

THE STAINED GLASS OF GRACE CHURCH

by Cameron Allen

God is Light, and in Him is there no darkness at all.

1 John 1:5

One of the most immediately observable features of the physical plant of Grace Church is the stained-glass which fills the fourteen windows of the Church. This present glass, which is one of the glories of the building, has been slowly, very deliberately added over the course of a century, so that the Church contains currently windows placed from 1869 to 1962. While the results are a bit eclectic, by and large we can be thankful that not all the windows were executed in the same point of time by a single maker. As St. Thomas Aquinas remarked, "Variety belongs to beauty; as the Apostle says, 'In a great house there are not only vessels of gold and silver, but also of wood and earth.'" [2 Timothy 2:20]

We can be even more thankful that, despite the truly excruciating periods of taste which have swept the Western World during that century, our Church has been spared (it must have been Providence) the horrors of opalescent and heavily-enameled glass presenting sentimental "portraiture." Perhaps kindly Providence took this form: a succession of rectors of innate good taste who gently steered prospective donors to suitable glass makers.

It may not be amiss to recall the origin of stained glass in churches, used in medieval European churches as a *Biblia Pauperum*—a "poor man's Bible", this in an era when the great mass of people were illiterate, and could not depend upon prayer books and hymnals as aids to devotion, and therefore especially in deed of some substitute when services were not actually being conducted. This the stained-glass helped in large measure to provide. Stained-glass, of course, retains this function in part, especially for small children. It will ever be a not insignificant adjunct to the teaching functions of the Church. It surely has always been to the credit of the Church Catholic that it has never feared to make use of every proper means to appeal to every sense of man to teach the Faith, because its theology is not of that warped sort which condemns the senses as evil in themselves. So through the eye, through the ear, through the nostrils, through the touch, the Faith is expounded. What a comfort to know that in all hours, while the clergy are off on their necessary rounds, the glass of the Church is here to assist the Sacramental Presence in the effort to teach the heart of the seeker.

We may trace the fenestration to the very construction of our present Church building in 1848. The glazing of the new Church was entrusted to Carter and Ely, who received six hundred twenty five dollars for filling the then-existing fourteen windows. Robert Carter was at the same time paid ten dollars "for 250 quarry lights of glass for repairing windows." Here, we must admit, was a Building Committee with some foresight, who in this manner were in some degree acknowledging an acquaintance with the nature of small boys, with which this then highly residential neighborhood was plentifully provided. The payment to Carter also gives a clue as to the initial type of windows Grace Church had. These were windows with wooden sashes, single large windows along the aisles, undivided by the stone mullions we have today. The windows were apparently rather lightly tinted "quarry-work" (that is, what a layman would tend to describe as diamond pattern set in cross-hatching of lead). The quarry-work windows are illustrated in a contemporary print of the new Church. The Daily Advertiser described them thus: "The windows are fine both in colors and quality. The glass is embossed and diapered. The great east window is well done. But after all, I thin there is wanting 'the dim religious light' which Mr. Upjohn has hitherto excelled in producing and which I have heard him blamed for. There is too much power of light." The newspaper's description demonstrates that the "quarry-lights" had a distinctive raised pattern covering them. The great east window referred to was, of course, the large window of three lancets, similar to that at the west end of the nave, which existed in the chancel prior to the remodeling of 1872. This window was the only one in the Church apparently

which was not of quarry work. Miss Phoebe Hayes in her reminiscences recalled that it contained a representation of the Good Shepherd.

The criticism leveled against the windows at the consecration of the Church by the reporter of the Daily Advertiser seems to have been justified, and from time to time the matter of the windows engaged the attention of the vestry. Only five years later, on April 4, 1854, "The subject...of repairing or altering the windows in the Church was referred to the Building Committee with power to act." There is no record that the committee did act. On March 10, 1862, "the subject of improvement of the Church Windows [was] referred to a committee of the Rector, the Wardens and Mr. Condit, with power." On Nov. 10, 1862, this "Special Committee...beg leave to report; that the Committee have given attention to the imperfection of the side windows especially, being single with a large body of glass, it has been found an impossibility to stay them securely. Therefore the Committee have adopted instead, the double lancet [i.e., the double light, rather] with stone mullions, the design being gratuitously furnished by C. Harrison Condit, Esq., architect. The Committee further report that the Rector has erected a Window as a memorial to his two infant children recently deceased, conformable to the aforesaid new design, and by authority given by the Committee. The Committee request to be discharged. (signed) J. S. B. Hodges, J. C. Garthwaite, C. M. King, C. Harrison Condit." The report was adopted, and the Committee discharged. The Hodges window, which was placed on the south aisle adjacent to the south transept, was damaged by the "Black Tom" explosion during the First World War and was subsequently removed.

On January 12, 1863, "A communication from Mr. C. Harrison Condit was read, asking the consent of the Vestry, to allow his mother to place a window to the memory of his father, the late Joel W. Condit, in the east window of the south transept." A week later the Vestry demonstrated their willingness to look a gift horse in the mouth by resolving: "That the Vestry hereby express to Mrs. Condit their gratification at her intention to place a memorial window in the Church as indicated in her request, and at the same time do suggest to her that inasmuch as it is the opinion of the Vestry that the window over the pulpit [the pulpit then being located at the northeast corner of the south transept] is especially suitable for the Clergy who have served the parish, the Vestry would prefer that some other window in the body of the Church be chosen by her, unless she has a very special desire to use this one." With that, the matter of the Condit memorial window was dropped for nearly ten years.

Not until 1869 was the first of the presently existing windows placed in the Church. The Rector, Sebastian Hodges, on April 3 of that year apprised the Vestry "that he was engaged in securing the necessary means to place in the Church a memorial window to the late George W. Doane, D. D., Bishop of the Diocese," who had died ten years previously. The Vestry "cordially approved of the effort" and resolved "that a Committee to consist of the Rector, Mr. J. C. Garthwaite and Mr. J. A. Gifford be appointed with power to act in the premises." Owen Doremus, a local glass-maker, was engaged to execute the work. Doremus, the son of Peter and Rhoda (Crane) Doremus, was born May 15, 1819, at Crane town (now Montclair) and died Feb. 15, 1878. Both he and his wife Sarah (Harrison) were probably related to the Condits, and he was possibly related to Mr. Garthwaite as well. "Contributions for the purpose of the erection of such a window [were] received from persons without as well as within our Parish, no contribution exceeding fifty dollars." The window was originally placed in the triple lancet window in the south end of the south transept, being the window immediately adjacent to the window over the pulpit which the Vestry had reserved as a clergy memorial window. This transept, then, at one time presented a highly clerical aspect. In the remodeling of 1928, this window was shifted to the west end of the nave, where it is today partially hidden by the organ.¹

The appropriateness of honoring Bishop Doane with a window in Grace Church can scarcely be argued. It was his zeal for the extension of the Church that had prompted the organization of our Parish, and if one may judge from his remarks on various occasions, Grace

¹With the installation of the Casavant Organ in 1990, the window is now completely hidden.

Church was one of the real apples of his eye, in that it hewed to the Tractarian ideals which had actuated his episcopate: daily services and frequent Eucharists. His connection with Grace Church was even more intimate: of his two sons, one, George Hobart Doane, abandoned a curacy here at Grace Church to embrace Roman Catholicism, thereby inflicting on the last few years of the old Bishop's life a grievous hurt. Less well remembered, perhaps, is that his other son, William Crosswell Doane, who later became first Bishop of Albany, married a daughter of one of Grace Church's most deeply rooted families, Sarah Katherine Condit, daughter of Joel and Margaret (Harrison) Condit. It may not be inappropriate here to recall that the staunchest laymen defenders were Grace Church parishioners, led by Mr. Garthwaite, who flocked to Bishop Doane's support in his hour need, the disgraceful ecclesiastical trial of the Bishop on trumped-up fiscal charges brought against him by embittered advocates of the Evangelical Party. What better way to record forever the Bishop's vindication in that trial, and Grace Church's warm adherence to the principles for which he stood, than by this window?

Not long after the installation of the Bishop Doane window, the major remodeling of Grace Church was undertaken, in 1871-72. This provided a major impetus in starting to fill the windows with more worthy glass. Certain changes were necessitated anyway by the deepening of the chancel. In this process, the three lancet window, "with its patched, dingy colors, long an eye sore to the congregation," which formerly stood over the old Altar was done away with, and the single window which had stood at the south side of the shallow chancel was given two companions. These three were filled with local glass bearing geometrical designs. All the other windows in the Church with wooden sashes were removed, and the spaces of the openings were divided by stone mullions, and filled with new glass.

The window on the east side of the south transept behind the pulpit finally became the clergy window the vestry had wished, being given as "a joint memorial to the late Rev. John D. Ogilby, D. D., deceased, and to the late Rev. Milo Mahan, D. D., deceased....Both had temporary Charge of the parish during successive vacancies of the Rectorship, the latter upon two occasions." This window, in which a geometrical design predominated, stood until 1945. The window at the west side of the south transept was apparently filled at this time by Henry Hayes, but not with the Hayes window which presently stands there.

While virtually all the windows in the church were new on its dedication in 1872, two stood out for the excellence of their glass, and these are the ones which remain today. "The others, with one exception, are of Newark manufacture and, though inferior in artistic excellence, are nevertheless very creditable," said the Daily Advertiser. The two good windows were originally along the north aisle. One of these, immediately adjacent to the north transept, was given in memory of Joel Condit (1795-1860) and his wife Margaret (Harrison) (1800-1865) by their children, the Widow Condit's plans to give the window in memory of her husband never having materialized. The negotiations between donor and vestry had been initiated in December, 1870, when it was recorded that "A communication having been received from Bishop Doane of Albany requesting permission to place in the north side of the nave next to the transept a memorial window to the late Joel W. Condit, deceased. On Motion it was: Resolved, the vestry gratefully accept the offer in Bishop Doane's communication." Joel and Margaret (Harrison) Condit's other children also joined in the effort. The Condit children, and exceedingly interesting group, were as follows:

Mary Condit, married the Rev. Horace S. Bishop, a curate at Grace Church in 1861, who later became Rector of Christ Church, East Orange;

Caleb Harrison Condit (1828-1881, Vestryman at Grace Church, 1861-67;

Margaret Condit (1831-1907), never married;

Sarah Katherine Condit (1833-1907), married in 1853 Williams Crosswell Doane (1832-1913), first Bishop of Albany, and son of Bishop Doane of New Jersey;

Estelle Condit (1835/6-1907), married 1863 Thomas Talmadge Kinney (1821-1900), editor of the Newark Daily Advertiser, for whose family Kinney Street was named; vestryman of Grace Church 18 - ;

Alice C. Condit (1843-1877), married in 1869 Andrew Kirkpatrick (1844-1904), Judge of the U.S. District Court of the District of New Jersey, and vestryman of Grace Church, 1876-1881.

The firm selected by the Condit children to execute the window was that of Lavers, Barraud, and Westlake, of London, one of the best English firms of the day, made so by the ability primarily of Nathaniel Hubert John Westlake (1833-1921).

The Condit window, of cathedral glass, consists of six panels, three in either light. In the top panel of the left light is portrayed St. Margaret, the patron saint of mothers, with the dragon at her feet and a branch in her hand. The dragon in connection with St. Margaret represents the apocryphal legend that a dragon attempted to swallow St. Margaret, but that a cross she wore about her neck caught in the dragon's throat. It is interesting to note the representation of St. Margaret in the windows of Grace Church many years in advance of the coming of the Sisters of St. Margaret to our parish. In the top panel of the right-hand light is represented Joel the Prophet, dressed in a red mantle lined in green, bearing a scroll, the symbol of wisdom. The coupling of St. Margaret with Joel the Prophet, at first thought a bit unusual, proves less so when it is remembered that this window is also honoring Joel and Margaret Condit. Below St. Margaret is shown a youthful blond Isaac, dressed in green mantle over a red tunic, holding a bundle of faggots, representing the means of his projected sacrifice by Abraham. In the panel to the right of Isaac stands Rebecca, white mantle over a red tunic, bearing her jug of water from the well. Isaac and Rebecca were presumably intended to represent the ideal married couple, models emulated by Mr. and Mrs. Condit. In the larger panel at the bottom of the left light, the Wedding at Cana is the theme, Christ being shown changing the water into wine, while a youth fills jugs therefrom. Thus is illustrated Christ's approval of the "honorable estate" of matrimony. In the companion panel in the light to the right, Christ is blessing the little ones, holding a baby while infants in the foreground appeal to him, and a woman in the background brings up another baby. Christ's love for the fruits of matrimony is demonstrated herein. All in all, the window is a working out of the joys of Christian domestic establishments.

The middle window of the north aisle was also executed by Lavers, Barraud and Westlake in 1872. It was the gift of Thomas Talmadge Kinney, the Condit son-in-law, in memory of his own mother, Mary (Chandler) Kinney. It has appropriately been called the "Mary window", for in honoring his mother Mary, Kinney caused the designer to repeat the Mary motif throughout. This window, like the Condit window, has six panels. The upper two portray the two sisters of Lazarus of Bethany, Martha, left, wearing a brown mantle over a green tunic, and Mary, right, in a green mantle over a white tunic, bearing the precious ointment, with which she was to bathe the feet of Jesus. In the two center panels, Ruth the Moabitess stands, left, gleaning in the fields, clad in a red mantle over a tan tunic; recalling the story of Naomi saying, "Call me not Naomi [pleasant]; call me Mara [bitter]; for the Almighty has dealt very bitterly with me." [*Ruth* 1:20] and right, Miriam the Prophetess is shown. The name of Miriam is of course believed to be another form of the name Mary, both of them presumed to mean bitter. In the larger panel at the bottom, left, St. John is shown with St. Mary at the Cross, only the feet of Christ being visible. Below this is the inscription: "*Ex illa hora accepit eam discipulus in sua.*" ("And from that hour that disciple took her into his own home"; [Gospel According to *John*, 19:27])(in response to Jesus's dying injunction, "Behold thy mother!") In the lowest panel at the right a bearded Moses at Marah is thrusting the branch into the bitter waters and making them sweet, so that the Israelites, who had just passed through the Red Sea, could have water to drink in the desert. [*Exodus* 15:25] The Inscription in the window at this point reads, "*Ille clamavit ad Dominum.*" ["So he cried unto the Lord", as we are told in the story of the Exodus.] Thus it will be seen that all panels of the Mary Kinney window deal with Mary or with Old Testament foreshadowings of her bitterness.

It needs to be pointed out that somewhere along the line, either in the manufacture, or more probably in the moving of the windows in 1928, the Condit and the Kinney windows have become confused. The inscription in the glass of the Condit window reads: "In memory of Mary B. Kinney, Died January 28th, 1841", and the metal plate beneath the Mary Kinney window reads, "To the glory of God and in loving memory of Joel W. Condit and his wife Margaret Harrison,

This window is erected by their children." However, the contemporary newspaper account which describes the consecration of the new chancel in 1872 definitely ascribes the "Mary window" as a gift in memory of Mary B. Kinney, and the "Christian family" window showing St. Margaret and Joel the Prophet as in memory of Joel and Margaret Condit. Even without this contemporary account, reason should tell us that the windows, which echo and re-echo the names of Mary on the one hand and Joel and Margaret on the other, are an effort to memorialize the persons bearing those same names.

The two Westlake windows on the north aisle were received with so much admiration that the execution of the next window was also entrusted to that firm. This was placed at the third window along that aisle. It was given by the Hon. Andrew Kirkpatrick in memory of his late first wife, Alice (Condit) Kirkpatrick, daughter of Joel and Margaret (Harrison) Condit, she having died in late 1877, so that this window was probably given soon afterwards. The window, divided into six panels, represents four of the Six Corporal Acts of Mercy, a favorite old theme in stained glass. The Corporal Acts of Mercy theme is based, of course, on the parable used by Christ to illustrate the standards to be used at the Last Judgement, in separating the sheep from the goats. [Matthew 25:31-46] The upper two panels are occupied by figures of angels. Below these, left light, a seated woman is portrayed distributing bounty, with the inscription, "I was hungry, & ye gave me meat." In the adjoining panel, a woman is in the process of giving a tunic to a kneeling figure, already fairly-well-clothed by today's standards, although the inscription assures us, "I was naked, & ye clothed me." In the lower portion of the left light, a woman in bed is shown being comforted, with the inscription, "I was sick, & ye visited me." On the lower right, two women are portrayed leading children into a house: "I was a stranger, & ye took me in." The bottom of the window contains the memorial information: "In memory of Alice Condit wife of Andrew Kirkpatrick, born Feb'y. 9th, 1843, died Oct'r 28th, 1877." The other two Corporal Acts of Mercy, ministering to the thirsty and to the imprisoned, are subsumed under the illustrations concerned with ministering to the hungry and the sick. The Acts recall the conclusion of Christ: "And the King shall answer and say unto them, Verily I say unto you, Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."

Nearly three decades passed before another window was placed. In January 1906 the parish was told that Mrs. Hayes was placing a window at the west end of the south transept in memory of her late husband, Henry Hayes, long a warden, and the chief benefactor of the Church for many years. Mrs. Hayes selected this location because it was immediately behind the seat her husband was accustomed to occupy in the transept.

Charles Eamer Kempe (1837-1907) was asked to design the window, one of his last. Very little of his work is to be found in the United States. Among this little are the windows of the Chapel of St. Boniface in the Cathedral of St. John the Divine, New York and the windows in the Bethlehem Chapel, Washington Cathedral. He was an exceptionally highly regarded English glass-maker in his day, though the next generation of glass-makers tended to criticize him severely, for "meaningless ornament and the ugly and mannered folds of the drapery of his figures." His best known windows are in the Choir of Bury St. Edmunds Cathedral.

The subject of the window he designed may be said to be either the Annunciation or the Incarnation. Such a theme was particularly appropriate to face the St. Mary's Altar, which at this period stood in the south transept. The upper panel of the left light contains David with his harp, in elaborate headdress and accoutrements. About him a scroll proclaims: "*Ego primo genitu ponam illu. Ipse invocabit me pater meus' es tu.*" (The full Latin would be rendered: "*Ipse invocabit me: Pater meus es tu. Ego primogenitum ponam illum.*" ("He will say to me, 'You are my Father.' ...I will make him my first born...") The Latin version is from the psalm "*Misericordias Domini*," Psalm 88 in the Roman Catholic numbering, Psalm 89 in the Anglican numbering. The Psalm is used in the Matins for Christmas Day in the Roman rite.

The upper panel of the right hand light portrays Isaiah, with his prediction: "*Ecce virgo concipiet et pariet filium.*" ("Behold a Virgin shall conceive and bear a son.") [Isaiah 7:14], the Communion Antiphon for the Fourth Sunday in Advent)

In the central portion of the two lights on either side are two angles, with the inscription "*Gloria Tibi D'me Q' Natu' es de Virgine cu Patre et S'to Spiritu i s'piterna secula.*" (an abbreviated version of the Latin "*Gloria Tibi Domini Que Natus es de Virgine cum Patre at Sancto Spiritu in sempiterna sæcula.*") This is taken from the final verse of the office hymn for the First Vespers of Christmas, the monastic form of the text "*Christe Redemptor*". (*Antiphonale Monasticum*) ("Glory be to Thee, O Lord, born of a virgin, with the Father and the Holy Spirit unto everlasting ages.")

In the lower left light, the Archangel Gabriel greets Mary with "*Ave Maria grâ plâ*" (i.e., *Ave Maria, gratia plena*; Hail, Mary, full of grace; [Luke 1:28] In the lower right panel Mary replies: "*Ecce ancilla D'ni; fiat mihi secundum verbum tuum.*" ("Behold the handmaiden of the Lord; be it done unto me according to thy Word.") [Luke 1:37]

Several years later the memorial window to Thomas Talmadge and Estelle (Condit) Kinney was installed. On Jan. 25, 1909, the "Clerk of the Vestry was instructed to send a letter of appreciation to the members of the Kinney family for the beautiful window put in the Church as a memorial to Mr. and Mrs. T. T. Kinney." These parishioners, each of whom had installed a window to commemorate his mother and her parents, were in turn being remembered by their children, as the metal plate below the window tells us: "To the Glory of God the above window is erected and in loving memory of Thomas Talmadge Kinney and his wife Estelle Condit by their children Mai Kinney Clark, Margaret Kinney Bassett, Estelle Kinney Frelinghuysen, William Burnett Kinney. Give unto the Lord the glory due unto his Name. Bring an offering and come before him. Worship the Lord in the Beauty of Holiness." The window had been installed in December of 1908.

This window was the work of the esteemed and prolific firm of Clayton and Bell, of London. John Richard Clayton (1827-1913) and Alfred Bell (1832-1895) had formed a partnership in 1855 which became one of the leading English firms in the latter part of the century. The firm's lineal descendant continues in existence today, the Bell family continuing notable glass-work. Clayton and Bell windows are to be found in this country in the Church of the Advent, Boston; Trinity Church, Boston; in the Chapel of St. Columba of the Cathedral of St. John the Divine; the Church of the Incarnation, New York City; and half of the windows of Grace Church, New York City, were made by this firm. The best known works of Clayton and Bell in England are in Cathedrals of Bury St. Edmunds and Truro, and the West Window of King's College Chapel, Cambridge. It has been said of their windows in Bury St. Edmunds: "Their windows...show competent craftsmanship but the general effect is dull, monotonous, and uninspired," yet all the same, the same writer refers to the "high standard of their work."

The T. T. Kinney window in Grace Church was originally placed in the three lancets at west end of the nave, where it remained until the big shift of 1928 when it traded places with the Bishop Doane window, and now stands in the south transept. While it is an obviously fine window, it has a pronounced yellow cast at the present time, which mars it a bit. The theme of this window seems perhaps less unified than that of any other window in the Church. In the center lancet Christ sits in majesty, with the inscription "Holy, Holy, Holy" worked into the background. Immediately below this figure appear the symbols of the Four Evangelists (worked out as applying to them by early Christian writers from the vision of the "four living creatures" found in *Ezekiel 1:10*). left to right:

The Winged Man, which is used to represent St. Matthew, because St. Matthew opens his Gospel with the human genealogy of Christ, and stresses the humanity of Christ throughout;

The Winged Lion, representing St. Mark, because that Evangelist wrote of the royal dignity of Christ, and also because St. Mark, was considered the historian of the Resurrection, of which, among other things, the Lion was the symbol;

The Winged Ox, standing for St. Luke, because the ox, as an animal of sacrifice was deemed appropriate for St. Luke, who emphasizes the Atonement made by Christ's sufferings and death; and

The Eagle, symbol of St. John the Evangelist. The Venerable Bede tells us that the Eagle should be assigned to St. John, "For indeed the eagle flieth higher than all birds and is accustomed to thrust his gaze, more keen than that of all living

things, into the rays of the sun. ...John knew with loftily soaring mind and clearest sight the eternal power of the Lord's divinity, and caused us to know also by his writing."

Below the symbols of the Four Evangelists stands the figure of St. Michael the Archangel in armor and bearing the flaming sword. He is naturally enough surrounded by angels.

In the left lancet stands Dorcas, the charitable woman disciple at Joppa, whose death and restoration to life by St. Peter are related in *Acts* 9:36-42. The predella below shows her in the midst of her good works, feeding the hungry and caring for the sick and making clothing for the poor. The inscription reads: "Dorcas full of good works." Dorcas was chosen for this window to honor her mother Estelle (Condit) Kinney by Mrs. W. Campbell Clark, who supervised the design of the window while abroad, Dorcas being considered suitable because Mrs. Kinney had devoted herself to just such good works. In the right lancet the figure of St. Paul bearing the Sword of the Spirit is dominant. In the lower portion of this lancet St. Francis of Assisi is portrayed preaching to birds and animals, as the inscription proclaims: "Brother Birds, praise the Creator." St. Francis was chosen to honor Mr. Kinney, who for several years served as President of the New Jersey Society for the Prevention of Cruelty to Animals. St. Paul, on the other hand, was just such a figure as might appeal to Mr. Kinney in his capacity as editor and publisher of the Newark Daily Advertiser.

The next window to be placed was dedicated November 1, 1920. There is something particularly satisfying about the manner in which this window was given. The money was given by a large group of people who recognized in the late Miss Emma Victoria Gordon one of the true saints nurtured by the sacraments in this parish, "tried as silver as tried." Miss Gordon was born in New York City in 1845, the daughter of John and Sarah (Renwick) Gordon, and baptized in St. John's Chapel, Varick Street, of Trinity Parish. Early left an orphan, she came to Newark as a girl, "little favored by accidents of fortune," and took a mercantile position. "Narrow means and unremitting toil were the school in which was drawn out a unique personality. She early found a home in Grace Church, and it may truly be said that her life's interest centered in the church. Her unique character, combining common sense, blunt frankness, keen interest in people and the affairs of the day and a love of social intercourse, with religious aspirations, made her exceptionally interesting, and accounts for the fact that probably no other person in the city received invitations to as many homes as welcomed her. She exercised consistent frugality as regards her personal expenditure, living with the utmost simplicity. She used to say with characteristic humor that the height of her worldly ambition was to live in a room with two windows." But if she was careful when it came to spending for herself, she was quite the opposite when it came to doing for others. As choir mother she was known and loved by generations of choir boys. Her executive ability was evidenced in the work she performed in nearly every parish activity. For forty years she was treasurer of the Altar Society. One of her keenest interests was the city alms house, where she introduced the Episcopal service to the downtrodden. Every Sunday afternoon she could be found at the Episcopal service at the Alms House, after having spent the morning at Grace Church. Her charity extended to all these people; she was given to preparing baskets of food for the needy. When she died December 5, 1917, she left her estate to Grace Church. Some due to the deep respect felt for her may be found in the fact that decades later flowers were still given for the altar in her memory.

Heaton, Butler, and Bayne, another prominent London firm, made the window in her memory, which was originally placed on the south aisle at the rear of the Church, but which now stands in the north transept, opposite the St. Mary's Altar. The Heaton, Butler, and Bayne firm were well-regarded, having designed windows in this country for the Church of the Incarnation, New York; and St. Mark's Church, Islip, L.I., N.Y. However, Clement Heaton, Jr., the son of the founder of the firm, professed to find the firm's work so bad that he withdrew from the firm and after taking considerable pains to dissociate himself from their work, struck out on his own.

The Heaton firm was charged with the task of designing a window which would emphasize worship and service, which were the keynotes of Miss Gordon's life. These they underscored most happily by using scenes from the infancy and childhood of Christ. Miss Gordon would have been deeply touched by the boyhood motif, for as choir mother she

delighted to call the boys of the choir, "my boys." The window deals with three incidents of the childhood of Christ: the principal subject which occupies the upper half of both lights, is the Presentation of Christ in the Temple, Simeon being shown in the left light holding the Christ Child as he utters his canticle of Thanksgiving and praise, the *Nunc Dimittis* (*Luke 2:29*): "Now lettest Thou Thy servant depart in peace, according to Thy word, For mine eyes have seen Thy salvation." In the light at the right St. Mary kneels before Simeon and the Child, while St. Joseph and St. Anne stand beyond her.

The lower left-hand predella depicts the home of the Holy Family at Nazareth, St. Joseph the Carpenter in the background holding hammer and chisel, St. Mary seated, while the Holy Child is absorbed in attention to some doves. The text is set out: "Jesus increased in wisdom and stature." [*Luke 2:52*] The predella in the lower right-light shows the boy Jesus teaching in the Temple to the doctors, with St. Mary come to reclaim him, and the text set forth: [*Luke 2:49*], "Wist ye not that I must be about my Father's business?" The window is further inscribed: "To the glory of God and in loving memory of Emma Victoria Gordon, 1845-1917. Let Light Perpetual shine upon her." While this window was not designed as a complement the St. Mary's Altar, it certainly is very much at home opposite it, dealing as it does with the Holy Child.

In 1928 there occurred a major juggling of the windows and their placement, brought about as a part of the remodeling of the Church.. The removal of the organ gallery from the north transept opened up the two spaces in that transept for memorial windows for the first time. Because the north triple lancet was an obviously choice location for a noble window, the Bishop Doane window in the south transept was moved to the west end of the nave, where it is partially obscured by the organ erected in 1928 in the gallery constructed at that time in that location.² The T. T. Kinney window was moved from that location to the south transept, because it was almost certain to harmonize better with any window placed in the north transept. The Condit, Mary Kinney and Kirkpatrick windows, previously along the north aisle, were placed along the south aisle, because they required a strong light from the south to bring out their color, somewhat dimmed after sixty years. This necessitated the moving of the Gordon window, which left the south aisle of the Church for the west side of the north transept. Thus it was obvious that new windows could be used in the north transept triple lancet, in the three windows along the north aisle, in the three windows on the south side of the chancel, and behind the altar in the south transept. The Hayes window alone remained where it was.

After the 1928 shift there was not long to wait for the first of the fenestrations called for under this plan. On October 7, 1930, the first of these was dedicated, the first American-made window to find a home in the Church since Owen Doremus' window honoring Bishop Doane in 1869, all intervening permanent windows being English-made. The funds for this window, placed in the triple lancet in the north transept, were raised both inside and outside the parish to honor the memory of Mayor Raymond. The commission for the window was given to Valentine d'Ogries, born about 1889 at Poertschach, Austria, educated at the Klagenfurt Technical School, came to the United States as a young man, and completed his education by study at the Carnegie Technical School of Fine Arts, Pittsburgh, and privately under Henry Wynd-Lewis. He established his studio at New Hope, Pennsylvania, from which he completed windows for the Church of the Good Shepherd, Rosemont, Pa.; St. Mary the Virgin, New York; St. John's Church, Massena, N. Y.; St. James', Long Branch, N. J.; Corpus Christi (R. C.) Church at Columbia University, New York City; St. Thomas the Apostle (R. C.) Cathedral, Chicago; and in the final years of his life, he created all the windows in the nave of Trinity Cathedral, Trenton, N. J.

The theme of the Raymond window is the ancient, nonscriptural canticle, "Te Deum", the first portion of which is illustrated in this window. The result is, in the minds of many the finest window in Grace Church. At the very top of the center lancet God the Father is presented enthroned, the Lamb and the Dove on either side., symbolic of course of "Thine adorable, true and only Son" and "the Holy Ghost, the Comforter." Immediately below the representation of the Godhead in the center lancet are shown the adoring hosts, of whom the *Te Deum* says, "To Thee

²See footnote 1.

all Angels cry aloud; the Heavens, and all the Powers therein; To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth; Heaven and earth are full of the Majesty of Thy glory." At the top of the two shorter lancets begins the representation of the "glorious company of the Apostles" praising God: in the left lancet, St. James, St. Bartholomew, and St. Jude; directly to their right in the center lancet: St. Philip, St. John, St. Peter, St. Simon, St. Matthew, and St. Paul; continuing to the right in the right lancet, St. Andrew, St. Thomas, and St. James the Less. Immediately below the series of ranks of the Holy Apostles occurs in each of the three lancets a group of angels, restating the Angelic theme of the Te Deum. Below these groups in each lancet appear groups representing the "goodly fellowship of the Prophets", Saints and Doctors of the Church: in the left lancet, St. Juliana of Norwich, English mystic, anchoress and Benedictine nun; St. Louis, beloved King of France; St. Jerome, Doctor of the Church and translator of Holy Scripture into the vernacular of his day, Latin; and (kneeling) Edward Bouverie Pusey, prime mover in the Tractarian Movement of our Anglican Communion; in the center lancet St. Basil the Great, Doctor of the Church of the East; St. Cyril of Jerusalem, one of the persecuted defenders of the Nicene Creed; St. Ambrose, Doctor of the Western Church; St. Francis of Assisi; St. Athanasius, Doctor of the Eastern Church, and (kneeling) St. Augustine, Doctor of the Western Church. The Prophetic series continues in the right lancet, with St. Etheldreda, Queen of Northumbria, Abbess of Ely, over whose tomb the Ely Cathedral was built; William Laud, Archbishop of Canterbury, martyr to the cause of Episcopacy in the Church of England at the hands of the regicides; and St. Anselm, Archbishop of Canterbury and theologian.

"The noble army of Martyrs" are to be found in the center lancet immediately above the group of the Apostles. Selected to represent this group were: St. Stephen, Protomartyr; St. Vincent; St. Sebastian; St. Thomas à Becket, Archbishop of Canterbury (wearing a mitre), St. Lucy, and St. George; and (kneeling) St. Agnes and St. Alban, first martyr of England. In the canopy are figures representing the Angels, Cherubim and Seraphim, the Blessed Virgin, St. Joseph, St. Zita, St. Vincent Ferrer, St. Elizabeth, St. Barbara, St. Dunstan, St. Mary Magdalene and St. William of York.

Finally, the lowest tier of figures across all three lancets represents "the holy Church throughout all the world", the figures in the two outside lancets being Caucasians, while in the center lancet occur four figures calling to remembrance the global mission of the Church: a Chinaman, a Negro, a red Indian, and a Malay. Thus, while it was impossible to include representatives of all the groups of the redeemed in Christ, very great study obviously went into the planning of the window to give as wide a selection as possible to the Christian dispensation, while at the same time underlining the Catholic heritage of the Anglican Communion.

A year later the next window was placed by Miss Phoebe Harris Hayes as a memorial to her sister, Miss Anna King Hayes, who had died October 22, 1930. The success of the Te Deum window caused Mr. d'Ogries to be asked to make this new Hayes window. Miss Phoebe Hayes selected the theme: fittingly she chose the Good Shepherd as the subject of the window, for she was the last remaining member of the parish who could remember the dedication of the present Church in October, 1848, and prominent among her childhood memories was the recollection of the old stained glass over the Altar in the former chancel, the lone figure of the Good Shepherd. Mr. d'Ogries divided the window into six panels, in each of which is to be found a Biblical scene illustrating the development of the idea of Christ as Himself both Shepherd and Paschal Lamb. Beginning at the top and reading down, left to right are: (1) The Institution of the Passover with the sacrifice of the Lamb, bearing the inscription: "It is the sacrifice of the Lord's Passover." (2) Samuel, clad in ruby, is shown anointing the kneeling shepherd lad David, in orange and yellow, to be King over Israel; inscribed "I took thee from the sheep cote to be ruler over my people." (3) "I am the Good Shepherd"; Christ in a red mantle over a violet tunic with a Shepherd's crook in his right hand is pictured freeing a lamb caught in a thicket. (4) Christ as the Suffering Servant clad in ruby and wearing a crown of thorns stands before a balding Pilate, wearing aqua; "As a sheep before her shearers is dumb, so He openeth not His mouth." (5) The Good Shepherd is shown giving His Life for the sheep, hanging on the Cross, on which is inscribed the *INRI*. On either side of the Cross are shown St. Mary in blue, and St. John in ruby. The inscription reads: "Behold the Lamb of God which taketh away the sins of the world." (6) The Good Shepherd

providing for his flock: Christ, standing with the key in His left hand, is preparing to present the same to a kneeling St. Peter, wearing a green mantle over a violet tunic, while three other of the Holy Apostles stand in the background. Christ's injunction to St. Peter is set forth: "Feed My sheep." At the bottom of the twin lights occurs twin memorial information: "In loving memory of 1842 Anna King Hayes 1930"; "In loving memory of 1839 Phebe Harris Hayes 1933;" (for the window became a memorial to Miss Phebe Hayes also at her death). This window comes of as one of the very best in the Church: the coloring is notable, and some of the detail is excellent: Witness the fruit trees which occur in the background of the two center panels, the oranges and cherries amidst the green foliage giving extra bits of color to the whole. The window was initially placed on the south aisle of the Church, adjacent to the transept, the Miss Gordon window being moved to the north transept at that time to provide a space for it. The Good Shepherd window was dedicated on Sunday, Nov. 22, 1931.

The next window to be filled was the center one on the north aisle at the onset of the centennial anniversary year. In preparation for this, all the north aisle windows were switched to the south aisle (the Condit, Mary Kinney and Kirkpatrick windows), while the Good Shepherd window was moved from the south aisle to the north aisle, being placed adjacent to the transept. This appears to have been a wise move, for the colors of the old north aisle windows were somewhat subdued after sixty years, and needed the stronger light from the south to show them to best advantage. The d'Ogries windows being stronger in color are probably better off with a north light. On November , 1936, the memorial window honoring Mrs. Caroline Hayward Brice was dedicated, the gift of her son, William E. Hayward, a vestryman. The subject of the window was the Visitation of St. Elizabeth, the mother of St. John the Baptist,, by the Blessed Virgin Mary, the mother of our Lord. Unlike the other windows on the north aisle, this window is divided into four panels, rather than six. In the left light, the Virgin occupies the upper portion of the window, a blue mantle covering a white tunic. Above her is the Gothic monogram "M", and a scroll sets forth the first words of the Magnificat: "My soul doth magnify the Lord." The lower panel of the left light is a representation of the Holy Nativity: a golden star stands over the stable, wherein are portrayed the Holy Family. In the border of the left light are two small figures of the parents of the Virgin; St. Joseph, in a maroon mantle over an orange tunic, is standing with a lantern in his right hand and a staff in his left. The kneeling Virgin wears a blue mantle over a violet tunic, as she holds the swadling clothes to cover the Holy Child on the straw. In the background stand ox and ass. In the border of the left light are two small figures of the parents of the Virgin, St. Anne and St. Joachim. In the right-hand light stands a rather bold figure of St. Elizabeth, clad in an orange mantle lined in red over a blue tunic. The color in this figure is decidedly overdone, and detracts from the entire window. Above the saint is her Gothic monogram "E" and the scroll contains her greeting to the Virgin: "Blessed art thou among women." The lower panel of the right light sets forth the Baptism of Our Lord in Jordan by St. John the Precursor. The star of the adjoining Nativity panel is here balanced by the descending Dove, the Holy Ghost. The scene is inscribed: "This is My beloved Son in Whom I am well-pleased." St. John holds a seashell in his right hand, an instrument of the baptism, and a cross-topped staff in his left, himself wearing a brown mantle over a tan garment. The two small figures in the canopy of this light represent the Archangel Gabriel appearing to Zacharias, the father of St. John the Baptist. The quatrefoil at the top of the window contains one of the emblems of the Virgin: a ruby background containing the world encircled by a serpent of green, with the verse set out around it: "It shall bruise thy head, and thou shalt bruise his heel," reminding us of the Second Eve. The memorial inscription at the bottom of the window is: "To the glory of God and in memory of / 1837 Caroline Hayward Brice 1932."

Over ten years passed before Mr. d'Ogries placed the last of his windows in Grace Church, the last window on the north aisle, the last window in the Church proper to be filled with stained glass. This window, the War Memorial Window, was dedicated December 18, 1949, after having been in the planning stage for nearly five years, the same day that Father Gomph's resignation was announced to the congregation. It was given in remembrance of the men and women from the parish who served in the armed forces in both World Wars, and particularly in memory of those parishioners who lost their lives in the service of their country (or countries):

George Cash, a British-born parishioner who volunteered early in the First World War to serve his mother country, and was killed in action in the early stages of that war; and from the Second World War, these Americans:

Capt. George Ashmun, a Marine flyer with the Black Sheep Marine Group under Major Boyington, who was shot down in action in the Southwest Pacific; January, 1944.

Pvt. John Arlington Hanriot, Motorized Infantry, killed in action in France, August 2, 1944.

Pvt. Edward Joseph Blewitt, Infantry, drowned August 12, 1944.

T/Sgt. Theodore Ford Fettingner, killed in action by a German sniper, September 17, 1944.

T/Sgt. Richard George Smith, Tank Corps, killed in action in Belgium, January 5, 1945.

Mr. d'Ogries returned in this window to the six panel arrangement. The six panels are arranged in pairs: The lowest panel in either light is concerned with an Old Testament event: left, Moses is shown parting the waters of the Red Sea, preparatory to leading the children of Israel from their enslavement and bondage in Egypt into the Promised Land. In the background one may discern the waters of the Red Sea meeting again behind the Israelites, and further off the Egyptian pyramids. In the right hand panel, the story of the entrance of the Israelites into the land of Canaan is set out. Joshua on horseback is shown directing trumpeters and troops, as the walls of Jerico fall. His troops bear the sacred ark into the City as it is vanquished.

The two panels in the center of the window concern episodes of the New Testament: In the left light, Christ in a ruby mantle over a white tunic teaches from an open book to listening figures: "I am the light of the world: ye that follow Me shall not walk in darkness but shall have the of Life." In the background are portrayed some of the Holy Apostles and the Jewish Rabbis, arguing and debating with Him over His claims. The right-hand light depicts St. Michael the Archangel in his struggle with the seven-headed dragon, the symbol of Evil, as told in the twelfth Chapter of the Book of Revelation.

The two top panels illustrate two victorious episodes in the Life of Our Lord: In the left light, the Resurrection of Our Lord is depicted, as Christ steps from the tomb guarded by a sleeping soldier of Rome. In the right-hand light, the Ascension is portrayed, the feet of the ascending Christ alone being visible, while in the foreground stand St. Mary in a blue mantle over a plum-colored tunic, and vive of the Apostles. The small medallion in the quatrefoil over the window had in its origin in a pious legend of ancient Rome. The pagan Emperor, Constantine, before going into battle, is said to have seen in the sky a vision of the Holy Cross, with the legend: "*In hoc signo vinces*" (In this sign triumph) and was converted to Christianity. At the base of this window is this inscription: "To the glory of Almighty God and in honor of the men & women who have served the cause of freedom in the Great Wars, 1917-18, and 1941-1945."

To do the clergy windows in the chancel of the Church another eminent stained-glass maker was chosen, Charles J. Connick of Boston 1875-1945. He was certainly one of the great American glass-makers excelling particularly in his use of blue. Perhaps his most famous window is the great Rose Window at the west end of the nave of the Cathedral of St. John the Divine, New York City. He also did the windows in the Chapel of St. Martin of Tours in that Cathedral, and the Education Bay clerestory. Other notable churches for which he created windows are: Grace Cathedral, San Francisco; Christ Church Cathedral, St. Louis; Calvary Church, Pittsburgh; Princeton University Chapel; and St. James Church, New York City. Connick's formula for a stained glass window grew out of his "belief in the spontaneous emotional appeal of pure color alive in light." It has been said of him that "Few men equaled him in his interpretation of color values. Few, if any, excelled him in perfection of design."

The three clergy windows of the chancel should be studied together, for underlying the three is a unity of ideas: nearest the altar, the window sets forth the historic and spiritual continuity of the Holy Catholic Church; the next window teaches that this Holy Catholic Church holds and teaches the fundamental truths of Christian revelation as enshrined in the Word of

God, and the third window shows that this Church expresses its faith in Worship which employs music and the arts to glorify Almighty God.

The first and second windows were dedicated April 11, 1937, as part of the Centennial celebration, paid for with funds that had accumulated in the parish over many years. The first window's approach is historical; it underlines the Catholic heritage of the Episcopal Church as part of the Anglican Communion. The two saints chosen to point up this truth were thoughtfully selected: in the left light stands St. James Minor in a red mantle, carrying as his staff the fuller's club, symbol of his martyrdom, and in his right hand holding a book, open to the text: "Be ye doers of the word and not hearers only." Above him is his symbol, the windmill. St. James Minor was selected because his prominence among the Apostles was demonstrated by the fact that he was chosen to preside at the First Council in Jerusalem. This fact has always stood as a silent reminder to Romanism that petrine claims to primacy among the Apostles have always stood on shaky ground. In the right-hand light, St. Aidan, wearing a mitre, holds a bishop's crozier in his right hand, while his left hand holds a book, open to the text: "He that receiveth you receiveth Me." St. Aidan admirably represents the British Church of ancient centuries, before the coming of St. Augustine to England, before the British Church submitted to the papal authority, that is. Above St. Aidan is shown his symbol, the stag. Below St. James Minor is a predella inscribed "The First Council Jerusalem", showing six other Apostles clustered around St. James Minor. Below St. Aidan is a predella inscribed "Aidan and the Britons", showing six British Christians gathered about St. Aidan. In the tracery at the top is shown a kneeling Angel Thurifer, symbol of prayer, surrounded by flames representing religious zeal. The text set out, "Go ye into all the world, and preach the gospel to every creature," expresses the spirit of the design. At the base of the window is this inscription: "This window is dedicated to the Glory of God as a tribute to the service of the clergy who have ministered in this parish, 1837-1937.

The second window takes for its subject theology: the defense and teaching of the Catholic Faith, particularly as exemplified by the rectorate of the priest it commemorates, the Rev. George Martin Christian. The two figures chosen to point up this theme are St. Athanasius and St. Thomas Aquinas. St. Athanasius, left light, is displaying a book with the text: "I believe in one God, the Father Almighty." The predella below is labeled "St. Athanasius and the Council at Nicaea." St. Athanasius was of course the champion of orthodoxy against the Arians, and insisted on the Nicene formula. He was also author of the longer Athanasian Creed, which set forth orthodoxy in no uncertain terms. Above him appears his symbol, the Holy Trinity, as represented by a Triangle, containing within it the Greek Letters Omega, Omicron, Nu. In the right-hand light, stands St. Thomas Aquinas, an ox-like figure, dressed in the Dominican habit, and holding a pen, symbol of his writing, whose book sets out his dying words: "Thee have I preached; Thee have I taught." The predella below is labeled "St. Thomas and St. Albert the Great", and shows St. Thomas at work on a book, while his teacher, St. Albertus Magnus, prophesies to his companions the future acceptance of St. Thomas's doctrines. Above the figure of St. Thomas appears the Sun with its burning rays, symbol of St. Thomas. Taken together, the figures of St. Athanasius and St. Thomas Aquinas represent defense of the Faith by preaching and writing. Taken in connection with the priest they memorialize in the history of Grace Church, they recall the memorable episode in the annals of the Episcopal Church in which our then-rector, Father Christian, successfully and brilliantly defended the Nicene Creed at the General Convention of the Church, held at St. George's Church, New York City, 1889. He, more than any other single man, is responsible for the retention of this Creed which must be said on certain days of the Church year. The tracery at the top of the window contains another Angel, with the verse circling him: "Earnestly contend for the Faith...once delivered unto the saints." The base of the window contains this inscription: "Dedicated May 1937 to the Glory of Almighty God and in loving memory of George Martin Christian, Priest and Doctor of Divinity, for nineteen years rector of this parish; Born December 1, 1848; Entered into Life October 5, 1913. 'Behold a great Priest who in his day pleased God and was found righteous.'"

The third of the clergy windows was dedicated a year and a half after the other two, on December 4, 1938, to honor the twenty-fifth anniversary of the rectorship of Father Gomph. The subject of the window is the Word of God and Christian Worship, and music and the arts. No

more fitting tribute could have been paid Father Gomph, for he had obviously done a tremendous amount of work in the beautification of Grace Church physically, and his appreciation of Church music was such that he was named to the Commission on the Revision of the Hymnal, which produced the excellent 1940 Hymnal. Two great English Churchmen of the Anglo-Saxon period were chosen to carry out the theme: the Venerable Bede and St. Dunstan.

In the left light is represented the Venerable Bede, (673-735), with white hair and a white beard, a quill in his right hand and in his left a book inscribed with the text from his memorable work: "I drink in with delight the words of Thy knowledge." The Venerable Bede was a Benedictine monk, whose life was spent in the Monastery of Jarrow, in Northumberland, where he lived a life of humble devotion to Our Lord. He possessed great gifts of intellect and was one of the most learned men in the Europe of his time. He was also a famous teacher and many famous disciples flocked to him. He was the first chronicler of English history; his great work, "The Ecclesiastical History of England," is to this day the chief source of our knowledge of the early days of the Anglo-Saxons. He was the first to translate into Anglo-Saxon parts of the Bible. His personal holiness and his great learning brought to him renown and gave him the title "Venerable", a title which has clung to his name ever since. He has always been considered a patron of scholarship, and for this reason a number of our Episcopal Church college centers are dedicated to him. The small symbol above his head is the water jar, emblem of the pure and frugal life. The predella below suggests his last hours which were spent, like the rest of his life, in devotion and teaching; his last work was to dictate a translation of the Gospel according to St. John from the original Greek into Anglo-Saxon. He completed his work with his dying breath. Beneath the attending figure of his amanuensis is the inscription, *Consummatum est* - "It is finished" - with which words, followed by the *Gloria Patri*, his valiant spirit left his enfeebled body. The eagle of St. John serves as a symbol of this work.

In the right-hand light stands St. Dunstan (924-988), Abbot and rebuilder of Glastonbury Abbey, Archbishop of Canterbury, statesman and counselor of Saxon kings. St. Dunstan was also a famous patron of music, arts and crafts, and has been chosen by musicians, artists and craftsmen as their patron saint. The figure of St. Dunstan, wearing a mitre, holds a Bishop's crozier in his left hand and a book in his right inscribed with the saint's last words of thanksgiving: "He hath given food to them that fear Him." Three golden bells appear above his head as his symbol of craftsmanship and of his devotion to music. An angel playing St. Dunstan's harp before the seated figure in the predella recalls the charming legend of an angelic visitation to the saint in a dream in which both words and music of the Antiphon, *O Rex Gentium*, were so clearly rehearsed to him, that on awaking he was able to write them down and later teach them to the choristers of Canterbury Cathedral. The words, *Gaudete Animi*, suggest the Canticle played to St. Dunstan by his angelic visitor. Surrounding the censuring angle of prayer in the tracery at the top of the window is the text from *Ephesians 6:6*: "The servants of Christ, doing the will of God from the heart."

At the base of the window appear these words: "December First 1913 - December First 1938; This window is gratefully dedicated to the Glory of God in commemoration of the twenty-fifth anniversary of the rectorship of Charles Lewis Gomph, Priest and Doctor." The three clergy windows by Connick were thus all parts of a well-conceived, unified plan, which tell their message boldly in brilliant rubies, golds and blues. On an extremely bright day the colors are so brilliant as to be almost overpowering, and the windows are seen to best advantage for contemplation of their subject matter on a dull, overclouded day.

The last of Connick's windows (and probably his best one designed for Grace Church) is the window in the south transept over the Blessed Sacrament Altar, which was dedicated on May 21, 1944. The window was designed, of course, with the idea that the Altar of the Blessed Sacrament would be placed under it, so that the theme of the Altar-to-be was extended through the window. This window is perhaps more typical of Connick's design tendencies than are the clergy windows, for his favorite technique was to make use of medallions containing within their borders a complete if small scene. The form of the medallion he chose to use in this window is that familiar form known as the *vesica piscis*.

The central theme of the window is announced in the dominating medallions, symbolizing the Institution of the Holy Eucharist. The consecration of the bread is represented at the left, and of the wine at the right; with the inscription in either: "This is My Body Which is given for you; This is My Blood Which is shed for you."

In the smaller *vesicae* below are prototypes of the Blessed Sacrament: Moses receiving manna in the desert (left light) and Melchizedek, the high priest, with his gifts of bread and wine for Abraham. [Genesis 14:18] The lower tier of *vesicae* are symbols of the Eucharist. In the left light is represented the Feast of the Disciples after the great draught of fishes, explained by the text set out: "Jesus taketh bread and giveth them." At the right is the Miracle of the Wedding at Cana: "Thou has kept the good wine until now."

In the heads of the lights are Angels of Prayer and Praise bearing censer and trumpet, as well as the bread and chalice, symbols of the Eucharist. In the quatrefoil, Christ Himself is represented as the Holy Eucharist, with Chalice and Host and crossed Orb suggesting the universal power of the Blessed Sacrament throughout the world. Enriching the field, and extremely well done, are the growing vine forms which intertwine among the medallions and knit them together, suggesting the passage: "I am the Vine; ye are the branches." The grape also prefigures the Sacramental wine, and, with the symbols of wheat at the base of the window (below the reredos), completes the Eucharist theme. This 1944 Connick window found completion in October, 1945, when the Altar to which it is an adjunct was placed in the south transept.

This completes the windows in the Church proper. In the ambulatory which connects the north transept to the parish house is to be found a small lancet window which was dedicated June 14, 1959, in memory of Frederica Gilchrist Howell (1871-1953), a devout communicant, an associate of the Society of St. Margaret, the donor of the Stations of the Cross, and the widow of John White Howell of the vestry. The window, interestingly enough, was designed and made by Mrs. Howell's granddaughter, Miss Penelope Starr, an apprentice with Joseph D. Myers' Associates at Tampa, Florida. The window consists of a medallion depicting the Agnus Dei standing in a field of daisies. The daisy (or marguerite) symbolized the Society of St. Margaret, and reminds the beholder of Mrs. Howell's great interest in the Society in her capacity as Associate.

Thus ends our tour of the Church's windows. As we think back over what we have seen, we are struck by the rich variety of subject matter treated in the glass of Grace Church, virtually the whole sweep of the Faith: Old Testament prophets, the Annunciation, the Nativity, the childhood, adult