

Cathedral Windows

The stained glass windows in the Cathedral were created by Charles J. Connick and Associates of Boston and Willet Stained Glass Studio of Philadelphia.

Above the high altar in the east is the trefoil window of the Holy Trinity proclaiming God as Father, Son and Holy Spirit. At the opposite end of the Cathedral is the great Rose Window. The clerestory windows in the chancel depict prominent events in the life of our Lord. The windows surrounding the High Altar depict the four Archangels. The clerestory windows in the nave depict figures from the Bible such as Abraham and Moses, St. Stephen and St. Timothy, Old Testament on the south side and New Testament on the north. The small windows along the side aisles of the nave tell the story of the developing life of the Church. Windows of the parables may be seen in the chapels of St. James and St. Peter.

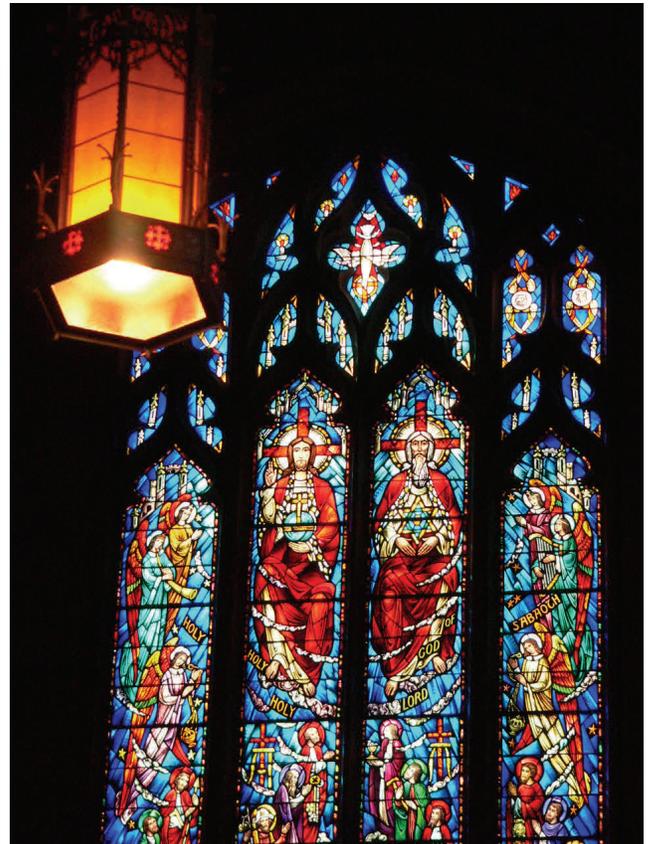
General Plan of the Windows

As you stand at the west end, the symmetry of the full length of the Cathedral seems to be crowned by the blue light radiating through the stone reredos above the High Altar on the east, and the declaration made about it by the trefoil window above it in blue, red, and gold, the three primary colors, proclaiming that “God is three in one and one in three: The Holy Trinity.”

The twelve smaller windows in the south and north aisles of the nave, beginning with the one in the south wall nearest the transept, westward into the narthex, then across the narthex to the north wall and continuing eastward back to the north transept, depict scenes from the history of the Church, from Pentecost to the spread of the Church to Europe, then America, then the Pacific Northwest.

The themes for the nave windows were decided at the time of the building of the Cathedral by the architect, Harold Whitehouse and the founding Bishop and first Dean, Edward M. Cross and Charles J. Connick, and Connick Associates, the firm that designed and fabricated the earliest of our existing stained glass windows.

The windows on the south side have Old Testament themes and the windows on the north side have New Testament themes. Each window features two great persons from the Bible along with other figures and medallions that help to tell the particular story of that window.



To date, the windows feature Abraham and Moses, Timothy and Stephen, David and Solomon, Ruth and Naomi, Mary and Martha, Luke and John. The newer windows were fabricated by The Willet Stained Glass Studios of Philadelphia, Pennsylvania. Since the Connick Studios closed, they are the premier makers of medieval stained glass in North America. We have three Willet windows already in place in the Choir of the Cathedral. They are the Crucifixion, Resurrection, and Ascension windows.

The scheme of subjects for the Cathedral clerestory windows is:

- Moses and Abraham (installed 1929), balanced by Timothy and Stephen (installed 1929)
- King Solomon and King David (installed 2007) with St. Paul and St. Peter (installed 2008)
- Naomi and Ruth (installed 2007), balanced by Martha and Mary (installed 2008)
- Elijah and Elisha, with St. John the Baptist and St. James the Greater.
- Ezekiel and Jeremiah, balanced by St. John and St. Luke (installed 2009)
- Daniel and Isaiah, balanced by St. Mark and St. Matthew.

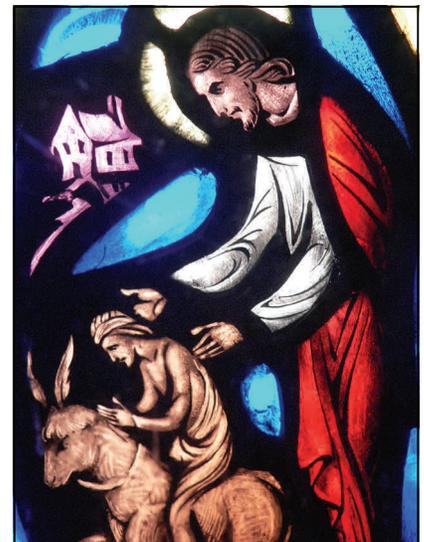


The remaining windows constitute the largest single unfinished part of the Cathedral. The Dean and the Chapter are always eager to talk with any who might consider making it possible to proceed with these installations.

There are six large windows in the clerestory of the chancel (or choir). These depict five major events in the earthly life of Our Lord plus the feast of Pentecost. On the south side reading east to west are: the Nativity, the Transfiguration, and the Crucifixion. On the north side from west to east are: the Resurrection, the Ascension, and Pentecost. The Nativity, Transfiguration and Pentecost windows are the work of Connick Studios; Crucifixion, Resurrection and Ascension were crafted by Willet.

The Windows of the Parables are found in the two smaller chapels. In St. Peter's Chapel at the east end of the north ambulatory are the Parable of the Sower, the Parable of the Wise and Foolish Virgins and the Parable of the Good Shepherd. Across the sanctuary in St. James' Chapel we see the Parable of the Good Samaritan and the Parable of the Prodigal Son.

The four archangel windows were all designed and fashioned by Mr. Orin Skinner, protege and successor to Mr. Connick and the last artisan of Connick Studios. Gabriel, the celestial messenger, stands over the entrance to St. Peter's Chapel at the end of the north ambulatory. Around the corner, facing the reredos from the north is Raphael, the protector of humankind. Directly across from Raphael is Uriel, Archangel of Light. The fourth Archangel, Michael, Captain of the Host of Heaven, is seen above the entrance to St. James' Chapel. Many of the symbols here are similar to those in the mosaic



depiction of Michael above the cenotaph in the south transept.

The three windows in All Saints Chapel, designed to admit maximum natural light, should be seen together. In the center window is the dominant figure of Christ the King around whom are gathered the saints of the Church offering Him praise. Each saint is identified by his or her symbol.

The transept windows were provided at the Cathedral's fiftieth anniversary. The Te Deum Window in the south transept has as its theme the ancient Christian hymn, Te Deum Laudamus ("We praise thee, O God"), the text of which is found on pages 52-53 of *The Book of Common Prayer*, and one can match the symbols in the window in the words of the hymn. The Revelation Window in the north transept depicts the Revelation of St. John. Tradition tells us that the revelation was a vision sent to John from God by means of an angel to encourage Christians to remain loyal to their faith and to assure them that God would ultimately triumph over evil. The whole window is dominated by a symbol of the return of Christ to establish perfect justice.

The West Rose Window's central portion was set in place in 1933 shortly after the building of the nave. The full window was completed in 1955. It is a classic rose window of high Gothic design. The name "rose" was attached to such windows because of the round shape and intricate stone tracery suggesting petals of a rose. The dominant purpose of this design is to sing the hymn of praise and glory in color and light. At the center is the Lamb of God, Agnus Dei, Jesus the Christ. At varying distances, he is surrounded by seraphim, doves, five-pointed stars of the New Testament, angels, six pointed stars of the Old Testament, cherubim, and flame symbolizing the zeal and religious fervor of the saints.

