of its part in the story of the Nativity and flight into Egypt.

Ox: an Old Testament sacrificial animal and was used in the early Christian church as a symbol of Christ the true sacrifice. The presence of the ox at the Nativity foretells the future sacrifice of the Savior.

Red flower: the hawthorne, a symbol of the Nativity.

Wheat: symbolic of the believer, the follower of Christ.

CENTER RIGHT WINDOW

Flight into Egypt (titled)

Text: "Behold, an angel of the Lord appeared to Joseph in a dream and said, 'Rise, take the child and his mother, and flee to Egypt, and remain there till I tell you; for Herod is about to search for the child, and destroy him.'" Matthew 2:13.

Central figures: the Holy Family is represented in flight to Egypt. This symbolizes their escape from the wrath of King Herod. A deeper

symbolism is a reflection of the truth that the promise of God's love in the presence of His Son cannot be overcome or destroyed by the powers of evil and darkness. The flight into Egypt is a Symbol of the Epiphany: the manifestation of Jesus, "a light for revelation to the Gentiles", Luke 2:32. That light cannot be dimmed by the activity of evil men.

Lower figures: also depict the flight into Egypt.

Herald angel: a symbol of the Nativity.

Star of Bethlehem: the Epiphany Star, symbolizes the first manifestation of Christ to the Gentiles.

Donkey: humility and devotion are depicted.

Ox: symbol of the sacrificial nature of Jesus.

Red flower: the hawthorne, symbol of the Nativity.

Palm: a symbol of triumph at Palm Sunday usually, but also represents victory, triumph, and joy.

RIGHT WINDOW

St. Luke (titled)

Text: "Glory to God in the highest, and on earth peace among men with whom he is well pleased." Luke 2:14.

Central figure: St. Luke, whose Gospel tells the story of Jesus' birth and boyhood.

Herald angel: symbolic of the Nativity.

Book: symbolic of the Gospel of Luke, which has been described as the most beautiful book ever written.

Ox: a symbol for Luke since his Gospel stresses the sacrificial nature of Christ.

Style and Technique: The style of these windows is reminiscent of the early Gothic period. The figures

are stiff and motionless. The windows have the typical Gothic canopies. However, these windows are very much expressive of our era. The colors are brighter and clearer. There is more freedom from the past. The designs are fresh and cheerful and speak well of the artist's genius. Today there are many artists and designers whose works in stained glass are of a superb quality and rank in conception and understanding of the medium of great works of the past.

ROSE WINDOWS

The rose windows in the west wall and in the foyer were installed when this church was built in 1891. "Rose" window means a circular window filled with tracery. It does not refer to the color of a window. Rose windows are common in Gothic churches.

Rose Window (West wall)

The design of this window is completely created with the use of circles and arcs intertwining to make a beautiful and simple pattern.

Circle: symbolic of eternity and the never ending power and majesty of God. The circle is without beginning and without end.

Blue color: Originally this window was pink and gold. Blue glass was added to the exterior in 1960 so that the window would be harmonious with the new windows below.

Rose Window (Foyer)

The colors from this window cast a warm hue into the entrance hall.

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