



The Chancel Window

The Chancel Window was installed in 1913 and is 23 feet in height. The work of the designer, Connick, as are all the other windows, it was thought unsigned before its cleaning and restoration in 2004—which revealed Connick's signature in three places. Most of the windows carry his signature and date in the lower right corner, just as an oil painting carries the signature of its artist. The photo was taken prior to the restoration.

The three central panels at the base of the chancel window tell a single story, Christ blessing the little children (Matthew 19:13-15). The left panel is the raising of the son of the widow of Nain (Luke. 7:12-15). The right panel is the raising of the daughter of Jairus, a ruler of the temple (Luke. 8:41-56). The memorial inscription runs across the base of the three central lancets above the panels that show Christ blessing the children. It reads “In memory of Samuel Jones and Elizabeth his wife”.

The central lancet represents the Christ as King, in gold embroidered royal robes of scarlet and white clasped with a great emerald, his right hand, with thumb and two fingers extended, raised in a gesture of benediction. In his left hand is an orb surmounted with a cross, to represent the world dominated by Christ. He stands on a golden platform which raises him, as king, above his accompanying evangelists. The platform is entwined with thorns, suggesting the passion that has been overcome. In the tracery members above his head are the letters IHC – an abbreviation of the Greek word IJESUS (meaning Jesus) – and the letters XP, Greek Chi Rho, the first letters of XRISTOS (Christos), the ancient greek word for Christ.

In the lancet at the left of the window stands the evangelist St. Matthew, with the scroll of his gospel in his hands. Above him, in the tracery, is a man in light blue robes carrying a shield, on which is the symbol of St. Matthew, a winged man, and a scroll with the words S. Matthew. The gospel of Matthew begins with a tracing of the human descent of Jesus; hence the man as a

symbol. The second lancet shows St. Mark with his gospel scroll and a shepherd's staff. The symbol above is a winged lion. The gospel of Mark opens with a description of St. John the Baptist who was a voice crying in the wilderness – the wilderness where the lion is king. In the lancet to the right of the center is St. Luke with his gospel scroll. Above St. Luke is His symbol, the ox. The ox is a beast of sacrifice. The gospel of Luke describes in much detail the sacrificial death of Jesus. St. John, because of his youth, is shown beardless. His gospel is partly unrolled, because, unlike the others, which are nearly closed, it is most recently written. In his hand the evangelist carries the pen that he has not yet laid down. His symbol is the eagle, because his gospel soars as though on eagle's wings to the very gates of heaven. Each symbol is accompanied by the name of the saint. Each evangelist has a simple red nimbus quite different from the tri-radiant nimbus of Christ.

Members of the architectural canopies above the evangelists extend into the small tracery members on the same level as the symbols of the evangelists. In the corners of the canopies are tiny golden churches or shrines with red doors, much like the symbolic churches to be seen in the rose window made twenty-six years later. Near the peak of the windows is an eight-rayed aureole in the center of which is the Agnus Dei, the Lamb of God, a symbol of our Lord with his banner of victory – a streaming white banner with a red cross. On a ceinture locked with a cross and enclosing the lamb and banner are the words: 'Behold, the Lamb of God.' (Jn. 1:29)

To the left of the aureole is a member containing a man with a white nimbus. He is carrying a crimson shield on which is the letter Alpha, the first letter of the Greek alphabet; to the right, a similar figure carries Omega, the final letter of the Greek alphabet. The symbolism here is from Revelation 1:8, 'I am the beginning and the ending, saith the lord, which is, and which was, and which is to come, the almighty.'

Highest of all in the window are the eternal stars.

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