
Christ's Church

GREENSBURG, PENNSYLVANIA



Book of Windows

The congregation of Christ Episcopal Church, Greensburg, Pennsylvania, worships in a building of English Gothic style, a magnificent example of architectural detail, quality and craftsmanship.

Twenty-three beautiful stained glass windows reflect sunlight through their biblical stories. Most were given to the Glory of God and in memory of loved ones. Three of the windows are from the second structure of Christ Church, dating back to 1854.

The present church building was completed in 1891.



Most italicized texts in this book are from the Revised Standard Version of the Holy Bible.

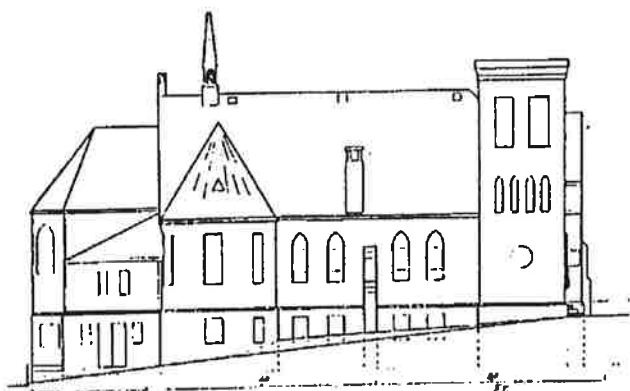
The texts taken from the windows themselves are presented in a bolder type style.

All of the windows were photographed by Howard Yant.

This book was produced by Sandra Carlson.

September 20, 1998

INTRODUCTION



NORTH ELEVATION

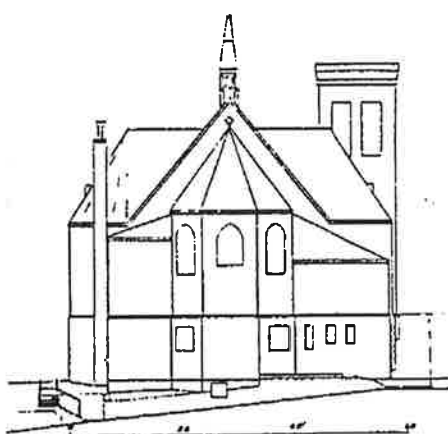
Stained glass windows owe their heritage to the development of the great Gothic Churches of the late 12th to 15th Centuries. With the introduction of the Gothic ribbed vault and flying buttress to form a stone scaffolding, the pointed arch was achieved. The exterior walls, released from their positions of main support, were opened up for the first time to allow a bold blending of glass and stone. Just as paintings, frescoes, mosaics and sculptures had instructed the people, so then stained glass, rich in symbolism, portrayed the Christian message.

The written word, intrinsic as it is to modern life, pales beside the stories of the bible as they are illuminated through the rich blending of symbolism and glass. The windows of Christ Episcopal Church proclaim the glory of God and of His Son Jesus Christ, our Savior.

In 1975, Nancy Jacobus and Patricia Wilson researched and recorded descriptions of the windows, and Ms. Wilson began giving tours of the windows that year. As part of the 175th Anniversary celebration in September, 1998, Ms. Wilson returned to Christ Church to share her knowledge and appreciation for the colorful stories of our faith.

Some of the windows were named by their designers and are therefore indicated as being titled. Others were given titles for reference purposes, using the primary theme of the design to identify them.

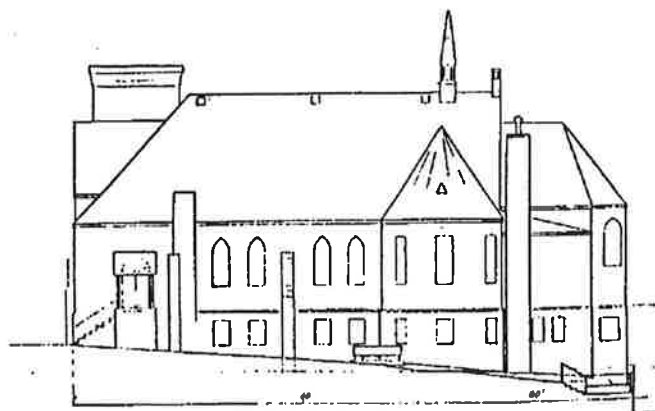
The windows along the sides of the nave, and several in the chancel and rear of the church, contain lower panels that at one time opened to allow fresh air to circulate into the sanctuary. Coal dust and the sounds of passing trains entered as well. In the early 1960's, the church was air conditioned and, in the late 1970's, a protective layer of Lexan was placed on the outside of the windows, sealing them from harm.



EAST ELEVATION



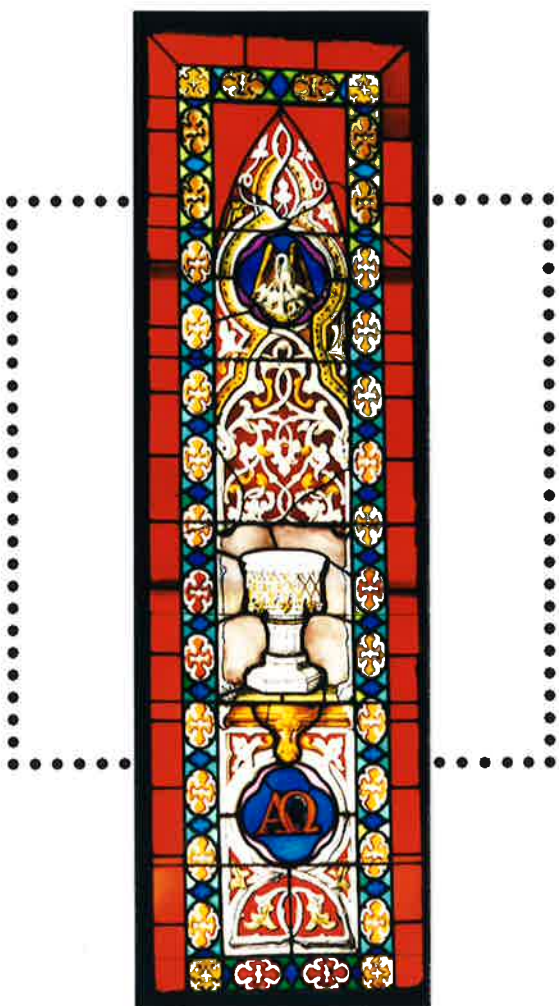
WEST ELEVATION



SOUTH ELEVATION

NORTH TRANSEPT WINDOWS

These three windows were given in 1853 by Caleb Cope of Philadelphia and installed in the second church building, built in 1824. The windows were moved to the north transept of the present church building when it was completed in 1891. The red translucent glass along the sides of the left and right windows was added at that time. All of the other windows in the sanctuary were of shaded Cathedral glass with a greenish tint, *"which softens the light to a pleasant intensity."*



LEFT WINDOW

"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

AΩ:

The Greek letters for Alpha and Omega.

Baptismal Font:

Symbolizes cleansing and rebirth, being received into the congregation of Christ's flock.

Pelican with Three Young:

Symbolizes the sacrificial Christ and the Sacrament of Holy Eucharist. The pelican represents the greatest love of all (sacrifice) for its young, piercing its own breast to feed them with its own blood.

STYLE AND TECHNIQUE

In the late 1800's, small churches were often besieged by salesmen selling art-glass windows. These windows were opaque painted glass. Although they were a less costly 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."*

NORTH TRANSEPT WINDOWS



CENTER WINDOW

"I am the resurrection and the life; he who believes in me, though he die, yet shall he live, and whoever lives and believes in me shall never die."

JOHN 11:25

This window follows the theme of our communion with God through the sacrifice of His Son.

יהוה :

The divine tetragram. The name of God in Hebrew. To avoid profaning the "name divine", God's name was not uttered.

Chalice:

Symbol of the New Covenant, sealed by the Savior'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.

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



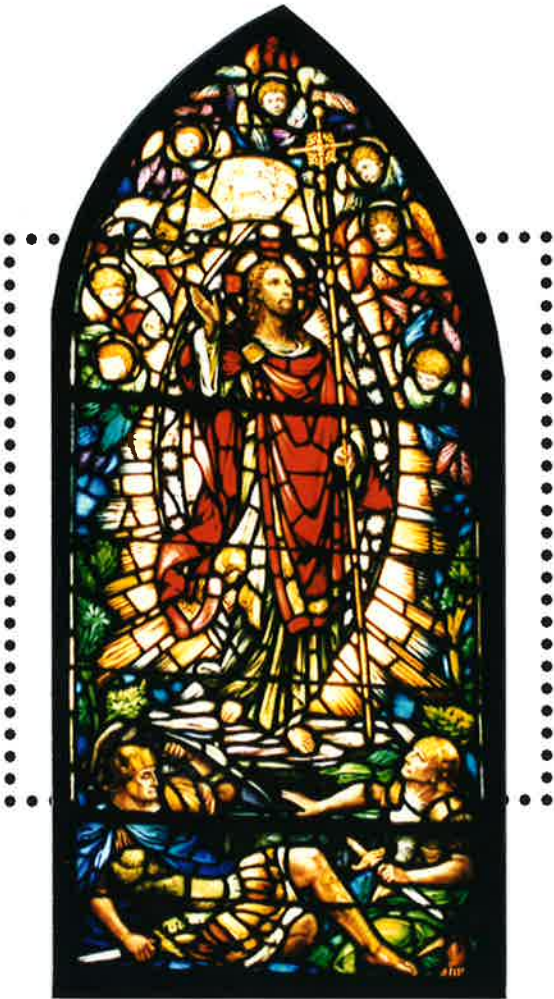
RIGHT WINDOW

"And he took a cup, and when he had given thanks . . . 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

CHANCEL WINDOWS

LEFT WINDOW

Given in 1912 in memory of Rebecca Kuhns Barclay (1832-1901) by her family, this window was manufactured by Gorham Company of New York.



TITLED

The Resurrection of Our Savior

"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. The red cloak symbolizes the blood of martyrdom and also the fire of Pentecost. His garment is green to signify life over death, or rebirth, and 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 signifying Jesus and his earthly mission.

Laurel Branch:

A symbol of triumph, eternity and chastity. Because the leaves never wilt but preserve their green color, 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 Resurrection Christ as Matthew's.

This window 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.

CHANCEL WINDOWS CENTER WINDOW

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 furled "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 crisscrossed 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, or beatitudes, which Jesus outlines for his followers in the Sermon on the Mount.



UNTITLED

Our Lord in Majesty

"So then the Lord Jesus, after he had spoken to them, was taken up into heaven, and sat down at the right hand of God." MARK 16:19

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.

CHANCEL WINDOWS

RIGHT WINDOW



TITLED

Supper at Emmaus

"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

This window was a gift of Christ Church Women's Guild in 1912, given in memory of seven former Rectors of the Parish:

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

The window was manufactured by Gorham Company of New York.

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. Cleopas, the older man, has a nimbus (halo) 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 bread and chalice commemorates the post-resurrection Supper at Ems rather than the pre-resurrection Last Supper.

Window:

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.

This window 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 1937 to its present location. The manufacturer was Tiffany of New York and is signed.

In late 1992, Pittsburgh Stained Glass Studios removed the window, took out all the leading, cleaned each pane of stained glass, and restored the window to its original condition.

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 other fingers denote the Trinity.

River:

To the first Church, it was a symbol of rebirth and washing away of unrighteousness. *"Truly, truly, I say to you, unless one is born of water and the Spirit, he cannot enter the kingdom of God."* 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, this Good Shepherd window is rich in symbolism and 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.

SOUTH TRANSEPT WINDOWS CENTER WINDOW

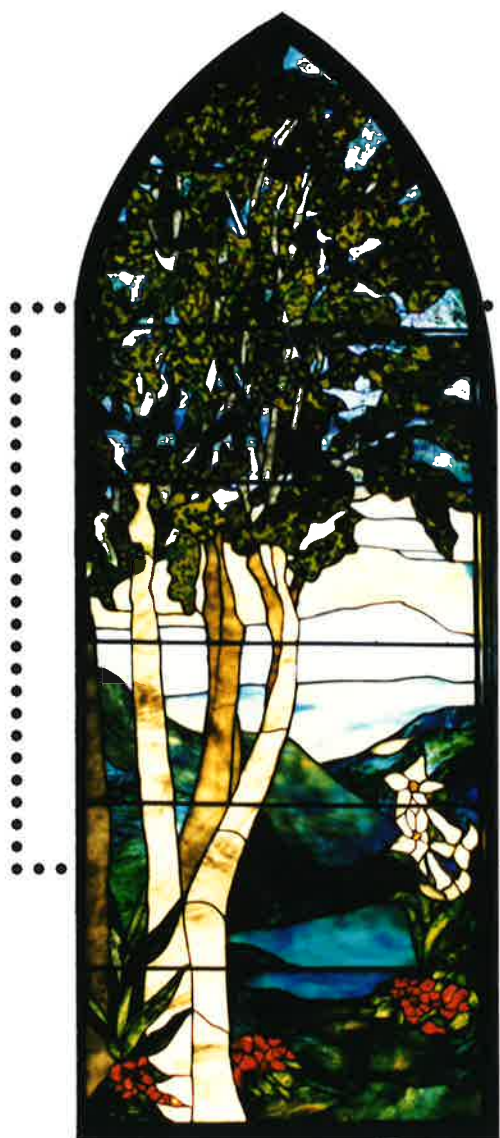


TITLED

The Good Shepherd

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

SOUTH TRANSEPT WINDOWS LEFT WINDOW



In the Fall of 1992, Pittsburgh Stained Glass Studios signed a contract to design and manufacture two new stained glass windows to complement the Tiffany window, behind the choir.

The company removed The Good Shepherd and the green tinted windows, using pieces of the Tiffany window to match for the new glass. These windows were installed in the Fall of 1993.

This window was given in memory of William Spicer MacDonald (1876-1965) and Mabel Gregg MacDonald (1878-1968) in 1993 by daughters Margaret Power and Mabel Sterling.

SOUTH TRANSEPT WINDOWS RIGHT WINDOW



This window was given in memory of Joseph Barclay Fogg (1899-1991) in 1993 by contributors to a special memorial fund.

This window was given in memory of Margaret Alexander Barclay (1857-1910) by her family in 1915. The manufacturer is unknown.

EPISTLE (SOUTH) SIDE
OF NAVE
FIRST WINDOW, FRONT

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 is a symbol of the importance and influence of the church in the world. *"You are the light of the world. A city set on a hill cannot be hid."* MATTHEW 5:14

Laurel:

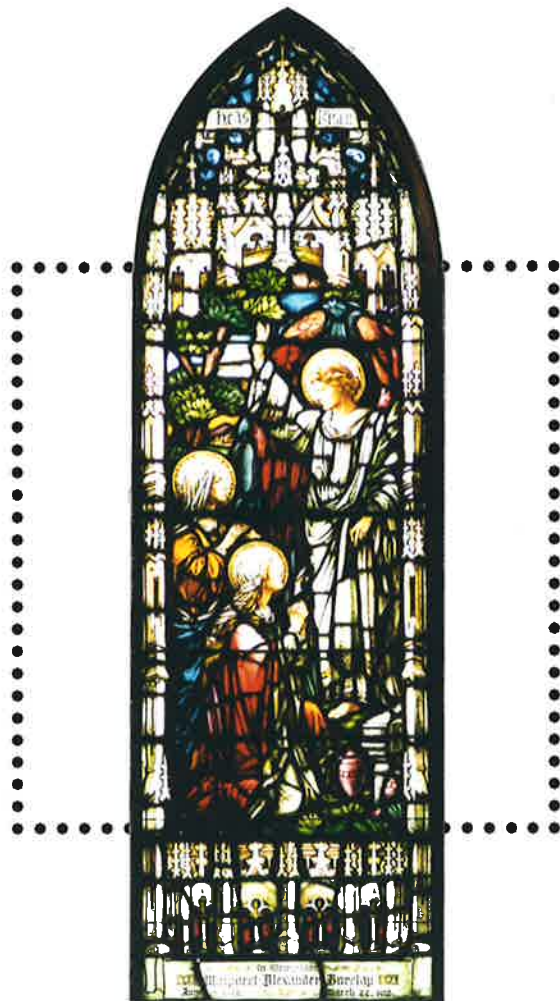
Symbolic of eternal life.

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.



TITLED

He Is Risen

"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

STYLE AND TECHNIQUE

These first three windows, with their typical foliated Gothic canopy, carry out a theme that was in keeping with most of the windows in this 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 neoclassic influence of that time.

EPISTLE (SOUTH) SIDE
OF NAVE
SECOND WINDOW

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

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 hold a book of sacred writings that she has been reading.

Dove:

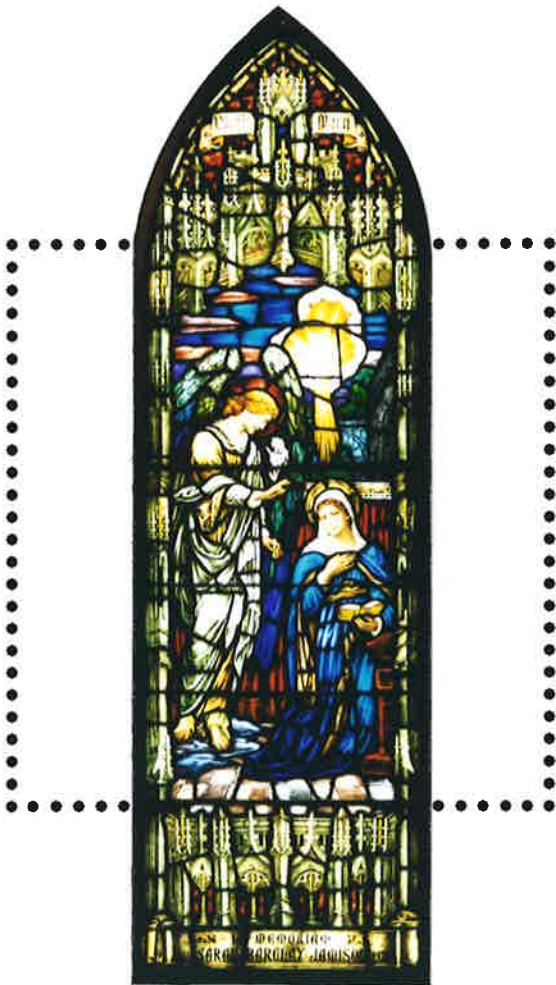
Symbol for the Holy Spirit. The shining rays of light come from heaven to the dove and in turn from the dove in a more direct line to Mary.

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.



TITLED

The Virgin Mary

"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

This window was given in memory of Wilson Baughman (1836-1895) by his family in 1929. The manufacturer is unknown.

EPISTLE (SOUTH) SIDE
OF NAVE
THIRD WINDOW

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 and stand as proof of His resurrection. When these wounds appear on 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.



TITLED

The Good Shepherd

"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 there shall be one flock, one shepherd." JOHN 10:14-16

EPISTLE (SOUTH) SIDE
OF NAVE
FOURTH WINDOW

This window was given in memory of Keturah Campbell Welty (1877-1960) by her family in 1962. It is a signed window by Connick Associates of Boston.

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 blue color symbolizes 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:

The white roses in a vase in the lower section of the window 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:

The Gate of Heaven is symbolized by a fortress with rays of light.

Vas Spirituale: Often used in the "Annunciation", the spiritual vessel is symbolized filled by God's grace. It also represents devotion.



TITLED

Magnificat

"Magnificat anima mea dominum."

"My soul magnifies the Lord . . ." LUKE 1:46

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."

This window was installed in 1937 in memory of George Franklin Huff (1842-1912) as a gift from his daughter, Mrs. Murray Cobb. The manufacturer was Willet Studios, Philadelphia. The Good Shepherd window by Tiffany, located in the South transept, was originally located here.

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 (in yellow, symbolic of revealed truth) is shown with his vision of a great white sheet filled with creatures. *"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 again 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:

The banner at the top of the window symbolizes the conquest over death and darkness realized in the resurrection of Jesus.

Angels with Shields:

Symbols of the extension of the Christian Church around the world (American, Malayan, Ethiopian, Mongolian and Caucasian.)

Heavenly Hosts:

Angels playing instruments and singing are symbols of joy and praise.

Sower of Seeds:

The sower (upper left) depicts the spreading of the Word of God.

George Slaying the Dragon:

Symbolizing conquest over evil, this was probably included because Mr. Huff's first name was George.

Torch:

Symbol of truth and righteousness (on left).

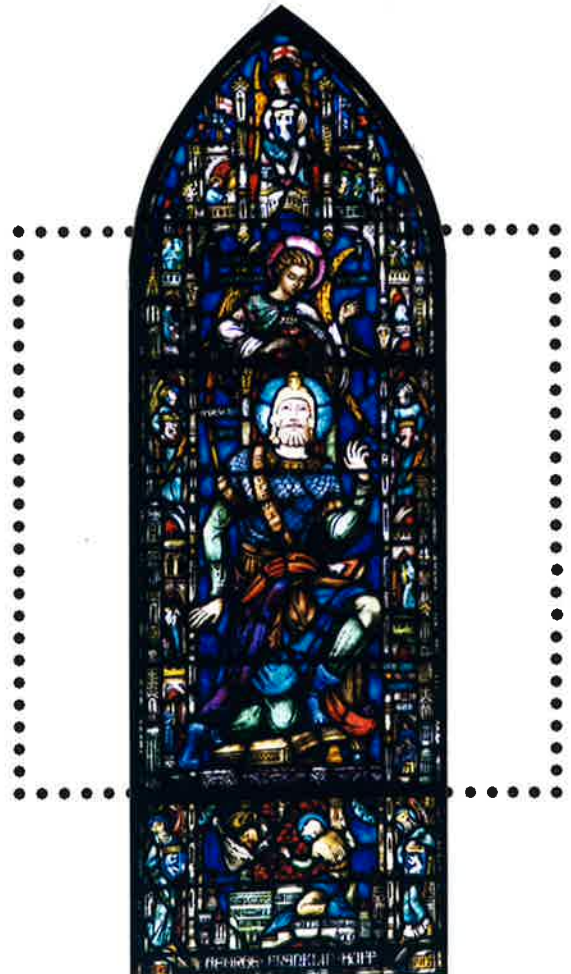
Lictor:

Symbol of authority (on right).

Family:

May symbolize the Gentiles of the household of Cornelius, who received the Holy Spirit (on right).

GOSPEL (NORTH) SIDE OF NAVE FIRST WINDOW, FRONT



UNTITLED

The Extension of the Christian Church

"Thy prayers and thine alms are come up for a memorial before God." "Cornelius thy prayer is heard." "A devout man and one that heard God."

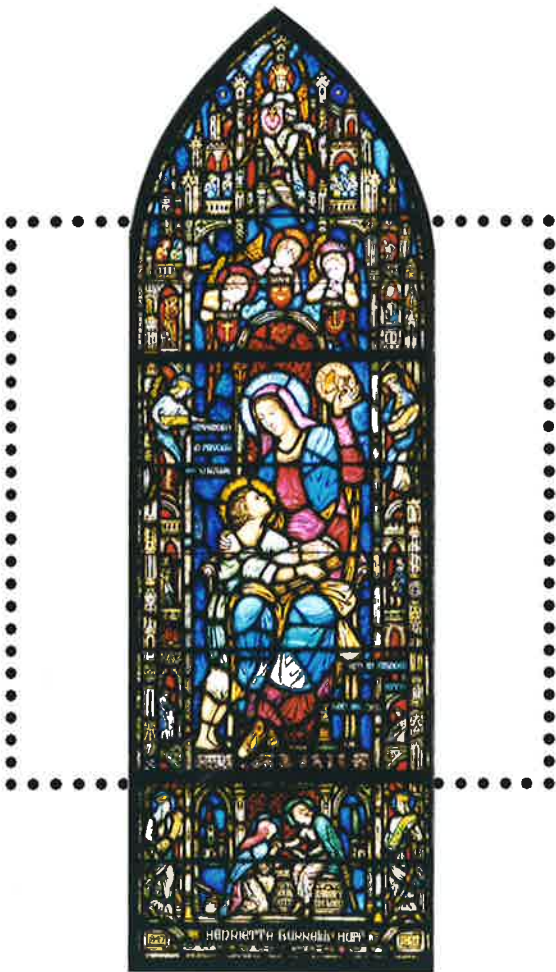
The entire text for this window is Acts 10. In part:

"There was a man named Cornelius, a centurion . . . , a devout man who feared God." "Your prayers and your alms have ascended as a memorial before God."

"Cornelius, your prayer has been heard."

GOSPEL (NORTH) SIDE
OF NAVE
SECOND WINDOW

This window was given in memory of Henrietta Burrell Huff (1847-1936) by her daughter, Mrs. Murray Cobb, in 1937. The manufacturer was Willet Studios, Philadelphia.



UNTITLED

Mary with Jesus

"Jesus advanced in favour and stature and in wisdom with God and men."

"How is it that you sought me? Did you not know that I must be in my Father's house?"

LUKE 2:49 *"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: A symbol for Mary, as mother of Jesus, because of the prophecy, *"and a sword will pierce through your own soul also . . ."*

LUKE 2:35

Butterfly:

A natural symbol for resurrection, because of the three stages in the butterfly's life: caterpillar, cocoon and 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:

Symbolic of those Christian virtues of loyalty, patience and sincerity.

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.

This window was given in memory of Mary Todd Marchand (1844-1930) by Mrs. Cyrus E. Woods, in 1931. The manufacturer was Willet Studios, Philadelphia.

GOSPEL (NORTH) SIDE OF NAVE THIRD WINDOW

Central Figures:

The Holy Family is depicted not as a Nativity scene, but symbolically referring to Jesus' life, death and resurrection.

Lower Figures:

Symbolic gifts the Magi brought to the Christ Child: Gold, Christ the King; Frankincense, His Godhood; and Myrrh, His mortality.

Joseph:

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

Fleur de lis:

One of the most popular symbols for Mary is found on her right knee.

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:

Symbolic of the Father, Son and Holy Spirit . . . the Trinity.

Lantern:

Symbol of 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 in John 18:3.

Lily:

The symbol of Jesus' resurrection.

Evangelists:

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

IHC:

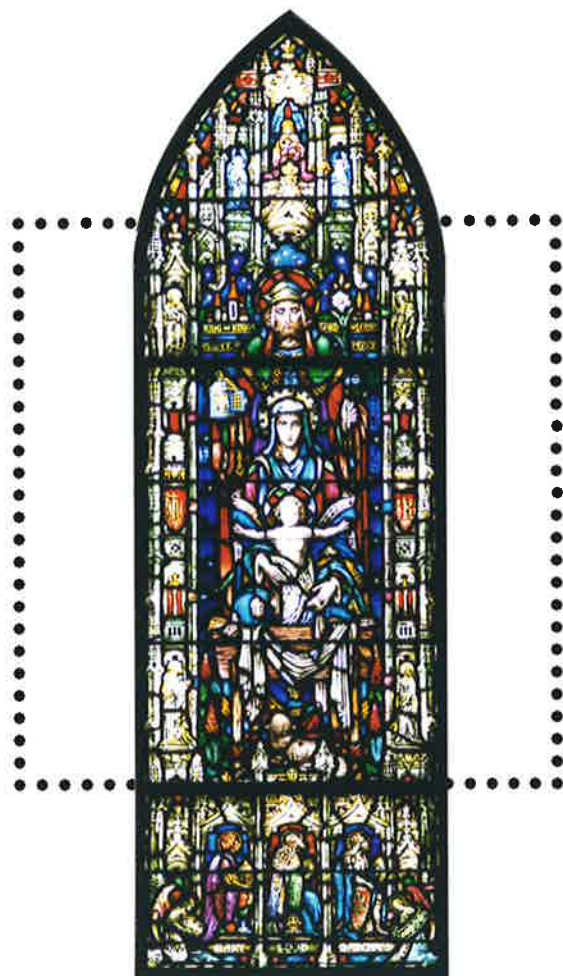
Shield at center left. Jesus, from letters of the Greek words for Jesus Christ.

MR:

Shield at center right. Monogram for Mary; Maria Regina.

Hyacinths:

Symbolic of words of grief at the crucifixion. They are more stylized hyacinths than those which appear in the He Is Risen window.



UNTITLED

The Holy Family

"King of kings" "Lord of lords." REVELATION 19:16 "Prince of Peace." ISAIAH 9:6

GOSPEL (NORTH) SIDE
OF NAVE
FOURTH WINDOW

This window was given in memory of John Albert Marchand (1842-1896) by Mrs. Cyrus E. Woods, in 1931. The manufacturer was Willet Studios, Philadelphia.

Central Figures:

John the Baptist is baptizing Jesus. Jesus is richly robed in blue and gold, depicting his divinity.

Lower Figures:

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

Dove:

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 of John the Baptist.

Pelican:

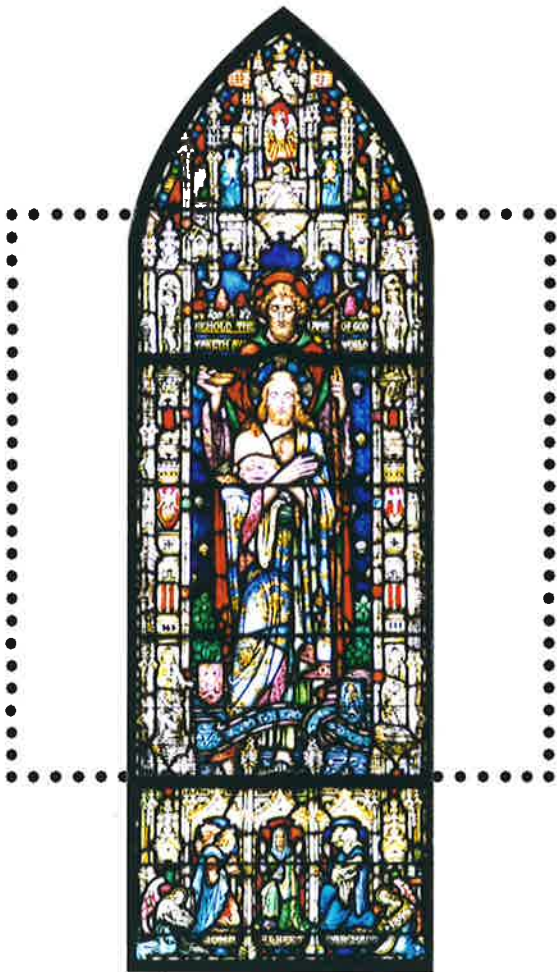
Shield at center left. Symbol for atonement. The pelican was believed to have drawn blood from its own breast to feed its young.

Phoenix:

Shield at center right. 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:

The figure in each corner represents Christ's *temptation, agony in the garden, crucifixion and resurrection.*



UNTITLED

The Baptism of Christ

"Behold the lamb of God taketh away the sins of the world." JOHN 1:29

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 life to them. However, they are not as lifelike as those of the Early Renaissance period. In all four of these windows, the Gothic canopies are very ornate.

In 1960, four new windows were added to the rear of the church, as a bequest in the will of Mrs. Charles McKenna Lynch. These windows were made by Howard G. Wilbert, of Pittsburgh Stained Glass Studios, and are in memory of the Jacob Turney family. The windows are signed, as a set, at the bottom of the "Flight Into Egypt" window.

REAR WINDOWS

LEFT WINDOW

Central Figure:

The prophet Isaiah, who predicted the coming of Christ.

Herald Angel:

A symbol for joy and praise, proclaiming 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.



TITLED

Isaiah

"Behold, a young woman shall conceive and bear a son, and shall call his name Immanuel."

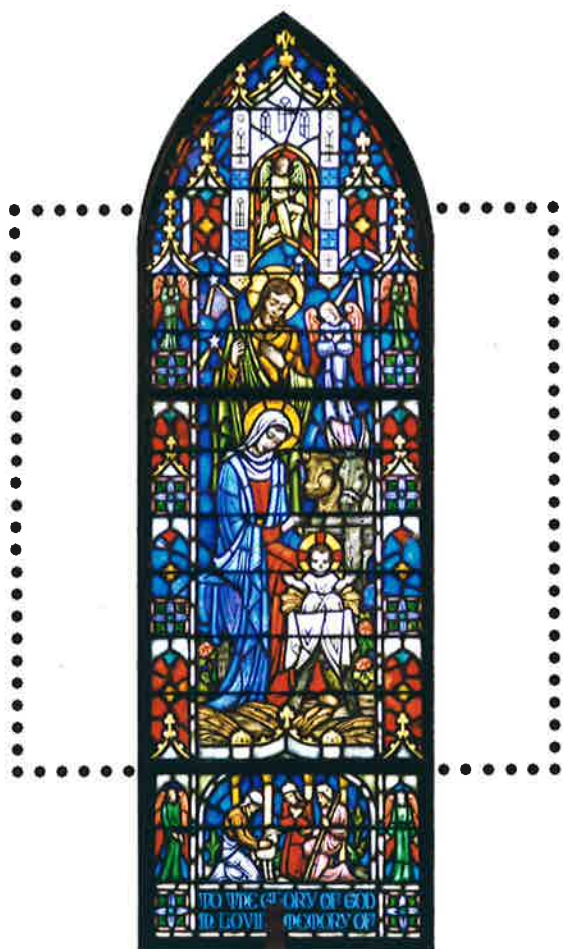
ISAIAH 7:14

STYLE AND TECHNIQUE

The style of these windows is reminiscent of the early Gothic period, with the typical Gothic canopies and figures that are stiff and motionless. However, these windows are expressive of a more modern era, with colors that are brighter and clearer.

REAR WINDOWS

CENTER LEFT WINDOW



TITLED

The Nativity

"And while they were there, the time came for her to be delivered. And she gave birth to her first-born son and wrapped him in swaddling cloths, 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:

The halo around Jesus' head signifies divinity and is used only with a 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, 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.

REAR WINDOWS

CENTER RIGHT WINDOW

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:

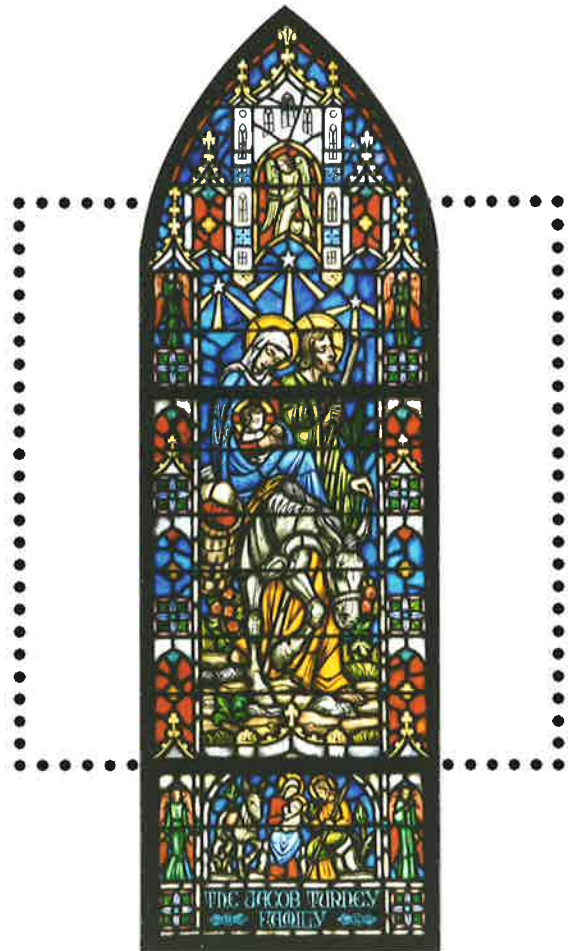
Humility and devotion are depicted.

Red Flower:

The Hawthorne, symbol of the Nativity.

Palm:

A symbol of triumph, usually at Palm Sunday, but also representing victory and joy.



TITLED

Flight Into Egypt

"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, to destroy him.'" MATTHEW 2:13

REAR WINDOWS

RIGHT WINDOW



TITLED

St. Luke

"Glory to God in the highest, and on earth peace among men with whom he is 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.

The matching Rose Windows in the West wall and in the Foyer were installed when the church was built in 1891. "Rose" window does not refer to the color of a window. It is a circular window filled with tracery, common in Gothic churches.

The design for these windows was created with the use of circles and arcs, intertwining to make beautiful, yet simple patterns.

Circle:

Symbolic of eternity and the never-ending power and majesty of God. The circle is continuous — without beginning or end.

ROSE WINDOWS WEST WALL



FOYER



