

## *Our Beautiful Church*

— A SERIES OF ARTICLES DEPICTING THE MAGNIFICENCE OF OUR CHURCH —

### PART SEVEN: THE ROSE, CHOIR AND SECONDARY WINDOWS

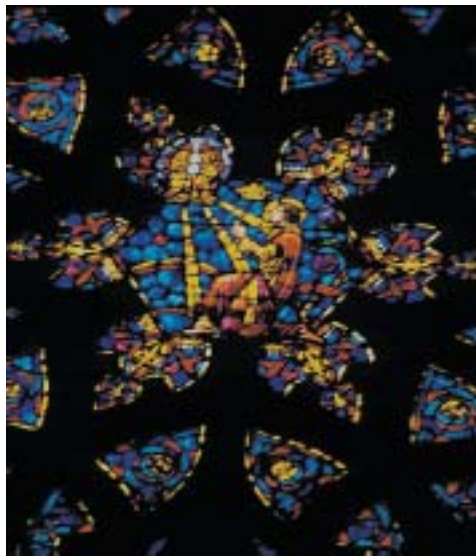
*When we began our coverage of the stained glass treasures of our church (see part 5), we briefly discussed the principal themes of the main and rose windows. It is worth revisiting this in more detail*

#### THE CENTER ROSE WINDOW

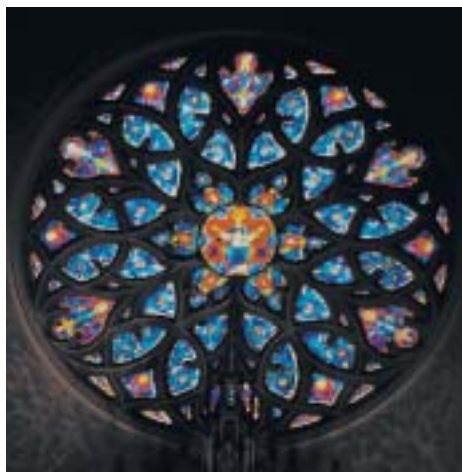
As discussed, the principal theme of the stained glass windows in our church is that of the title of the church, *Our Lady Queen of Martyrs*. In the center rose window is the figure of Our Lady enthroned as Queen of Martyrs (see photos 1 and 2, right.)

#### THE TRANSEPT ROSE WINDOWS

The central figure in the North Transept Window is that of St. Stephen, the first martyr; in the South Transept Window, that of St. Agnes, virgin-martyr of the early Church. St. Stephen is depicted seeing the vision of heaven (see photo 3, below;) and St. Agnes with the lamb traditionally associated with her.



*PHOTO 3 (left): The north Rose Window, depicting St. Stephen*



*PHOTO 1: The main Rose Window*



*PHOTO 2: The center of the main Rose Window, showing Our Lady enthroned as Queen of Martyrs*

**THE CHOIR WINDOW**

The central figure of the Choir window is also that of Our Lady Queen of Martyrs (see photo 4, below, and photo 7, far right.) The two large figures flanking that of the Blessed Mother are those of St. Agnes (see photo 6, lower right) and St. Catherine, martyrs. St. Catherine is depicted next to the wheel, indicative of the manner of her martyrdom (see photo 5, right). The smaller groups represent different episodes in the life of the Blessed Mother.

Photos by Pepa Janousis



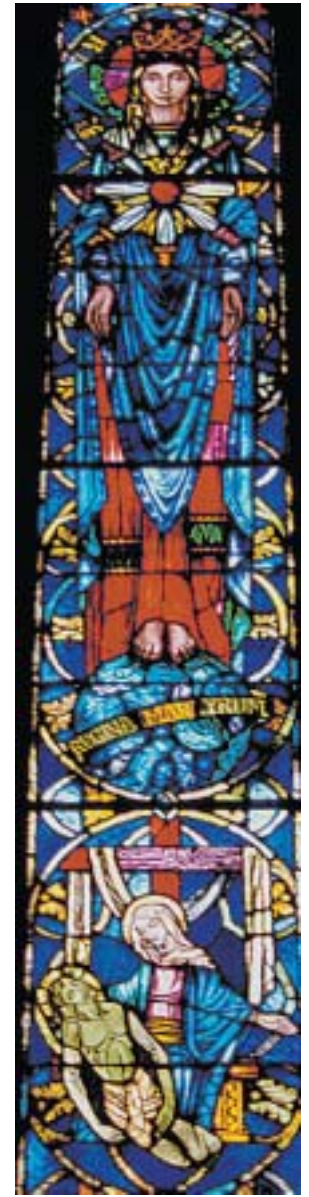
*PHOTO 4: The Choir Window – overall view*



*PHOTO 5: St. Catherine*



*PHOTO 6: St. Agnes*



*PHOTO 7: The central panel (\*)*

(\*) The inscription on the globe in the central panel reads *“REGINA MARTYRUM”*, Latin for *QUEEN OF MARTYRS*.  
Turn to page 8 for a discussion of the secondary windows.

## THE SECONDARY WINDOWS

No discussion of the secondary windows would be complete unless we take into consideration light and the rôle it plays in the architectural concept of our church.

The narthex (*vestibule area*) has a low ceiling and windows (*photo 8*) admit only dim light. But step through the glass doors and the entire church seems to expand before you. Bright light floods in from the side aisle windows and from the rectangular clerestory (*second level*) windows above the center aisle. The glass is lightly colored – clear areas and yellows combined with accents in blue and red.

As you move slowly up the aisle, the perspective continuously changes. While your eye is drawn toward the altar, the church widens as the transept (*cross members*) comes within view. It appears at its broadest when you stand roughly ten rows from the rail.

At this point, a subtle change in light occurs. The narrow clerestory windows around the altar are colored almost entirely in deep cobalt blues (*photo 9*), as is the Rose Window at the back of the Sanctuary. The sense that the Sanctuary is the holiest and most revered area of the church is made abundantly clear with this darkening.

The stained glass windows, therefore, are not just inspirational – they contribute directly to the overall impression the designers sought to make.

This discussion would not be complete without a reference to the window depicting St. John the Baptist, in the gift shop (*photo 10*). The area occupied by the gift shop was originally designed as the Baptistry. Later, the Baptismal Font was moved to the main altar area and the area transformed into a shop. Thus, it was entirely appropriate for the artists and architects to have chosen the figure of St. John the Baptist for this window.



*PHOTO 8: The narthex windows, depicting St. William and St. Gertrude*



*PHOTO 9: The blue windows*



*PHOTO 10: The window of St. John the Baptist, in the gift shop*