

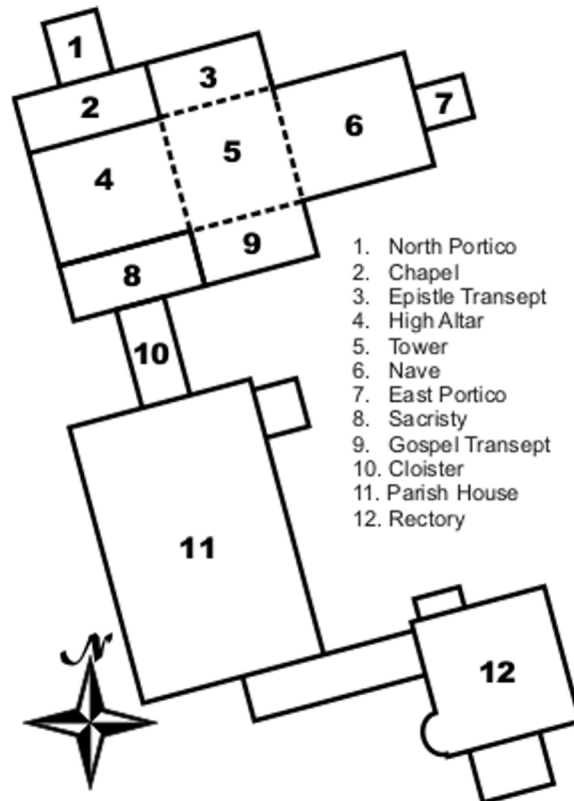
The Windows



of Christ Church

Christ Church has been blessed as custodian of many priceless works of art. There are several Tiffany windows, windows by the Charles Lamb and D'Ascenzio studios, and over a dozen windows created by Thomas W. Harland. We also have two interior windows that were designed by Richard Evans Wolff as well as paintings by Henry Schnackenberg, John H. Walsted, and sculptures by none other than Lee Lawrie (of Rockefeller Square fame).

The map below shows the layout of the buildings at Christ Church and the areas where stained glass windows are installed. This document is divided into twelve sections, each section pertaining to the windows in one area of the buildings.



The window on the cover of this document is entitled "Risen Christ." It's one of the newest windows at the church, having been installed in the 1970s. It's located above the entrance to the sacristy from the cloister between the church and the parish house. The artist is Richard Evans Wolff, who was raised in New Brighton.

Section1. North Porch

The north porch leads from the chapel out onto the side yard on the north side of Christ Church.

Inside the porch a staircase leads down into the choir practice room and another leading up into the chapel. There are five windows in the porch, all of which were designed and created by Mr. Thomas W. Harland.

Lilies



Lilies are symbols of purity, majesty, chastity, mercy and perfection. They are associated with Mary and with the Angel Gabriel (Gabriel is often shown holding a bouquet of lilies during the Annunciation, symbolizing chastity).

Legend states that the first lilies grew out of the tears of Eve as she left the Garden of Eden. When a lily is shown with a sword, it symbolizes innocence and guilt.

A lily is also, of course, the symbol of Easter. A brilliant, creamy white flower growing from what looks like a lump of dead soil (the bulb) is a perfect symbol for the resurrection.

Pelican Feeding Her Young

Pelicans are rumored to care for their young to the point of feeding them their own blood if no other food is available. Pelicans are a symbol of self-sacrifice. It was probably inevitable that the pelican became a symbol of the Passion of Christ.





Three Roses

In Christianity a red rose symbolizes martyrdom, a white rose represents purity, and a bouquet of roses represents heavenly joy. The bouquet of white roses symbolize Christ's purity and the thorns represent the Passion of the Christ.

Phoenix Rising From the Flames

According to myths, when a phoenix grows old and is near death, it builds a nest out of kindling and flammable twigs and sets itself on fire. A new phoenix then rises from the ashes in victory, a new bird with its whole life ahead of it. This has, of course, become a symbol for the Resurrection of Christ.



IHS & CHI RHO

The IHS and Chi Rho windows are above the door of the portico. "IHS" is actually the Greek letters Iota, Eta, and Sigma. There are a few theories about exactly what this refers to, but the most commonly held is that this is an abbreviation of "IHESUS." Another theory claims that these letters refer to "Iesus Hominum Salvator," or "Jesus, Savior of Men."



The Chi Rho window contains what looks like an upper case "X" and "P," but actually are the Greek letters Chi and Rho. They are the first two letters in the Greek spelling of "Christ." The Rho is not technically a cross, but it suggests the crucifixion. The logo of Christ Church (upper right) uses the Chi Rho with lowercase alpha and omega characters.



Section 2. The Chapel Windows

There are two windows in the chapel: Christ with Two Lesser Disciples at Emmaus and St. Cecelia at the Organ. In addition to the windows there is one other work of art in the chapel: the altar with triptych painting by local artist Henry Ernest Schnakenberg.

Two Lesser Disciples at Emmaus

Two disciples (Cleopas and an unnamed companion) are walking along the road from Jerusalem to Emmaus after the death of Jesus. They're in an understandably low mood when a young man falls in with them and walks with them, listening to the stories about the events of the past week or so.

They don't realize that it is the risen Lord who is walking with them. When they reach Emmaus they ask the young man to stay and eat with them. When Jesus breaks the bread, they finally recognize Him as the resurrected Jesus, whereupon He immediately vanishes. They immediately rush back to Jerusalem to tell the rest of the Apostles what they saw, and that Jesus is alive. This window shows the moment Jesus is recognized, just before his disappearance.



Two Lesser Disciples at Emmaus

This window was built by Nicola D'Ascenzo (1871-1954), who emmigrated to the US from Italy in around 1892. You can visit other examples of Mr. D'Ascenzo's work in the Washington Memorial Chapel, Valley Forge, PA;

the Folger- Shakespeare Library and the Washington National Cathedral in Washington, DC; Riverside Church, New York, NY; Yale University in New Haven, CT; and Princeton University in New Jersey.

This window was installed in 1909 and is dedicated to the memory of John C. Thompson (1807-1872) and Elizabeth Johnson Thompson (1807-1892).



Saint Cecelia at the Organ

Saint Cecelia is the patron saint of musicians and church music. The legend states that as she was being beheaded she sang praises to God. The executioner apparently botched the job, and she survived for three days, the whole while singing praises to God.

This window was built by Valentine D'Ogries. Mr D'Ogries was a painter and sculptor who was frustrated by the lack of color in standard sculpture and turned to glass making. You can find examples of his work in St. George's Church and St. Thomas the Apostle Church in Chicago, Ill, the Hatfield Chapel in New Canaan, CT, Trinity Cathedral in Trenton, NJ, and the James A. Michener Art Museum in Buck's County, PA.

This window is one of only three at Christ Church done in the "antique" or "medieval" style (the other two are in the Gospel transept). This style is traditionally associated with Gothic churches like Christ Church.

This window was installed in 1928 and is dedicated In Memory of Jack Mundy (1863-1925), beloved Organist of this church.

The Chapel Altar



The center triptych was painted by a local artist named Henry Ernest Schnakenberg (1892-1970). Mr. Schnakenberg was a respected artist in his day and was well-known for his landscapes. His work still commands respectable sums at auctions. He was a native of New Brighton.

Section 3. The Epistle Transept

The epistle transept is the northern end of the nave crossing. This transept is in front of the limestone podium from which the Old and New Testament lessons are read.

There are two stained glass windows in the epistle transept: the Good Shepherd window in the eastern wall and the magnificent Adoration of the Magi window in the northern wall.

The Good Shepherd Window

In the Gospel of John, chapter 10, Jesus says, "I am the good shepherd. The good shepherd lays down his life for the sheep. The hired hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep and runs away—and the wolf snatches them and scatters them. The hired hand runs away because a hired hand does not care for the sheep. I am the good shepherd. I know my own and my own know me, just as the Father knows me and I know the Father."

This window was built and installed by the Gorham Manufacturing Company in 1912. Gorham, based in Providence, Rhode Island, was known primarily for its silver tableware and tea sets, but had branched out into many other areas of artisan work, including stained glass. This window is dedicated to the memory of William Plummer Raynor (1835-1911) and Mary Eliza Raynor (1838-1896).

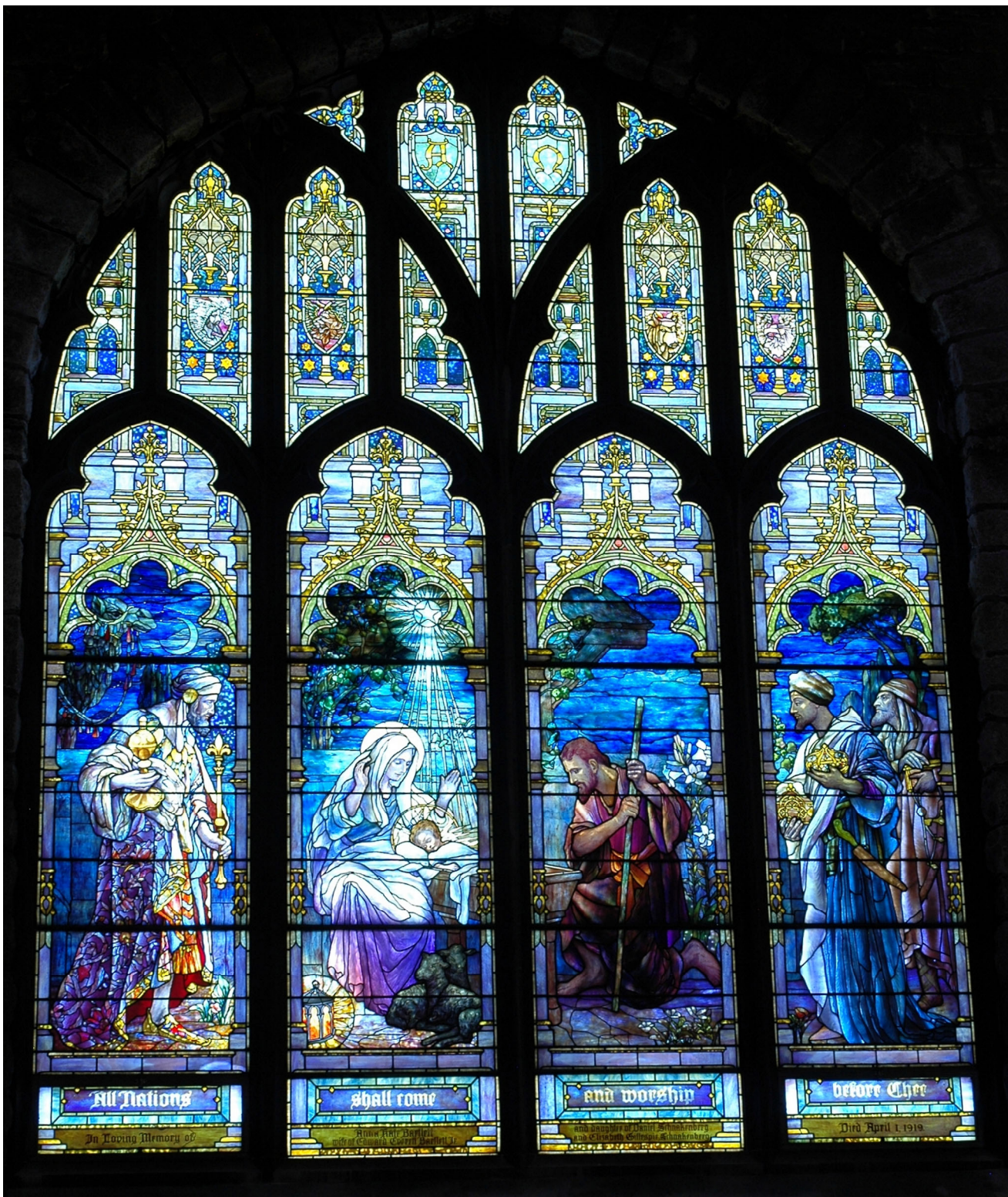


IN LOVING MEMORY OF
WILLIAM PLUMMER RAYNOR
VESTRYMAN 1867-1903 • WARDEN 1903-1911
MARY ELIZA RAYNOR
HIS WIFE
DIED FEBRUARY 23, 1896

The Epiphany

This window proclaims "All Nations Shall Come and Worship Before Thee." Three kings followed a star that led them to Jesus in His humble manger. They laid gifts of gold, frankincense and myrrh before Him and fell on their knees and worshipped Him.

This window is a magnificent example of stained glass art. Built and installed by Tiffany Studios in 1919, it is dedicated to the memory of Anne Kate Bartlett (1883-1919), wife of Edward Everett Bartlett and daughter of Daniel Schnakenberg and Elizabeth Gillespie Schnakenberg.



The famed Tiffany Studio was located in New York. Tiffany employees made as much as \$3 a day at a time when a really huge window (like the Epiphany) would probably have cost Christ Church \$5,000 (in the early 20th century this was a veritable fortune).

Section 4. The High Altar

The very first stained glass window installed in the new stone church building was unveiled on February 28, 1904. The Resurrection window was created at the Tiffany studio and designed by Frederick Wilson. The window was dedicated to the memory of Anita Ludlam DeBost, a popular young woman whose death from typhoid fever in July, 1901 — on the eve of a trip to Paris to buy her wedding outfit — stunned and saddened the New Brighton community. Choirboys unveiled the window; Dr. Crowder (the rector) read aloud its inscription: "I am the Resurrection and the Life/To the Glory of God and in memory of Anna Ludlam DeBost, 1877 - 1901/Blessed are the Pure in Heart, for they shall see God."



The Resurrection.

The Reredos

When the Resurrection window was installed, the reredos, the crenellated top of which is just visible near the bottom of the Resurrection window (above), was not yet in place. There had been a much simpler dark wooden wainscoting circling the entire interior of the church, extending down the stairs into the choir robing and practice room. Most of that wainscoting is still in place. However, the altar area was replaced by a French Limestone reredos designed by Congdon and first used at Easter, 1908.

This reredos was carved by Lee Oscar Lawrie, famous for his sculptures in Rockefeller Center, for the amazing reredos at St. Thomas' in Manhattan, and many other works of art throughout the United States.



Section 5. The Tower Crossing

There are eight small cherub windows way up in the tower of Christ Church. From the outside of the church they look like small arched windows about half-way up the tower, one on each corner.

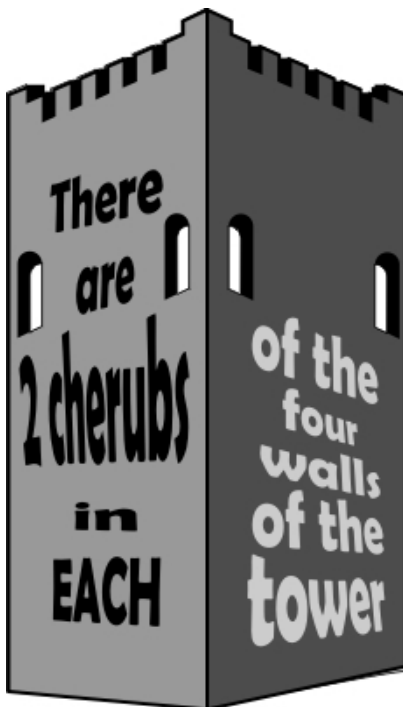


The cherub windows are situated on the outside edge of each wall of the tower. They're a little hard to notice from the outside. As is the case with most stained glass windows, from the outside they don't look like much at all. From the inside of the church, however, especially on a sunny day, they are a delight to behold.

The cherub windows are called "the Boody Babies" because the Boody family donated the

funds necessary for the construction of the windows. The cherub windows were created by Thomas W. Harland, a local real-estate expert who took up glass making as a hobby. Mr. Harland also created the apostles' windows in the cloister, the sacrament windows in the sacristy, windows in the east and north porticos, and possibly the large bay window in the rectory.

The cherubs on the tower windows were painted on the glass and then fired in an oven to "fix" the image permanently to the glass surface. The windows parts were then placed into lead "coming" (an H-shaped channel of pure lead) and soldered together to form the window's image and shape.





The

eight cherub windows are identical in size and shape, but the details in each are all slightly different. There are blond cherubs with blue robes facing right, dark curly-haired cherubs with green robes facing left, brown haired cherubs with purple robes facing in one direction or another, and so on. The cherub on the left has dark curly hair and a salmon colored robe. The cherub on the right also wears a salmon robe but has blond curly hair.

Section 6. The Nave

The nave is the main body of Christ Church where most of the pews are located. The walls are made of pink New Hampshire granite and there is a high pitched roof with hammer beam trusses down the center. The transepts cross the nave at the tower, creating an Epistle transept (northern) and a Gospel transept (southern).

There are nine windows in the nave, four along each side depicting various scenes from the life of Christ and the large Ascension window over the main entrance (the eastern wall).



Northern Wall



Christ's Entry into Jerusalem on Palm Sunday

From Luke, chapter 19: "As he rode along, people kept spreading their cloaks on the road. As he was now approaching the path down from the Mount of Olives, the whole multitude of the disciples began to praise God joyfully with a loud voice for all the deeds of power that they had seen, saying, 'Blessed is the king who comes in the name of the Lord! Peace in heaven, and glory in the highest heaven!' Some of the Pharisees in the crowd said to him, 'Teacher, order your disciples to stop.' He answered, 'I tell you, if these were silent, the stones would shout out.' "

This window was created and installed in 1959 by Frederick Leuchs and is dedicated to the memory of Josephine Lee Orton (1871-1951) and William Clifford Orton (1869-1953).



Christ's Call to Peter and Andrew

From Matthew, chapter 4: "As Jesus walked by the Sea of Galilee, he saw two brothers, Simon, who is called Peter, and Andrew his brother, casting a net into the sea - for they were fishermen. And he said to them, "Follow me, and I will make you fish for people." Immediately, they left their nets and followed him."

This window was created and installed by the Gorham Studio in 1913 and is dedicated to the memory of Edith May Donald (1859-1890) and William Milne Donald (1843-1912).



Christ in the Home of Mary and Martha

From Luke, chapter 10: "Now as they went on their way, he entered a certain village, where a woman named Martha welcomed him into her home. She had a sister named Mary, who sat at the Lord's feet and listened to what he was saying. But Martha was distracted by her many tasks; so she came to him and asked, 'Lord, do you not care that my sister has left me to do all the work by myself? Tell her then to help me.' But the Lord answered her, 'Martha, Martha, you are worried and distracted by many things; there is need of only one thing. Mary has chosen the better part, which will not be taken away from her.' "

This window was created and installed by the Tiffany Studio in 1904 and is dedicated to the memory of Mary Elizabeth Vrendenburgh (1827-1893) and Mary Isabel Burns (1833-1902).



The Presentation in the Temple

From Luke, chapter 2: "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 (as it is written in the law of the Lord, 'Every firstborn male shall be designated as holy to the Lord'), and they offered a sacrifice according to what is stated in the law of the Lord, 'a pair of turtle-doves or two young pigeons.' " Note that in this window, Mary is carrying a basket that looks very much like a turtle, but the basket contains two doves. A stained glass pun from 1905?

The window depicts Simeon holding the Christ Child. The Book of Common Prayer contains the Nunc Dimittis, more popularly known as The Song of Simeon:

"Lord, now lettest thou thy servant depart in peace: according to thy word. For mine eyes have seen: thy salvation, Which thou hast prepared: before the face of all people; To be a light to lighten the Gentiles: and to be the glory of thy people Israel."

This window was created and installed by the Tiffany Studios in 1905 and is dedicated to the memory of Henry Eugene Alexander (1839-1904).

Southern Wall

The Good Samaritan

From Luke, chapter 10: "A man was going down from Jerusalem to Jericho, and fell into the hands of robbers, who stripped him, beat him, and went away, leaving him half dead. Now by chance a priest was going down that road; and when he saw him, he passed by on the other side. So likewise a Levite, when he came to the place and saw him, passed by on the other side. But a Samaritan while travelling came near him; and when he saw him, he was moved with pity. He went to him and bandaged his wounds, having poured oil and wine on them. Then he put him on his own animal, brought him to an inn, and took care of him. The next day he took out two denarii, gave them to the innkeeper, and said, 'Take care of him; and when I come back, I will repay you whatever more you spend.'" Which of these three, do you think, was a neighbor to the man who fell into the hands of the robbers?' He said, 'The one who showed him mercy.' Jesus said to him, 'Go and do likewise.'"

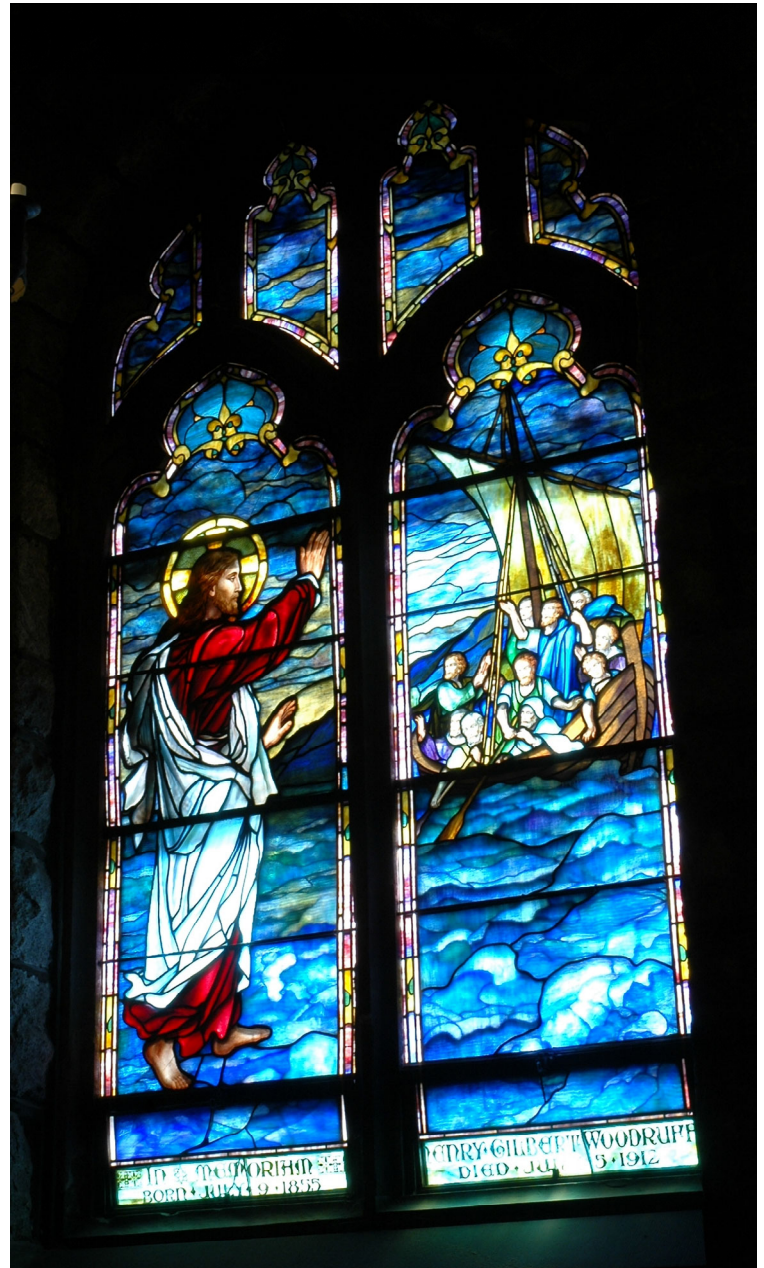
This window was created and installed in 1959 by Frederick Leuchs and is dedicated to the memory of Emma Bones Stone (1865-1957) and Medad Elisha Stone (1864-1946).



Christ Stilling the Storm

From Matthew, chapter 8: "And when he got into the boat, his disciples followed him. A gale arose on the lake, so great that the boat was being swamped by the waves; but he was asleep. And they went and woke him up, saying, 'Lord, save us! We are perishing!' And he said to them, 'Why are you afraid, you of little faith?' Then he got up and rebuked the winds and the sea; and there was a dead calm. They were amazed, saying, 'What sort of man is this, that even the winds and the sea obey him?'"

This window was created and installed in 1913 by Gorham and is dedicated to the memory of the church's senior warden, Henry Gilbert Woodruff (1855-1912). There is a bronze tablet beneath the window with Bishop Greer's tribute to Mr. Woodruff inscribed on it: "A Great-Hearted, Good, Generous, Coureous, Christian Gentleman. He has passed from the Life of Shadows into the Life of Light."



Christ Among the Doctors

From Luke, chapter 2: " Now every year his parents went to Jerusalem for the festival of the Passover. And when he was twelve years old, they went up as usual for the festival. When the festival was ended and they started to return, the boy Jesus stayed behind in Jerusalem, but his parents did not know it. Assuming that he was in the group of travellers, they went a day's journey. Then they started to look for him among their relatives and friends. When they did not find him, they returned to Jerusalem to search for him. After three days 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."

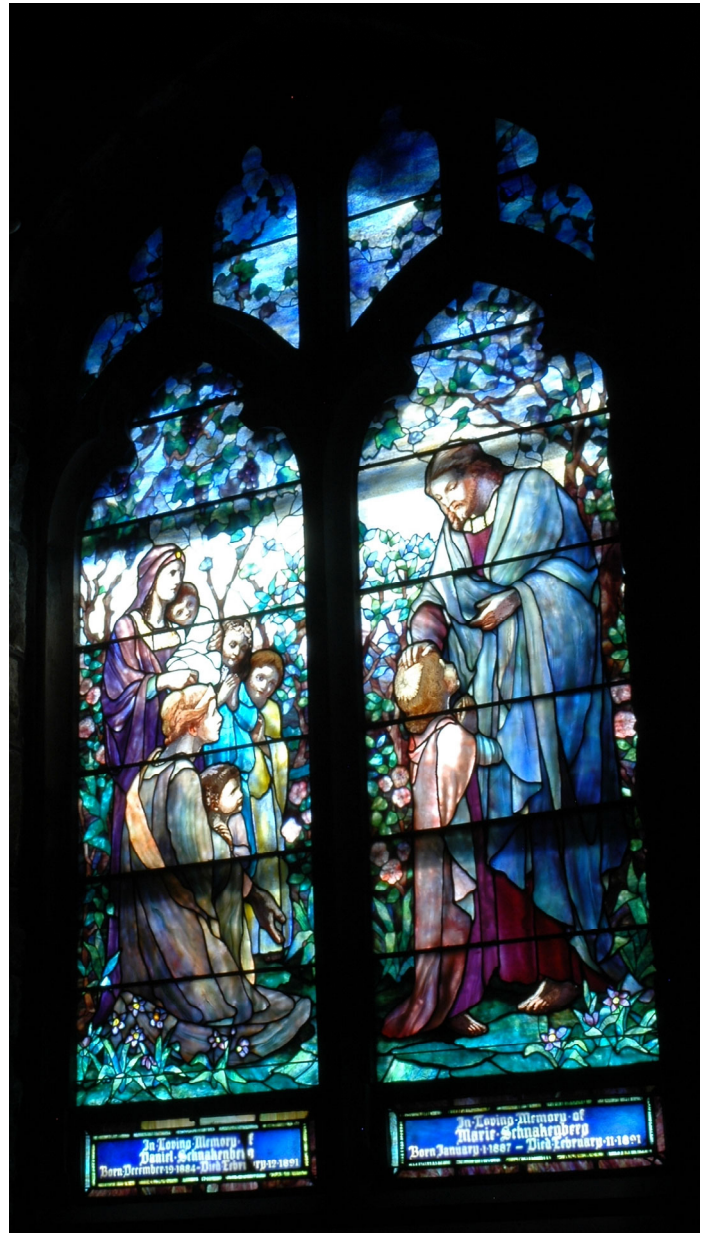
This window was created and installed by D'Ascenzo in 1909 and is dedicated to the memory of Carola Hicks Gould (1892-1907).



Christ Blessing the Little Children

From Mark, chapter 10: "People were bringing little children to him in order that he might touch them; and the disciples spoke sternly to them. But when Jesus saw this, he was indignant and said to them, 'Let the little children come to me; do not stop them; for it is to such as these that the kingdom of God belongs. Truly I tell you, whoever does not receive the kingdom of God as a little child will never enter it.' And he took them up in his arms, laid his hands on them, and blessed them."

This window was created and installed by the Tiffany Studio in 1904 and is dedicated to two very young children who died tragically early, Daniel Schnakenberg (1884-1891) and his twin sister Marie Schnakenberg (1884-1891).



Section 7. The East Portico

The east portico, the main entrance to Christ Church. is on the eastern wall of Christ Church (beneath the Ascension window). There are six windows in the east portico: one for each of the four evangelists (Matthew, Mark, Luke and John), and an Alpha-Omega window above the main entrance.

In both Ezekiel 1:10 and Revelation 4:6-8, there is a reference to four living creatures: "The first living creature was like a lion, the second was like an ox, the third had a face like a man, the fourth was like a flying eagle." The four evangelists are associated with these images. Matthew has the face of a man, Mark the face of a lion, Luke the face of a bull, and John the face of a lion.

These windows were created by Thomas W. Harland, a local real-estate expert who took up glass-making as a hobby. Go to the end of **Section 8. Sacristy Windows** for more information about Mr. Harland.

St. Mathew



Matthew was a former tax collector from Capernaum. Modern scholars seem to be divided over who actually wrote the Gospel attributed to Matthew. Some believe it was written in Greek, apparently by a Greek, and not Matthew.

Matthew invited Jesus to a feast at his home and it was then that the Pharisees and Scribes criticized Jesus for eating with tax collectors and sinners. Jesus told them, "I have come not to call the righteous, but sinners." Matthew is usually paired with Thomas in the Bible. He preached for about fifteen years in and around Judea and was a member of the Nazarenes (an early Jewish Christian sect.)

Rembrandt made a great painting of Matthew writing the Gospel while a gorgeous angel with curly red hair whispers in his ear.

Matthew's feast day is September the twenty-first, and his symbol

is a male angel.

St. Mark



Twenty or thirty years after the Ascension, St. Mark travelled to Alexandria and founded a church, which today is the Coptic Orthodox Church. He is considered the founder of Christianity in Africa.

A number of myths about Mark cannot be proved. He was supposedly the man who supplied the water at the Last Supper. It was also supposedly Mark's house (or more likely his mother's house) in which the Apostles gathered at Pentecost and where Christ appeared to the Apostles after the resurrection.

Mark's Gospel is a narration of the life of Jesus starting with His baptism (by John the Baptist) to the resurrection. His gospel opens with a reference to John the Baptist as "a voice crying in the wilderness" Particular attention is paid to the last week of Jesus' earthly life.

St. Luke

Luke was a Syrian physician who spoke Greek and lived in Antioch. The Gospel of Luke and Acts were written in a style that suggests the author of both was Luke.

Luke's writing is that of a historian, and most scholars consider his work to be close to what actually happened, although there are a few minor mistakes. For example, Luke has Annas and Caiaphas listed as high priests simultaneously, while historically they were separated by several years and at least three other high priests.



St. John



There is controversy over who John the Evangelist was. Three epistles, the Apocalypse, and a gospel are attributed to John. However, there are grammatical differences between the works, and many scholars believe that one man didn't do all the writing, but rather that the works all came from the same source (the community in Asia Minor that had direct connections with John).

This window shows him as an eagle, usually symbolizing the heights to which he soars in the first chapter of his Gospel.

Alpha Omega Window

Revelation chapter 22 verse 13: 'I am the Alpha and the Omega, the first and the last, the beginning and the end.' Judaism, Christianity, and Islam all use this phrase as a

reference to God.



Section 8. Sacristy Windows

There are ten windows in the sacristy. All of these windows (except for the Crucifixion and Risen Christ windows) were built by Thomas W. Harland, a local real-estate expert who took up glass-making as a hobby. Mr. Harland also created the apostles' windows in the cloister, the eight "Boody babies" in the tower, the windows in the east and north porticos, and quite possibly the large bay window in the rectory.



Holy Baptism

Holy Baptism is full initiation by water and the Holy Spirit into Christ's Body the Church. The bond which God establishes in Baptism is indissoluble.

Holy Baptism is administered within the Eucharist as the chief service on a Sunday or other feast.

Holy Baptism is especially appropriate at the Easter Vigil, on the Day of Pentecost, on All Saints' Day or the Sunday after All Saints' Day, and on the Feast of the Baptism of Our Lord (the first Sunday after the Epiphany).

In Loving Memory of Daniel N. Lettiere, 1914-1969 and Emma M. Lettiere, 1915-1997.

Holy Eucharist

On the night before he suffered, our Lord instituted the Sacrament of his Body and Blood as a sign and pledge of his love, for the continual remembrance of the sacrifice of his death, and for a spiritual sharing of his risen life. In these holy Mysteries we are made one with Christ, and Christ with us; we are made one body in him, and members one of another.

In Honor of Shirley Palmer Elfers, Altar Guild Directress and member for 50 Years.

In Memory of Norman C. Scarpulla, 1916-1958.





Confirmation

Those baptized at an early age are expected, when they are ready and have been prepared, to make a mature public affirmation of their faith and commitment to the responsibilities of their baptism and to receive the laying on of hands by the bishop.

Those baptized as adults, unless baptized with laying on of hands by a bishop, are also expected to make a public affirmation of their faith and commitment to the responsibilities of their baptism in the presence of a bishop and to receive the laying on of hands.

In Memory of the Klumbach & Ricciardi Families

Holy Matrimony

Christian marriage is a solemn and public covenant between two people in the presence

of God. In the Episcopal Church it is required that at least one of the parties must be a baptized Christian; that the ceremony be attested by at least two witnesses; and that the marriage conform to the laws of the state and the canons of this Church.

In Memory of Mary I. More, 1879-1957 and Joseph P. More, 1873-1954

In Memory of Millicent E. Hewitt, October 27, 1927 - April 29, 1997





Holy Orders (Ordination)

The Holy Scriptures and ancient Christian writers make it clear that, from the Apostles' time, there have been different ministries within the Church:

- Bishops, who carry on the apostolic work of leading, supervising, and uniting the Church.
- Priests, who together with the bishops, take part in the governance of the Church, in the carrying out of its missionary and pastoral work, and in the preaching of the Word of God and administering his Holy Sacraments.
- Deacons, who assist bishops and priests in all of this work.

The persons who are chosen and recognized by the Church to the ordained ministry are admitted to these sacred orders by solemn prayer and the laying on of hands.

In Memory of Muriel B. Carlson



Anointing the Sick

"I lay my hands upon you in the Name of the Father, and of the Son, and of the Holy Spirit, beseeching our Lord Jesus Christ to sustain you with his presence, to drive away all sickness of body, mind, and spirit, and to give you that victory of life and peace that will enable you to walk in His service both now and evermore. Amen."

In Memory of Winifred M. Macdonald, 1856-1936, and Alexander Macdonald, 1848-1907

In Loving Memory of Richard Wait Elfers

Reconciliation

The ministry of Reconciliation is exercised through the care each Christian has for others, through the common prayer of Christians assembled for public worship, and through the priesthood of the Church and ministers declaring absolution. The reconciliation of a penitent is available for all who desire it. It is not restricted to times of sickness. Confessions may be heard any time and anywhere.

When the penitent has confessed all serious sins troubling his or her conscience and has given evidence of due contrition, the priest gives such counsel and encouragement as are needed and pronounces absolution. Before giving absolution, the priest may assign the penitent a psalm, prayer, or hymn to be said, or something to be done, as a sign of penitence and act of thanksgiving.

In Memory of Edel T. Boody, 1888-1982



The Crucifixion Window

The Crucifixion window is entirely interior, set in a light box atop the entry door to the church from the parish house cloister. The window is backlit with artificial light.

This window is the creation of Richard Evans Wolff, a former Christ Church parishioner. For more information, go to the end of this section.





The Risen Christ

The Risen Christ window is immediately on your right as you pass through the entryway from the parish house cloister into the church (under the Crucifixion window).

This window was created by Richard Evans Wolff, a former Christ Church parishioner. The construction is identical to that of the Crucifixion window (also by Wolff) shown earlier.

This window is fitted into a niche along the wall, intended to look like a regular window. It is lit from behind by artificial lighting.



Shield

This window is fitted into the transom space above the doorway leading up the stairs into the sacristy. There's no indication who created this small window.

A brass plaque affixed to the wooden sill below the window indicating that the window was placed in memory of Harriet E. B. Crowell and Louise Gilfillan as a gift from the rector in 1959.

Thomas W. Harland

Thomas W. Harland was a local real-estate expert who took up glass-making as a hobby. Mr. Harland also created the apostles' windows in the cloister, the eight "Boody babies" in the tower, the windows in the east and north porticos, and quite possibly the large bay window in the rectory.

With the exception of the eight tower windows, Mr. Harland's windows are all of tinted glass with a diamond-patterned background and either figured shields or (as in the case of the sacristy windows) an oval design in the center. The pictures on all of these windows are painted on the glass and then fired in an oven to fix the image permanently to the glass surface.



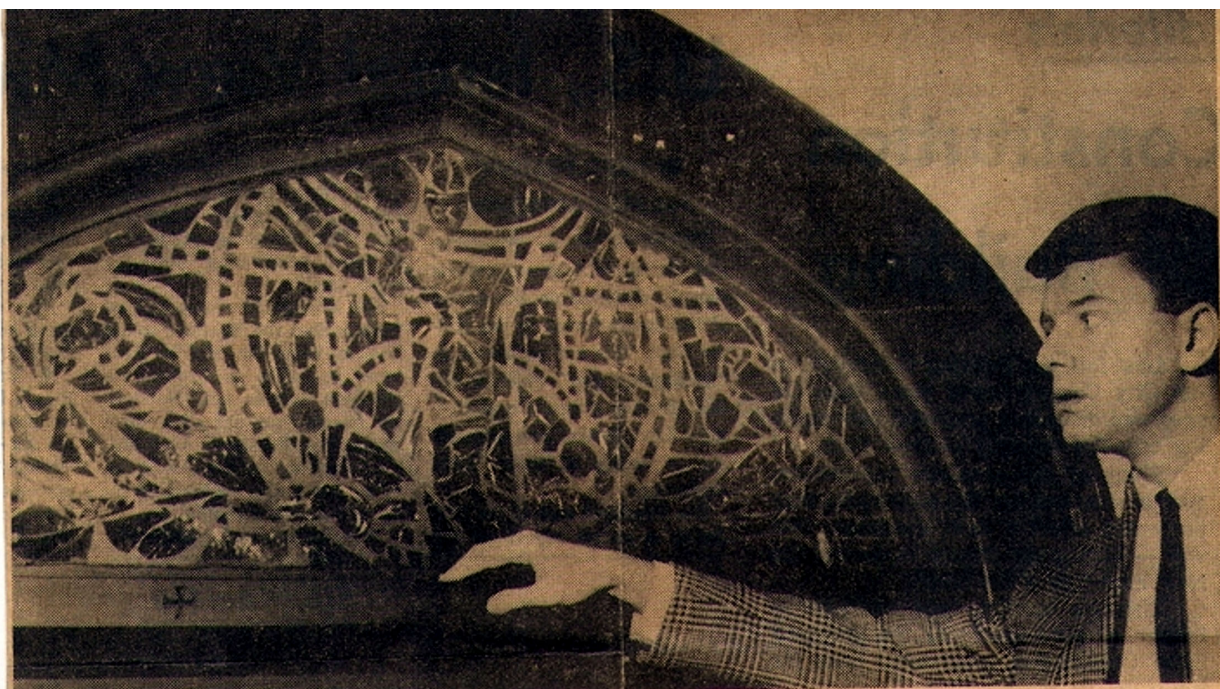
Mr. Harland was born in Hillside, Bessbrook, in Northern Ireland, on March 12, 1881. He was a member of the Royal Engineers of the British Army and served in South Africa during the Boer War. While in South Africa, he met a young lady named Marion Lee; apparently they intended to wed, but Ms. Lee refused to leave South Africa. So Mr. Harland did the next best thing and married her sister, Lily. Mr. Harland ended up building private homes on Staten Island, where he lived with Miss Lily for 42 years or so.

Richard Evans Wolff

Richard Evans Wolff was baptized and confirmed at Christ Church. After receiving his Bachelor of Fine Arts from Boston University and a Master of Fine Arts from Syracuse University, he was called to England on a fellowship at the Royal College of Art. During his tenure there, he created several windows for churches in Bermuda, as well as the Chantry Tympanum (Crucifixion) for Christ Church, and for the chapel of St. Mary's, Castleton.

In 1967 he returned to Syracuse University as assistant professor and opened his glass studio where, with student apprentices, many windows were created for churches and secular buildings on the East Coast. Eventually he became assistant dean and was responsible for establishing the Syracuse-in-London program, which still exists.

Wolff retired from the University in 1995 to devote more time to his growing interior and fabric partnership, providing design resources to residential and hotel venues on both sides of the Atlantic.



Richard Wolff points out the Crucifixion design in stained glass window in Christ Episcopal Church, New Brighton, which he designed.

Islander in London Designs Window for Christ Church

Christ Episcopal Church, New Brighton, has received a new stained glass window, designed and made in London, England.

The artist who designed the window, however, is a native West Brightonite, Richard Evans Wolff, who has been working in the stained glass medium since his days at Curtis High School.

Wolff is currently an assistant professor at Syracuse University's School of Art. There, he instructs 120 students in stained glass work and enameling.

Before joining the university, Wolff spent last year at the Royal College of Art in London, where he designed and created many windows now in use.

One of these, at Christ Episcopal, is the first of its kind in this country. The tympanum arch over a doorway is constructed from fused glass, ra-

ther than leaded glass, a new process which holds the window steadier, and eliminates buckling.

Wolff, who works as an independent, free-lance artist, explained that the fused glass technique was developed at London College. He has created several windows in that medium which are now in churches throughout the British colonies.

Although he spends most of his time at the University, Wolff is designing two windows for a chapel in St. Mary's Episcopal Church, West Brighton.

Always interested in the history of art, Wolff began working with stained glass during an apprenticeship at a New Jersey studio while he was still in Curtis High School. From there, he went to Boston University for a bachelor's degree; Syracuse for a master's degree, both in fine arts, and the Royal Col-

lege of Arts for graduate work. "It's a nice feeling to walk into a church and see beautiful windows," was one reason Wolff gave for his avocation.

Two of his largest works, a "rose" (round) window of modern design and an enamel mural done on copper and gold are in major Syracuse churches.

**Staten Island Advance
Saturday, January 6, 1968**

Section 9. Gospel Transept

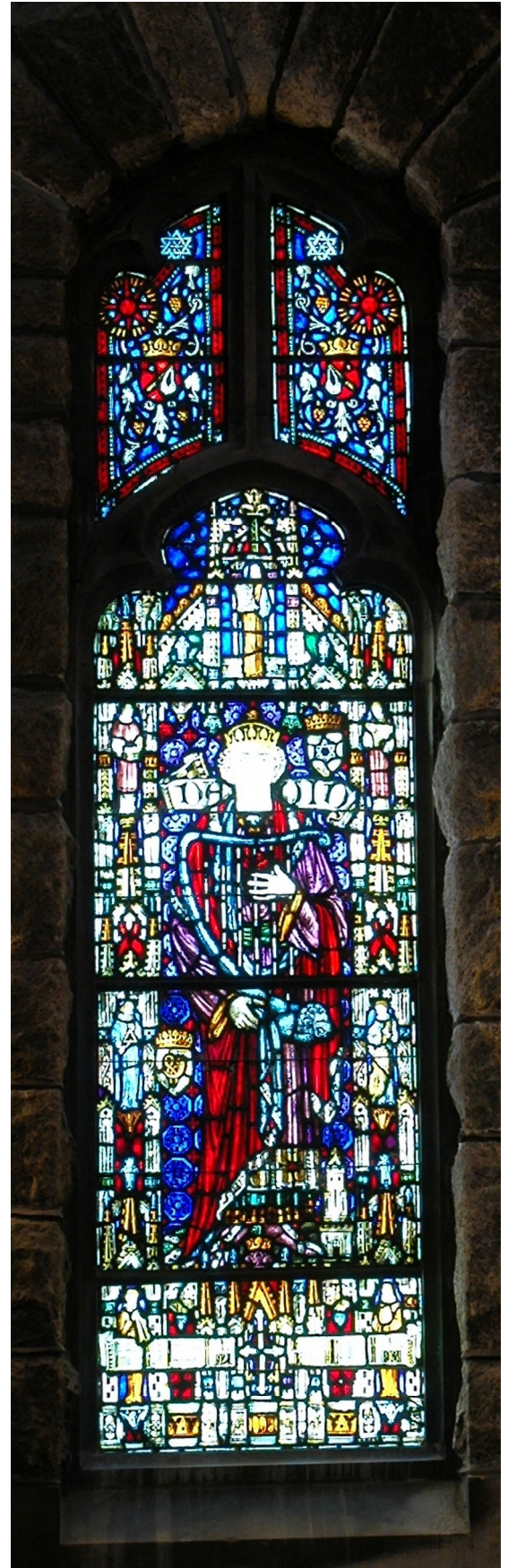
The Gospel transept is the southern end of the nave crossing, in front of the limestone pulpit from which the sermons are given on Sunday mornings.

There are two stained glass windows here: David Playing His Lyre in the eastern wall and the Sermon on the Mount in the southern wall.

David Playing His Lyre

David is believed to be the person who wrote 73 of the 150 Psalms. He is referred to as "the favorite of the songs of Israel," and he was the founder of temple singing in the Jewish faith. He soothed Saul with music, and Leonard Cohen (a Canadian songwriter) wrote a song called "Hallelujah" that claims, "There was a secret chord that David played and it pleased the Lord."

This window and the Sermon on the Mount (below) are the only two windows at Christ Church done in the "antique" or "medieval" style, which is traditionally associated with gothic style churches (Christ Church is gothic style). This is also the only major stained glass window at Christ Church of which little or nothing is known about its construction. It was installed in 1934 and dedicated to Beatrice Blyth Emmons (1873-1931), who for many years was the lead soprano in the Christ Church Choir.

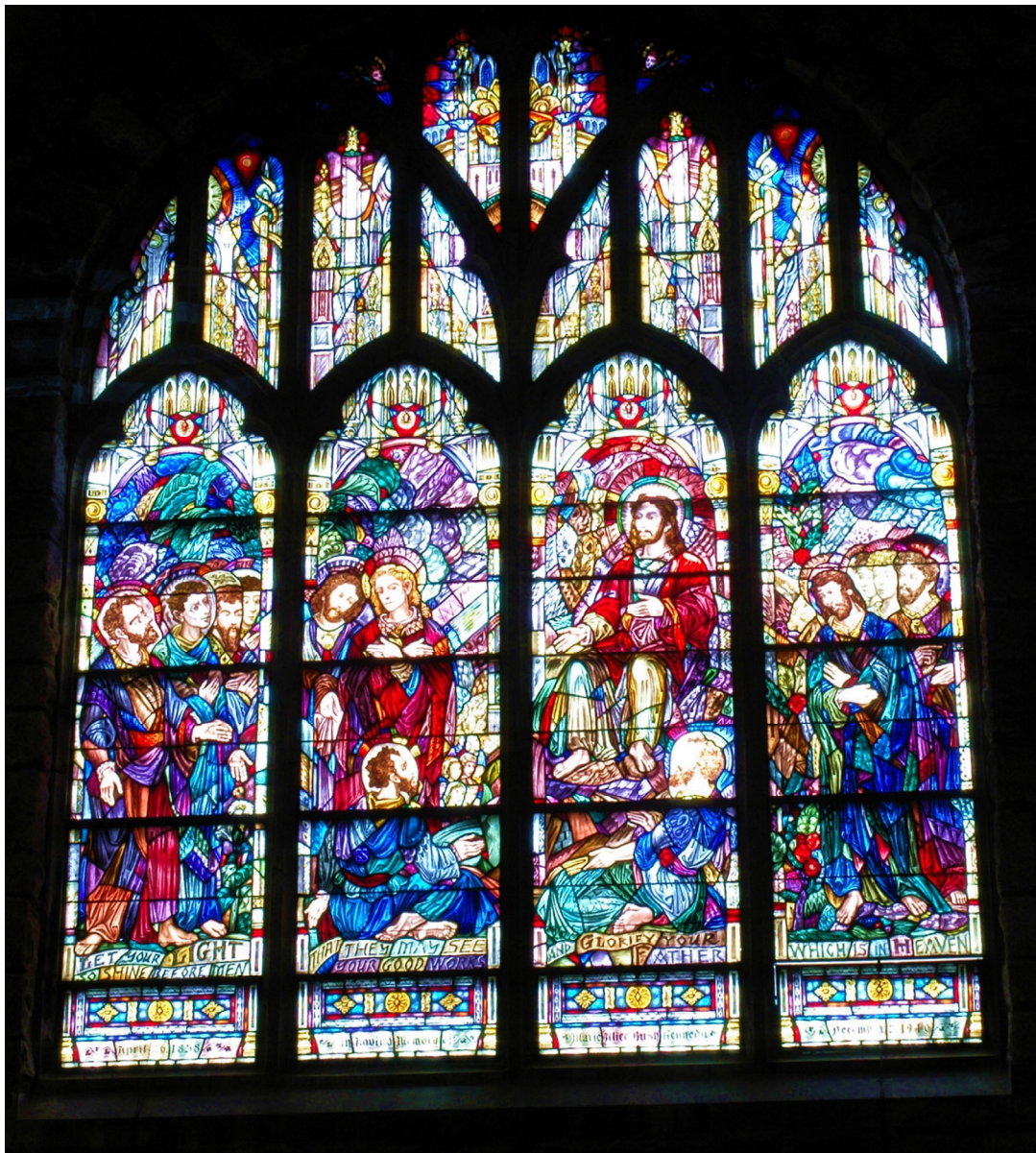


The Sermon on the Mount

This window shows Christ on the mountainside delivering the Sermon on the Mount. He is surrounded by the Apostles. From the Sermon on the Mount, we get the Lord's Prayer and the Beatitudes.

Running along the bottom of the window are the words: "Let Your light So Shine Before Men That They May See Your Good Works and Glorify Your Father Which Is In Heaven." The window is dedicated to the memory of Alice Bush Kennedy (1885-1940).

This window was created and installed in 1945 by the J&R Lamb Studio. J&R Lamb is the oldest continuously operated stained glass studio in the United States. They were established in New York City in 1857 by Joseph and Richard Lamb.



Section 10. The Cloister

There is a short interior passage running north to south connecting the parish house to the sacristy that we call the Cloister (not to be confused with the other cloister, a partially covered exterior passage running east to west that connects the parish house to the rectory).

The Cloister is a carpeted, chestnut-wainscoted passage with three steps down from the parish house into the church. (There's a city easement that allows East and West Buchanan Streets to connect under the cloister.) There is a wheelchair lift on the east side of the passage at the steps six small windows on each side of the passage (for a total of twelve), one for each Apostle.



Each apostle's window is recessed into the wall approximately 13 inches (to account for the thickness of the wall). There's an interior ledge or window sill made of chestnut, and a small brass plaque affixed to each window with its dedication.

The shield in the center of each window is surrounded by a diamond-shaped pattern of leaded glass. The outside edge of each window has a two-inch strip of multi-colored glass, all fixed within a wooden window frame.

Each apostle window has an individual icon representing the apostle for that window.



Bartholomew (aka Nathanael)

Southern-most window on the eastern side of the cloister.

"The next day Jesus decided to go to Galilee. He found Philip and said to him, 'Follow me.' Now Philip was from Bethsaida, the city of Andrew and Peter. Philip found Nathanael and said to him, 'We have found him about whom Moses in the law and also the prophets wrote, Jesus son of Joseph from Nazareth.' Nathanael said to him, 'Can anything good come out of Nazareth?' Philip said to him, 'Come and see.' When Jesus saw Nathanael coming towards him, he said of him, 'Here is truly an Israelite in whom there is no deceit!' Nathanael asked him, 'Where did you come to know me?'

Jesus answered, 'I saw you under the fig tree before Philip called you.' Nathanael replied, 'Rabbi, you are the Son of God! You are the King of Israel!' Jesus answered, 'Do you believe because I told you that I saw you under the fig tree? You will see greater things than these.' And he said to him, 'Very truly, I tell you, you will see heaven opened and the angels of God ascending and descending upon the Son of Man.'"

Bartholomew was a missionary to many countries and preached the gospel in Arabia, where he left behind a copy, in Hebrew, of the Gospel of Matthew. He is traditionally said to have been flayed alive in Albanopolis, Armenia, or in India. The knife and the book as his symbols in this window refer to his spreading the Word and his death.



Phillip

Philip is a frequent character in the Gospel According to John. At the time of his call, Philip belonged to a group influenced by St. John the Baptist. He participated in the miracle of the loaves and fishes (John 6:5-9):

"When he looked up and saw a large crowd coming towards him, Jesus said to Philip, 'Where are we to buy bread for these people to eat?' He said this to test him, for he himself knew what he was going to do. Philip answered him, 'Six months' wages would not buy enough bread for each of them to get a little.' One of his disciples, Andrew, Simon Peter's brother, said to him, 'There is a boy here who has five barley loaves and two fish. But what are they among so many people?'"

Philip centered his ministry in the territory of Scythia, an ancient Eurasian area. The symbols in his window are the cross in the center, symbolizing one version of his death (crucifixion) and two small loaves of bread.



John

John (St. John the Evangelist, St. John the Divine) was the author of three letters, the fourth Gospel, and the Revelation to John in the New Testament (at least according to Christian tradition). He played a major role in the early church at Jerusalem.

John and his brother James were the sons of Zebedee, a Galilean fisherman, and Salome. John and James were among the first disciples called by Jesus. In the Mark's gospel John is always mentioned after James, identifying him as the younger brother. His mother, Salome, was among those women who ministered to the circle of disciples. Jesus called James and John "Boanerges," which is Greek for "sons of thunder," possibly referring to their impetuosity, as in Luke 9:54: 'Lord, do you want us to command fire to come down from heaven and consume them?'

John, James, and Peter apparently were the three apostles closest to Jesus. John's authoritative position in the church after the Resurrection is shown by his visit with Peter to Samaria to lay hands on the new converts there. Paul submitted his own gospel (Acts) to Peter, James, and John for editing and proofing.

Like King Arthur, Robin Hood, and Elvis, John's later actions have passed into the mists of legend and uncertainty. Polycrates, a bishop of Ephesus, and Irenaeus, bishop of Lyon, both claim that John died in Ephesus and that his tomb is located there. Dust from John's tomb supposedly has miraculous healing powers. Also supposedly the ground over John's grave moves as if he were breathing.

John's symbol in this window is the Gospel of John (John, Chapter 1, Verse 1: "In the beginning was the Word, and the Word was with God, and the Word was God.")



James the Greater

Saint James the Greater was in Jesus's innermost circle and the only apostle whose martyrdom is recorded in the New Testament (Acts 12:1-2: "About that time King Herod laid violent hands upon some who belonged to the church. He had James, the brother of John, killed with the sword").

With Peter and Andrew, James and John were the first four disciples whom Jesus called and whose question ("Tell us, when shall these things [the end of time] be? and what shall be the sign when all these things shall be fulfilled?") elicits the longest single spoken statement by Jesus (see Mark 13).

As a member of the inner circle, James witnessed the raising of Jairus's daughter, the Transfiguration, and Jesus's agony in the Garden of Gethsemane. James and John asked Jesus to let them sit, one at his right and one at his left, in his future glory, a favour that Jesus said was not his to grant. According to Spanish tradition after Herod had him killed, James' body was taken to Santiago de Compostela, where his

shrine attracts pilgrims from all over the world.

St. James is the patron saint of pilgrimages and tanners (leather or hide workers). The symbols on this window are a leather bag hanging from a walking staff (the walking staff symbolizes his journeys throughout many regions spreading the word).



Simon the Zealot

In the gospels of Mark and Matthew, Simon the Zealot's family name is Kananaïos, which is the Greek transliteration of an Aramaic word, qan' anaya, meaning "the Zealot," the title given him by Luke in his Gospel and in Acts.

It is uncertain whether he was one of the group of Zealots, the Jewish nationalistic party before AD 70. The name may simply be an attempt to distinguish him from Simon Peter. Nothing further is known about him from the New Testament. He probably preached the Gospel in Egypt and then joined the Apostle St. Judas (Thaddaeus) in Persia, where, according to the apocryphal Acts of Simon and Judas, he was martyred by being cut in half with a saw (longitudinally, or from head to groin). However, according to St. Basil the Great, the 4th-century Cappadocian priest, Simon died peacefully at Edessa.

Simon and St. Jude were a proselytizing team, out "fishing for men"—hence the book and the fish as symbols.



Andrew

Peter and his younger brother Andrew—whose Greek name means "manly"—were called from their fishing by Jesus to follow him, promising that he would make them fishers of men. With Peter, James, and John, Andrew asked Jesus on the Mount of Olives for signs of the earth's end, which inspired the long discourse in Mark 13. In John's Gospel Andrew is the first Apostle named, and he was a disciple of St. John the Baptist before Jesus's call.

Early Byzantine tradition calls Andrew "protokletos," or "first called." Early church legends recount his missionary activity in the area about the Black Sea. A 4th-century account reports his death by crucifixion on an X-shaped cross.

St. Jerome records that Andrew's relics were taken from Patras (modern Pátrai) to Constantinople (modern Istanbul) by command of the Roman emperor Constantius II in 357. From there the remains were taken to Amalfi, Italy (Church of Sant'Andrea), in 1208, and in the 15th century the head was taken to Rome (St. Peter's, Vatican City). In September 1964 Pope Paul VI returned Andrew's head to Pátrai as a gesture of goodwill toward the separated Christians of Greece.



Peter

Northern-most window on the eastern side of the cloister.

The New Testament reports that Peter was unlearned in the sense that he was untrained in the Mosaic Law (Acts 4:13), and it is doubtful that he knew Greek. He apparently learned slowly and erred time and time again, but later, when entrusted with responsibility, he demonstrated that he was mature and capable. Jesus entrusted the keys of the Kingdom of Heaven to Peter, the Rock.

Matthew

Southern-most window on the western side of the cloister.

Matthew was a tax collector, a symbol of the Roman government, and roundly hated by the Jews (tax collectors in general). When the Jews asked Jesus, "Why do you eat with tax collectors and sinners?" Jesus answered, "Those who are well have no need of a doctor; sick people do." Matthew is generally identified as Levi the Publican in his own gospel.



The name Matthew seems to come from the Hebrew Mattay or Mattiyahu, meaning "Gift of the Lord." Matthew was one of the four evangelists, and is generally accepted as the author of the Book of Matthew in the new testament.

Thomas

Thomas is known as "Doubting Thomas" because he was not there when Jesus first came to the Apostles after His resurrection and didn't believe that the other apostles had actually seen Jesus. On the second visitation by Jesus, Thomas wanted to see His wounds, to place his hand in Jesus' side (John 20:26-30):

"A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, 'Peace be with you.' Then he said to Thomas, 'Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe.' Thomas answered him, 'My Lord and my God!' Jesus said to him, 'Have you believed because you have seen me? Blessed are those who have not seen and yet have come to believe.'"



The image on the window is that of a lance and four arrows with a builder's square superimposed, representing the idea of Thomas the Builder of Churches. Thomas was killed by a lance and arrows while trying to bring the Church to the Indian subcontinent.

James the Lesser

James the Lesser was called the brother of Jesus, but could possibly have been a cousin. James is called "the Lesser" to distinguish him from James the Greater, who was the brother of John the Divine, son of Zebedee. James the Lesser is believed to be the author of the Epistle of Saint James in the New Testament.

James the Lesser is represented in this window by a windmill. The symbolism here is sketchy, but windmills are necessary tools to grind wheat into flour, which is an essential ingredient in bread. Bread is one of the main symbols of Christianity.



Jude

Jude was also called Thaddaeus or Lebbaeus. He was possibly the brother of St. James the Less, and therefore related to Jesus in some capacity. Jude (Thaddeus) and his fellow apostle Bartholomew (Nathanael) are the patron saints of the Armenian Apostolic Church. Jude is also the patron saint of lost causes and desperate situations and the patron saint of hospitals.

Very little is known about Jude. The multiple names for Jude may have been an attempt to distinguish him from Judas Iscariot. What is known about Jude is that he partnered with St. Simon (the Zealot) and preached throughout Judea, Samaria, Idumaea, Syria, Mesopotamia, and Libya. The boat symbolizes Jude's travels spreading the Gospel.



Matthias

Matthias is the disciple who, according to the Acts of the Apostles (1:21-26), was chosen to replace Judas Iscariot after Judas betrayed Jesus.

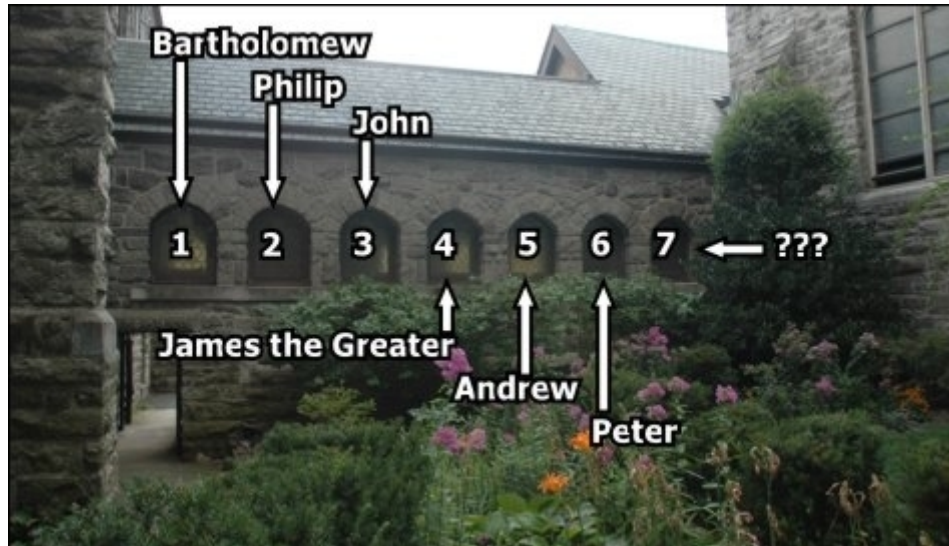
It is generally believed that Matthias ministered in Judaea and then carried out missions to foreign places. Greek tradition states that he Christianized Cappadocia, a mountainous district now in central Turkey, later journeying to the region around the Caspian Sea, where he was martyred by crucifixion and, according to other legends, chopped apart. His symbol, related to his alleged martyrdom, is an axe. St. Helena, mother of the Roman emperor Constantine the Great, reputedly transported Matthias' relics from Jerusalem to Rome.



What About Judas?



As you walk through the cloister from the parish house towards the church, there will be six windows on your left and six windows on your right. However, if you walk along the oval drive in front of the parish house, you'll notice that there are seven windows. The seventh window is Judas Iscariot's window. It's not visible from inside the building: There's a plastered wall and a door frame in that area.



The picture (below) shows the window in more detail.



Judas' surname is more probably a corruption of the Latin *sicarius* ("murderer" or "assassin") than an indication of family origin, suggesting that he would have belonged to the *Sicarii*, the most radical Jewish group, some of whom were terrorists. Other than his apostleship, his betrayal, and his death, little else is revealed about Judas in the Gospels. Always the last on the list of the Apostles, he was their treasurer. John 12:6 introduces Judas' thievery by saying, ". . . as he had the money box he used to take what was put into it."

There are variant traditions about Judas' death. According to Matt. 27:3-10, he repented after seeing Jesus condemned to death, then returned the silver and hanged himself (traditionally from the Judas tree). In Acts 1:18, he "bought a field with the reward of his wickedness; and falling headlong he burst open in the middle and all his bowels gushed out," implying that he threw himself down, rather than that he died accidentally. The 1st/2nd-century apostolic priest

Papias is said to have given macabre details about Judas' death, presumably to show that Gospel prophecies were literally fulfilled. His account appears in numerous legends, particularly in Coptic works, and in medieval literature. In Dante's *Inferno* Judas appears in the deepest chasm of hell with Julius Caesar's assassins, Brutus and Cassius.

His name has subsequently become associated with traitor (a Judas) and treacherous kiss (a Judas kiss).

Section 11. The Parish House

The parish house was built in 1906. It is connected to both the church and the rectory by cloisters. The cloister between the church and the parish house contains the apostles' windows, while the cloister between the parish house and the rectory is a covered exterior passage with no windows (the sides are open to the weather). The parish house contains the church office, the nursery room, the vestry room, and the guild room on the ground floor, the auditorium on the second floor, and a gymnasium in the basement.

There are three stained glass windows in the parish house: the rose window in the auditorium, the Candle Book Crucifix window over the main entrance, and the opalescent glass window over the rear entry.

The Rose Window

No one knows who built the Rose window in the auditorium. What is known, however, is that this is the only remaining window from the original wooden Christ Church building. The original building was erected in 1849 and this window was located in the eastern wall above the main entrance. When the original building was torn down to make way for the current stone building, this window was placed in storage and eventually installed in the parish house in 1906.

The window is made of opalescent glass and round, heavy, playing-marble-like beads of colored glass. The pattern consists basically of two different flowers in a relatively triangular section. The two triangular sections are repeated six times each around a central design.

Four known artifacts are left from the original Christ Church building: this window, the altar table and bishop's throne (currently in the Sacristy), and the memorial plaque to the Rev. Pierre Paris Irving, first rector of Christ Church, currently affixed to the southeast support column between the sacristy and the sanctuary.



The rose window in the auditorium.

Parish House Main Entry

This window, created by Mr. Thomas W. Harland, has a candle in the foreground, an open book behind the candle, and a crucifix behind the book. From the ground the book looks as if it has some writing in it, but when you get up close you see it's just a design. However, the first letter of the text is an illuminated upper-case "I," which seems to suggest that it is the first chapter of the Gospel of John: "In the beginning was the Word."



Parish House Rear Exit Door

This window is the last piece of original, undecorated glass left at Christ Church. When the new stone edifice of Christ Church was first opened in 1904, it seems that there were only three stained glass windows in place. This window probably has great significance to anyone who studies early stained glass.



Section 12. The Rectory

The rectory's main stairway leading to the second floor has a spectacular bay window with beautiful cut glass and lead comes.

