

Stained Glass Windows

The twelve original stained glass windows in the church were designed by Parishioner Henry Schmidt and created by the Zettler Company of Munich, Germany, of which Mr. Schmidt was vice president. The windows were in place when the Church was dedicated in 1939.

The thirteenth window, the small one in the baptistery, was designed and created by parishioner Louise Coletta in 1988 when the Church was renovated. It mirrors the design and color combinations of the earlier windows.

The great majority of the glass in the windows is true stained glass. The only painted glass is found in the faces and limbs of the figures - including the lamb of the Good Shepherd window - and St. Peter's Basilica under the figure of St. Peter.

Henry Schmidt visited Chartres Cathedral when he was designing the windows. His use of rich blues, deep reds, vibrant greens, yellows and purples was inspired by the glass at Chartres.

Schmidt designed the eight large windows of the nave to maximize the amount of light that would enter. He used pale yellows, golds, oranges, blues and greens for the upper parts of these windows. They would be the parts the rising sun would hit first and the setting sun would hit last, and the paler colors would allow more of this relatively weak light to enter the church. He reserved the darker, richer colors for the lower parts of the windows that would be lit by stronger light during the rest of the day.

First Window

At right, First Joyful Mystery - the Annunciation. This shows the angel Gabriel announcing to Mary she is to be the mother of God. He holds a scepter, symbol of his role as God's herald. The dove represents the Holy Spirit, while the rays of light represent divine intervention.

Mandorla - the almond-shaped symbol below is a mandorla, usually used in medieval iconography to surround images of Christ and Mary. The star represents regeneration, and the rays of light, heavenly interaction.

At the center, St. Ann and St. Mary -- Shows the Blessed Virgin with her mother, St. Ann. Ann is the patron saint of grandmothers, housewives and women in labor.

At left, Second Joyful Mystery -the Visitation of Mary to her cousin Elizabeth. Also shown are St. Joseph, with a traveler's hat and staff, and Zechariah, Elizabeth's husband.

House of Gold - symbol of Mary, which derives from the Litany of Loreto. The phrase 'house of gold' was first used in the fifteenth century. Also shown is a fleur-de-lis, the stylized iris that is another symbol of Mary.

Second Window

At right, Third Joyful Mystery - the Nativity. Christ in the manger, with Mary kneeling in adoration and St. Joseph holding a lantern, whose light symbolizes the light Christ brought into the world. Also shown are the traditional ox and ass, completing the setting of the stable.

The six-pointed star is a symbol for creation, while the pomegranate above is a symbol of eternity and also of royalty.

At center, Mary Mother of God. The famous Madonna of the Beautiful Window at Chartres inspired this image. Mary holds Jesus, surrounded by a mandorla. Below, another mandorla holds Mary's monogram together with crown and star.

At left, Fourth Joyful Mystery - the Presentation in the Temple. In accordance with Jewish law, Mary and Joseph present the infant Jesus to be purified. The high priest Simeon recognizes Jesus as the Messiah. Joseph holds two doves used in the rite. The crossed candles in the windows above are also symbols of the Purification.

Third Window

At right, Fifth Joyful Mystery - The Finding in the Temple. The twelve-year old Jesus stands in a teaching pose, looking at his mother. St. Joseph and a temple doctor, the latter holding a scroll, complete the scene.

Symbols below - the eye enclosed within a triangle represents the omnipresence and omniscience of God. Represents the Holy Trinity. The second symbol, the Tablets of the Law handed down to Moses, represents Christ's understanding of Jewish law and practice.

At center, St. Joseph - The foster father of Jesus. He holds lily, symbol of chastity, and a carpenter's square. He is the patron saint of carpenters, of workingmen, of the dying and of the Universal Church.

At left, the Holy Family. When the church was built, there were three sets of five mysteries each - Joyful, Sorrowful and Glorious mysteries. That left one extra panel in the windows. Designer Henry Schmidt used to represent the Holy Family in their home at Nazareth. As such, it symbolizes the years between the time Jesus was discovered in the Temple and when he left to begin his public ministry. (The late Pope John Paul II instituted a fourth set of Mysteries - the Luminous Mysteries - that cover events in Christ's public life before his passion and death.

Fourth Window

At the top, the chalice with the cross represents Christ's Agony in the Garden.

At right, the first Sorrowful Mystery, the Agony in the Garden. Christ is shown in prayer as the angel of the Lord presents the cup of suffering which Christ prays, "if it is your will, let this cup pass from me."

At center, Christ, the Good Shepherd. Jesus is portrayed as the Good Shepherd carrying a lamb on his shoulders. The Good Shepherd is one of the oldest representations of Christ - images of the Good Shepherd have been found in Roman catacombs, on sarcophagi, and in ancient mosaics. The shepherd's crook he carries to help guide the sheep is the inspiration for modern bishops' crosiers.

In the panel below, a sheep caught in a thicket of brambles recalls the story of Abraham and Isaac. It also represents the sheep that is lost, that the Good Shepherd searches to find.

At left, the window above shows a passion flower, a symbol of Christ's suffering. Second Sorrowful Mystery - Christ is Scourged at the Pillar. Christ, tied to the pillar, is whipped by order of the Roman Governor Pilate.

Fifth Window

The Third Sorrowful Mystery – The Crowning with Thorns: Soldiers crown Jesus with a crown woven from thorns. Below is a cross with a crown of thorns and the Latin word Pax, or Peace.

At center, St. Boniface, the Apostle of Germany. Parish members were predominantly of German and Irish heritage when the parish was founded, so Sts. Boniface and Patrick are depicted in the nave windows. Boniface is shown wearing a bishop's miter and holding a book being pierced by a dagger -a symbol of his martyrdom. Also included is an oak leaf, symbolizing his mission to the German peoples of strength of faith and virtue.

At left, Fourth Sorrowful Mystery - Christ Carries His Cross. The figure of Christ, hands bound, carries his cross to Calvary. Beneath, St. Veronica's veil. When St. Veronica wiped Jesus face with her veil as he walked to Calvary, the image of his face was retained on the veil.

Sixth Window

At top, the brazen serpent with a cross refers to St. John's Gospel "As Moses lifted up the serpent in the wilderness, so must the Son of man be lifted up."

At right, the fifth Sorrowful Mystery, the Crucifixion. Christ hangs on the cross with Mary and St. John on either side. The city of Jerusalem is in the background. The figure of Jesus has a slightly gray-green tint, symbolizing death. The skull at the foot of the cross indicates this is Golgotha, the place of the skull.

At center, St. Patrick, the Patron Saint of Ireland. Dressed in green vestments and a bishop's miter, he holds a book as a symbol of his teaching, and a shamrock, a symbol of the trinity. Below him, the Irish harp, circled by a wreath of shamrocks, represents not only his ministry in Ireland, but also joy and musical praise offered to God.

At left, First Glorious Mystery. The Resurrection still shown with the gray-green tinge of death, the Risen Christ is shown at the entrance to the tomb holding the banner of victory over death in his left hand. This takes place in the presence of a sleeping soldier and an angel. Although the angel of the Resurrection is usually shown in white garments, Henry Schmidt chose a robe of brilliant green.

Shown below, the Phoenix rising out of the flames is a symbol of Christ's resurrection.

Seventh Window

At right, Second Glorious Mystery - The Ascension of Jesus into Heaven. Jesus ascends triumphant into heaven. Peter, at left, John and two other apostles witness the event. Below, the Chi Rho, Christ's Monogram from the first two letters of his name **in** Greek. They are contained in a mandorla flanked with crossed palm branches, a symbol of victory.

At center, St. Paul. Patron saint of the Gentiles. He holds a book, symbolizing his epistles, and a sword, pointing down, the symbol of his martyrdom.

At left, Third Glorious Mystery - The Descent of the Holy Spirit at Pentecost

Mary, with four apostles, including Peter and John, are shown as the Holy Spirit, the Paraclete, descends upon them. Tongues of fire are shown over their heads, as the spirits enter them. The books at their feet suggest they were at prayer when the event took place.

Below, a mandorla with the command to the apostles: "Go out and Teach all Nations" as described in St. Matthew's Gospel.

Eighth Window

At right, above - The eagle symbolizes both the Resurrection and the Christian spirit

At right, Fourth Glorious Mystery- The Assumption of Mary into Heaven

We see Mary being taken bodily into heaven, as four apostles, including Peter and John, are present. Various flowers associated with Mary, including roses and lilies are shown, together with her tomb.

At Center, St. Peter, the Prince of the Apostles. Peter holds a book, indicating his teachings, and gold and silver keys, indicating his authority to bind and loose. Symbolic of repentance and reconciliation, the keys also symbolize Peter's authority as the head of the church.

Below, St. Peter's Basilica symbolizes the succession of Papal authority that comes down from St. Peter. Incidentally, the representation of the basilica is the largest single piece of glass to be found in the windows. It is painted, rather than stained.

At left, above, the crown symbolized honor and victory

At left, the fifth Glorious Mystery - the Coronation of Mary as Queen of Heaven

Mary is crowned Queen of Heaven. The Holy Spirit is represented by the dove, with

Jesus shown holding a scepter and God the Father shown holding an orb.

The Sanctuary Window

Often called a rose window, because of its round frame, this window, and the one at the other end of the Church, actually consist of three trefoils. The trefoil, three interlocking circles, is a variation of the triangle and represents the Trinity. The Sanctuary window is dedicated to the sacrifice of the Mass and the sacrament of the Holy Eucharist.

The lower right trefoil shows wheat and grapes, symbols of the Eucharist. The grapes stand for the wine that is consecrated as the sacred blood, and the wheat for the bread that becomes the body of Christ.

The upper center trefoil shows the host and chalice, also symbols of Christ's body and blood.

The lower left trefoil shows a lamb on a book with seven seals.

This refers to the lamb described in the Book of Revelations, and is also an ancient Christian symbol of the sacrificed Christ - Agnus Dei, the Lamb of God. The red and white cross banner signifies Christ's victory over death.

The Small Windows

On the west side of the Church is small, lobed triangular window in a circular frame. It depicts crossed Gold and Silver Keys. They refer to Christ's giving of the keys of the kingdom of heaven to St. Peter, telling him "whatever you bind on earth shall be bound in heaven, and whatever *you* loose on earth shall be loosed in heaven." The gold key represents heaven, the silver key earth. Together they symbolize the sacrament of reconciliation.

Across the aisle, a second triangular window depicts the dove of the Holy Spirit, a symbol of the grace that comes with baptism.

When the church was first built, the present baptistery was a confessional and the current reconciliation room was the baptistery. The placement of these two windows was in keeping the original use of the spaces beneath them.

The Baptistery Window

The smallest window in the Church, the baptistery window is also the newest (1988), It illumines the new baptistery, which was inaugurated that year. It shows John the Baptist baptizing Christ in the waters of the Jordan River. The dove of the Holy Spirit is also depicted.

This window is located directly above the baptismal font, which is the only fixture that was used in the original church.

The Nave Windows

Each of the eight large windows lining the nave is divided into three "lights, or panels" divided by stone mullions. The two side panels in each window represent the mysteries of the Rosary. The center panels windows.

The story cycle of the mysteries of the Rosary begins at the window closest to the altar on the west side of the Church and proceeds counterclockwise.

The Reconciliation Room Windows

There is little documentation available for the stained glass windows in the Reconciliation Room. They are designed by a different artist than the windows in the rest of the church, and may have been created by a different company. They depict the seven sacraments, with people shown in garb from the first half of the 20th century.

The Choir Window

This window corresponds to the window over the Sanctuary, and, like it, is composed of three trefoils in a round frame. It is dedicated to St. Francis Xavier, the patron of the parish. The upper trefoil contains a likeness of the saint, while the two lower trefoils show a "pax" wreath, showing peace will prevail, and lilies, often used as one of his symbols. When the new organ was installed ten years ago, it was designed to ensure that the pipes would not interfere with the view of the window. This is the only window in the Church that is directly illuminated at night.