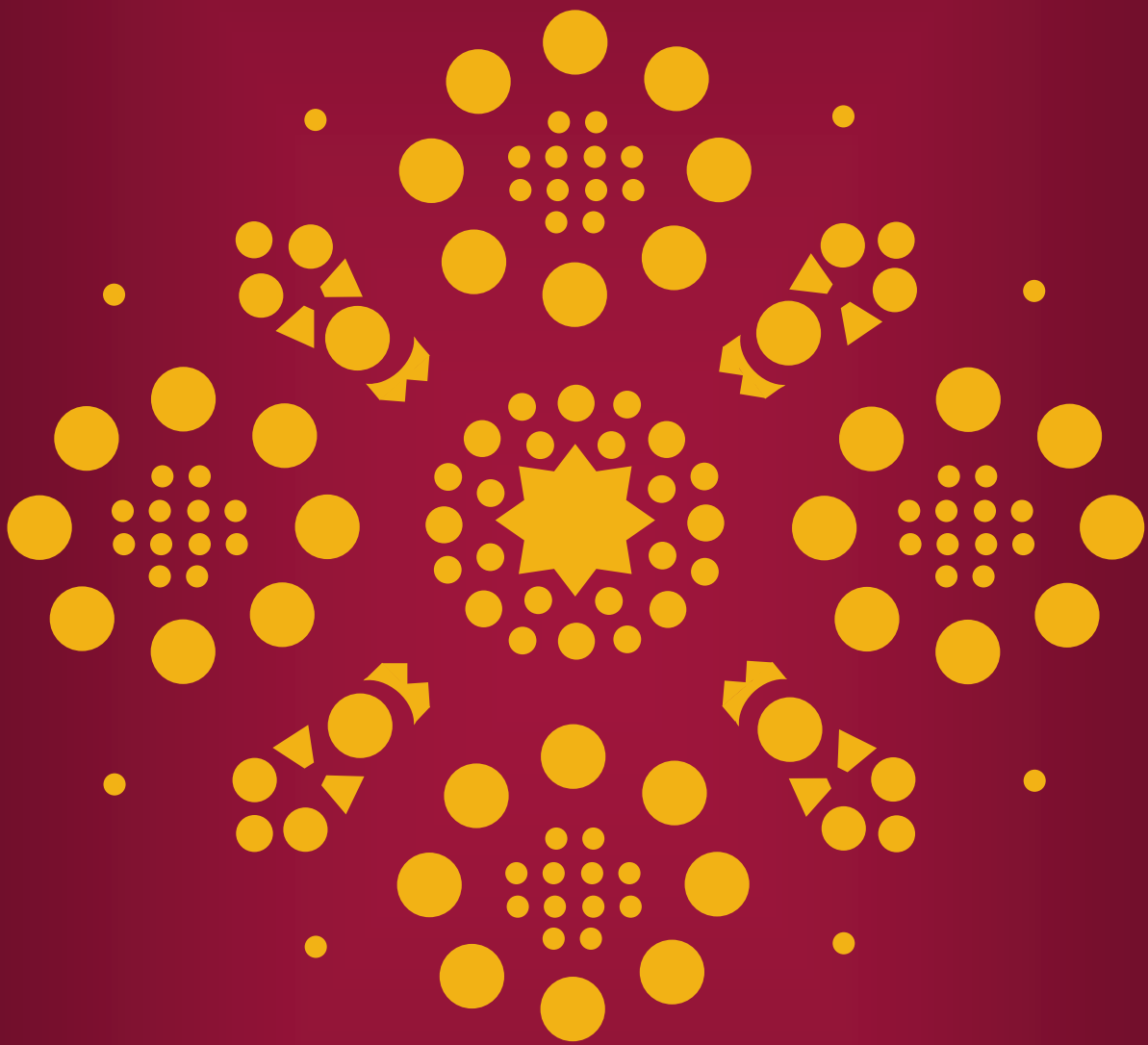


# RESPLENDENT LIGHT



THE STAINED GLASS OF  
MADONNA DELLA STRADA CHAPEL

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# Dedication



“In honor of  
James J. Mertz, S.J.  
Who dedicated himself  
To his students,  
Loyola University  
And to building this Chapel.”



(The dedication inscribed on the James J. Mertz Bell)

# Acknowledgments

I owe a debt of gratitude to several people who without their help, this project would have never come to fruition.

**Alexander Guzman**, project photographer, photo-editor, and my partner in crime for this project, freely offered his time and talent in either producing or adjusting the majority of images of Madonna’s stained glass windows.

**Dr. John Paul Salay**, Director of Liturgy and Project Mentor, spent many hours discussing the windows and editing this book. In many cases, Dr. Salay provided a voice to our chapel’s windows.

**Dr. Lisa Reiter**, Director of Campus Ministry, and **Steven Betancourt**, Assistant Director of Campus Ministry, who without their approval this project would have never come to exist.

**Kathy Young**, University Archivist, and **Ashley Howdeshell**, Assistant University Archivist, provided me with the assistance in starting my research. Without their knowledge and expertise many of the artists names I managed to locate would otherwise not have been found.



# Forward



When Dr. Lisa Reiter, Director of Campus Ministry at Loyola University Chicago, contacted me about the possibility of working with a student who wanted to research the history and religious symbolism of Madonna della Strada's windows, I was excited to be involved in a project that related to my own research interests in history, liturgical theology, and art. It was a pleasure to work with Guy Valponi, an undergraduate student who had just changed his major from Biology to Theology.

Although the bulk of this finished project, "Resplendent Light," is devoted to the explanation of the symbolism that is presented in each of the stained glass windows, the most labor intensive part of this project was the research into the history of the artists and companies that produced the beautiful windows that grace Loyola University's chapel. Since in the eight decades of the history of the chapel there was nothing published that identified the artists or even the companies that fabricated the chapel's windows, Guy spent hours in Loyola University Archives pouring over boxes of correspondences, student newspaper articles, and historic photographs. The page about the backgrounds of the artists and stained glass companies for which they worked is an important part of the chapel's history that heretofore has been overlooked, albeit probably benignly.

The bulk of the finished project is an explanation of the symbols found in the windows throughout the chapel. As some of the original symbolism was either lost over time or never fully explored by previous commentators, several obscure symbols provided us with riddles to ponder. The finished booklet is visually stunning, and the layout of the pages attest to Guy's artistic sensibilities. In addition, the high quality photographs by Alexander Guzman not only capture the resplendent light of the windows, they also give the reader a look into areas of the chapel to which most visitors do not have access. On a personal note, over the course of meeting weekly for over eight months, Guy and I bonded over our appreciation for art and theology. I have been impressed by Guy's research skills, and I look forward to seeing what this bright young man will do in the future.

Dr. John Paul Salay

March 23, 2015

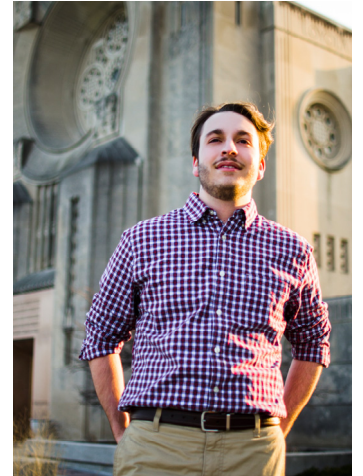
# Preface

Over the summer of 2014, I began making the transition from my hard science major of Biology Pre-Medicine to Theology. Having spent the past two years in a major I no longer desired to pursue, I decided to plunge head first into my new field of study. I have always been interested in Christian symbolism and how it has been utilized in stained glass. Up till that point, I had spent a good deal of time in Madonna della Strada Chapel, and I wanted to learn more about her windows. I contacted Dr. Lisa Reiter and proposed an idea of writing a book on the chapel, that I wanted Campus Ministry to sponsor. A few short weeks later, Dr. Reiter, along with Steven Betancourt and Dr. John Paul Salay, sat down with me to work out the logistics of my proposal. They agreed to sponsor my research as an intern, which officially commenced the project.

This book tries to examine both the history and the artistry of Madonna della Strada's stained glass windows. Due to the financial situation of the university during the time of construction, Fr. James J. Mertz got his wish to contract several different artists to complete the windows. Over the duration of twenty years several different artists working for different companies designed and executed the stained glass. Sadly, due to the extended time and poor records, we know very little about who these artists and companies were. For that reason, a great deal of the work for this project was spent in archives poring over the select letters, newspaper articles, notes, and photographs that we do have.

The aim of this book is to credit the artists whose work has been displayed for so many years and to also explore the extensive symbolism and stories represented in the glass. This booklet is the product of nine months of research, compiling photographs and information, and designing the page layouts. I hope the release of this project will bring these windows to light and hopefully widen the audience. If you have any information regarding the windows or have any questions feel free to contact me at [gvalponi@luc.edu](mailto:gvalponi@luc.edu).

Guy Valponi  
March 23, 2015



# Introduction to the Chapel

Below are three excerpts from Fr. James J. Mertz's book, *Madonna della Strada Chapel: An Apostolate of Love*, in which he introduces the chapel.



A long time ago—it was back in the late twenties—after I had started the campaign to give our Lady a chapel on the campus of Loyola, I stood at the window of my room early in the morning of August 5th.

It was 2:00 A.M. Over head the moon in full splendor lighted up the spot on the lake shore where I hoped and prayed the chapel would rise in her honor. It was the Feast of Our Lady of the Snow. The chapel now stands there in majestic beauty. On the morning of August 5th, 25 years later, at the same hour I stood at the same window and gave thanks to God for the many friends He gave me to carry on and complete the work of love. The same moon was riding on high. The trees and bushes

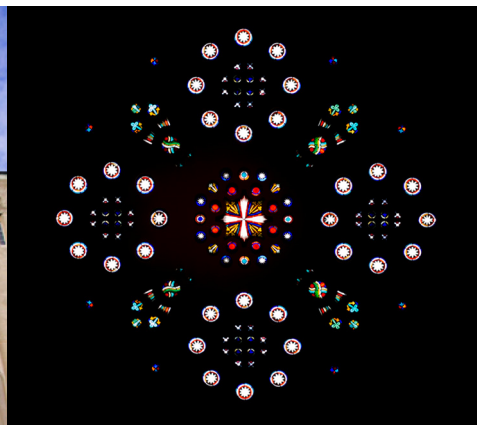
were gone but the spot is hallowed and sanctified by the chapel, Madonna della Strada. Many friends who helped have gone to God, and youth now has the distinct privilege and honor of giving glory to God, in our Lady's hallowed shrine....



Pictured here is the shrine chapel of the Madonna della Strada, Our Lady of the Way, on the campus of Loyola University Chicago, Illinois. The chapel was designed by Andrew Rebori of Chicago. Its tower of ivory, a tower of loveliness in stone, rises in stateliness against the blue of Lake Michigan and the blue of the sky. The chapel is dedicated to her \_\_\_\_\_ is the Tower of Ivory, the Mother of God, our Lady of the Way.



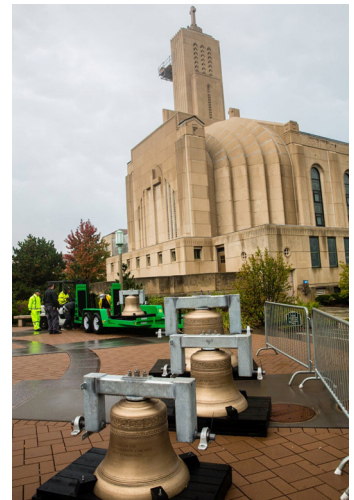
There is no other church beautiful in just the same way. It is modern in its stress on masses, on unbroken lines and plain surfaces of stone. It is classic, too, keeping the spirit of the Italian Renaissance. The picture speaks well for its beauty, but does not show the creamy stone and the reddish tile against sky and water. It is unique, as you may see, in the roofing of the sanctuary. Each one of the stone ribs carries a continuous arching line of glass brick which, unseen from the body of the church, admits on altar and sanctuary a band of daylight without glare in the eyes of the congregation. The five arches represent the five senses of man in the service of God. The façade toward the lake is symbolic of the Blessed Sacrament. Buttresses on either side of the entrance



“The monstrance is the great rose-stone window, designed from a snowflake, set in a cross.”

are like the arms of the priest lifting up the monstrance. The monstrance is the great rose-stone window, designed from a snowflake, set in a cross whose four arms carry the symbols of the four evangelists...

The years have gradually brought the chapel to greater beauty and today its fresco paintings, stained glass windows that tell the story of the Society of Jesus and the living story of the schools of the university.




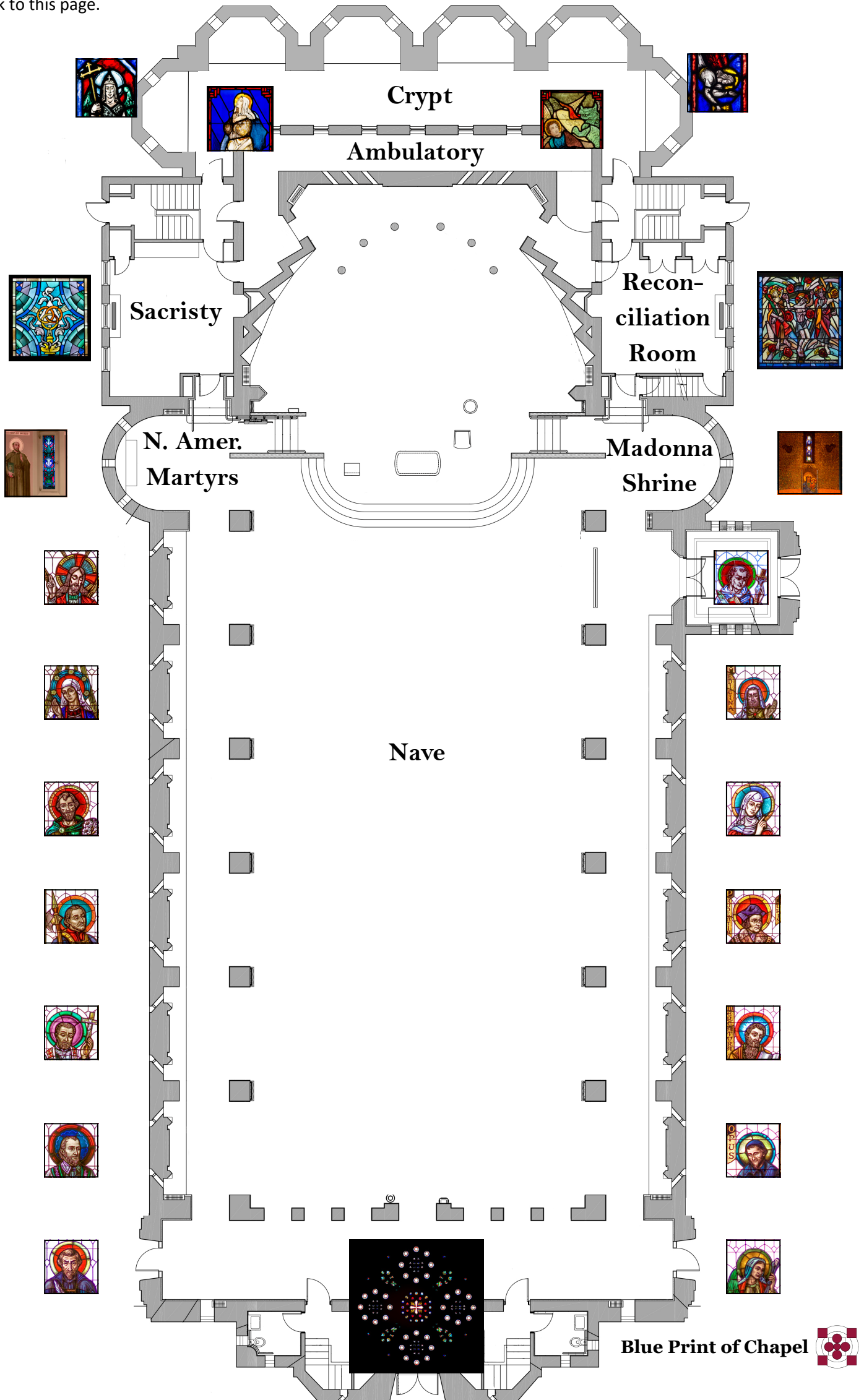
*James J. Mertz, S.J.*

An Introduction

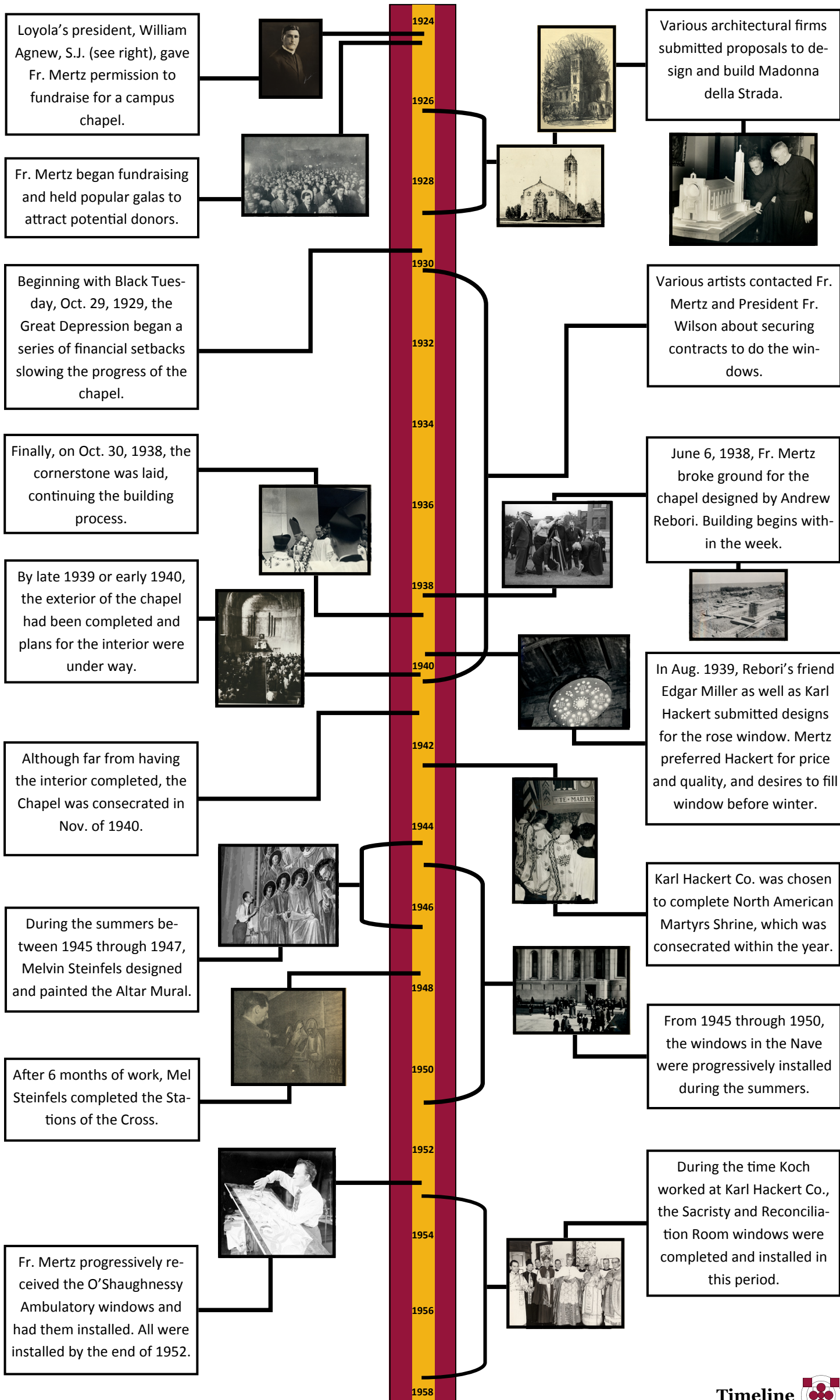


# Interactive Chapel Diagram

This diagram of Madonna della Strada functions primarily to depict the location of specific windows in the chapel, but also has the latent ability to direct you to the corresponding page from the representative image show on the diagram. By holding **L-CTRL** and clicking the desired image, you will be directed to the respective page. Once you have read the page, by holding **L-CTRL** and clicking this icon , located at the bottom right corner of each page, you will be directed back to this page.



# A Brief History



# The Window Artists

Over the course of twenty years, several companies and artists designed and executed windows for Madonna della Strada. Below are but a few of the artists and some biographical information. According to Fr. Mertz, Charles Connick of Boston worked on the crypt windows, but this has not been confirmed as of publication.

## Anton P. Albers Sr.

Anton Albers, a Dutch American artist, grew up, studied in, and worked out of Philadelphia, PA. He was a successful stained glass artist and mural painter. Several newspaper articles from the 1940's reference Anton Albers designing stained glass and painting murals for Karl Hackert Co., which was a firm that designed and produced stained glass windows, altars, and mosaics for churches.

Fr. Mertz commissioned Karl Hackert Church Interiors to produce the North American Martyrs Shrine in February 1942, and the Loyola Student Newspaper (September 28, 1943) states that "This mural together with the windows, was designed by internationally famous Mr. [Anton] Albers." Fr. Mertz favored Karl Hackert Co. to produce Madonna's rose window, and the three windows for the Madonna della Strada Shrine. These windows likely went in during the very early 1940s.

With regard to Madonna's fourteen nave windows, Anton Albers was likely commissioned to complete these windows. Evidence for this can be found in Deacon David and Shelia Sallen's book on the stained glass of St. Mary of the Assumption. They attribute several of their windows to the designer Albers, who worked for Karl Hackert Co. and produced the windows in Philadelphia in 1946. This demonstrates an example of Karl Hackert Co. completing several large nave windows.

Fr. Mertz favored Karl Hackert Co. to produce Madonna's rose window, and the three windows for the Madonna della Strada Shrine. These windows were likely completed by Karl Hackert Co., during the very early 1940s.



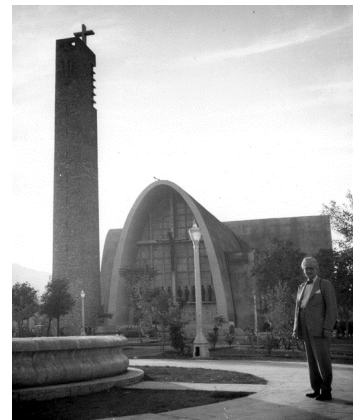
## Ernő Koch of Karl Hackert Co.

Ernő Koch, a Hungarian graphic artist, studied at the Academy of Arts in Budapest. In 1950, he immigrated to the United States, and after living in Florida for a few years, he moved to Chicago. In 1952, he began to work for Karl Hackert Church Interiors, a company that designed stained glass, murals, mosaics and altars. In 1958 when he moved to Saint Louis, Missouri where he worked for another firm and later pursued his career as a freelance artist. While at Karl Hackert Co., the Loyola University Chicago desired the completion of the chapel. In the mid-1950s, Loyola hired the firm to design and execute windows for the Sacristy and Reconciliation Room.



After consultation, *the Estate of Ernő Koch* believes the Sacristy can be attributed to Koch, who may have cartooned the windows, while the Reconciliation Room, with absolute certainty, is the work of Koch. In the Reconciliation Room windows, please note the hands with their robust shape and suggestive nature. This quality can be seen in the stained glass window behind the altar in the Basílica y parroquia de la Purísima Concepción in Monterey, México (Church photographed right).

The stained glass self-portrait (left) was produced by Koch around the time he began working for Karl Hackert Co. [Photos credited to *the Estate of Ernő Koch*].



## Thomas 'Gus' O'Shaughnessy

Thomas A. O'Shaughnessy, an Irish-American stained glass artist, focused primarily on cut glass window designs. He commonly used Celtic knots and angelic figures in his artwork, as seen in Old St. Patrick's Church, Chicago, Cathedral of the Immaculate Conception, Springfield, IL, and Madonna della Strada's ambulatory. In addition he produced his own glass for his windows.



Fr. James Mertz, S.J. contracted O'Shaughnessy to do the windows. Due to O'Shaughnessy's perfectionism, he often, as was the case for the chapel's ambulatory, would go so far as to smash less than perfect glass until he was satisfied with the quality. The glass that he produced from Illinois sand in his Kokomo, IN factory has unique properties that all light to pass through carrying with it the vibrant colors (as seen in the photograph on the right). O'Shaughnessy's son Joe, insisted that his father bring a completed window for Fr. Mertz whenever he was to visit for dinner. The painted details on the windows were executed by glass painter, Thomas. S. Snyder, of the H. Eberhardt & Co.

These 18 small windows were finally installed in Madonna's ambulatory sometime between November of 1951 and December of 1952. O'Shaughnessy died in 1956 and these windows may be some of the last he produced.





# The Nave Windows

An excerpt from Fr. James J. Mertz's book,  
*Madonna della Strada Chapel: An Apostolate of Love.*

A study of the windows, made from the finest English glass, will reveal many interesting details not only of subject matter but also of symbolic interpretation. Each window has three subjects or three panels, one large giving the subject patron and two smaller ones (above and below) which are closely connected. They are illustrated by a fitting motto or text and by symbols illuminating the subject matter. There are eight symbols in each window shown in the frame of the picture. They can be read from top to bottom...

The North windows show seven professional departments of the University at the time when they were installed—relatively between 1945-1950... The South windows present the works of the apostolate entrusted to the Society of Jesus.

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## The South Windows (West to East):

Sacred Heart  
Sodality  
Happy Death  
Retreats  
Foreign Missions  
Home Missions (Propagation of the Faith)  
The Arts (Schools)

## The North Windows (West to East):

Philosophy and Theology (the Arts)  
Medicine  
Nursing  
Law  
Commerce  
Social Work  
Dentistry (Closed 1993)

## The Mural

Although not the primary focus of this book, the altar mural seen in the background of the above photograph and detailed to the right is worthy of note. According to Fr. Mertz, "The subject matter of the fresco is the crowning by our Lord of his Mother as Queen of heaven and earth and the Queen of the Society of Jesus." The mural, along with the 14 Stations of the Cross, were completed by the Chicago artist, Mel Steinfelds. The center mural depicts 23 Jesuit saints; the last of whom was canonized by Pope Francis in 2013. The left and right murals depict the Fathers of the Church with the Latin Fathers shown on the left and Greek Fathers on the right.



# Education and the Arts

**Patron:** St. Peter Canisius, 1521-1597, was a Jesuit Catholic priest and Doctor of the Church, from the Dutch Netherlands defended the faith in Germany, Austria, and other parts of Central Europe during the Protestant Reformation. He is especially known for establishing several colleges and writing a popular catechism. *Symbolic Attributes:* Quill, Catechism, Rosary.



**Upper Panel:** (Above) At their home in Nazareth, Jesus grew in wisdom under the instruction of Mary and Joseph. (Luke 2:51-52)

**Black Bar Text:** Top "Those who lead many to righteousness shall be like the stars forever and ever" (Dan. 12:3b)



**Fasces:** (Above) Traditionally this Roman symbol represents magisterial authority or jurisdiction. Fr. Mertz identifies it as a symbol of Latin Studies, a defining element of Jesuit education.



**Greek Temple:** The façade of this Classical Greek Temple represents the fields of Philosophy and Religion at the very core of Catholic education.



**Inkwell and Quill:** Again tools of a trade symbolize "the art of writing" and rhetoric common to Classical education.



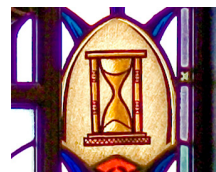
**Lower Panel:** (Below) Pope Gregory XIII instructs the building of the Roman College of the Jesuits, which develops into the modern Pontifical Gregorian University.



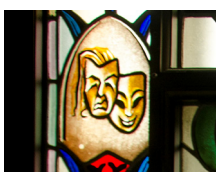
**Head of Athena:** (Above) Athena symbolizes wisdom in Greek culture. For this reason, Fr. Mertz identifies her image as representing classical Greek studies, another element of Jesuit education.



**Compass:** The compass and tablet are two common tools for Mathematics and Geometry and for that reason they stand for these subjects.



**Hourglass:** This ancient symbol for the passing of time symbolizes the study of history.



**Dramatic Masks:** These masks used in ancient theatre for comedies and tragedies represent drama and the theater. Drama became a common tool in Jesuit education.



**Owl:** The owl is a common symbol for wisdom and knowledge. It is used to represent Christian education.

# Propagation of the Faith

**Patron:** St. John Francis Regis, (1597-1640), was a French Jesuit Catholic priest that worked among the poor, orphaned, and women of France. Although he desired to evangelize the New World in Canada, this dream was never realized.



**Upper Panel:** (Above) St. Philip Neri, known for his skills in drawing converts in his home country, Italy.

**Black Bar Text:** (top) "May the Reign of Christ Come" -  
(bottom) "And I tell you, you are Peter, and on this rock I will build my Church" (Matthew 16:18)



**Extension Society:** (Above) According to Fr. Mertz, this is the logo for the Extension Society. The Extension Society was founded to help fund Catholic frontier missions.



**Papal Arms:** The papal arms signifies the Extension Society's Papal Approval given by Pope Pius X in 1907. In 1910, the Extension Society was declared a canonical institution under the authority of the Pope.



**Catholic Gift Annuity:** This is the logo for the Catholic Gift Annuity. They are an national organization that supports various Catholic apostolates.



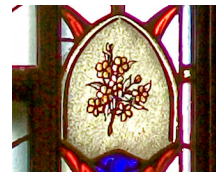
**Coat of Arms Pope Pius XII:** Pope Pius XII assumed the Papacy during the time of construction of Madonna della Strada and the completion of the interior.



**St. Paul before Festus:** According to the New Testament, St. Paul had his hearing before Festus, but chose to appeal to Caesar, leading to St. Paul being sent to Rome where he is ultimately put to death by beheading.



**American Flag:** (Above) The American flag refers to various missions conducted in the United States along the expanding frontier. The American flag refers to the various home missions.



**Forget-Me-Not:** According to Fr. Mertz, Forget-Me-Not is the state flower of Alaska, which represents the United States' expansion to the North.



**Buffalo:** The buffalo symbolizes the Western frontier of the United States and pioneer spirit.



**Coat of Arms Bishop O'Brien:** Bishop William D. O'Brien served as the President of the Extension Society from 1925 to 1962.

# Foreign Missions

**Patron:** St. Francis Xavier, (1506-1552), was a Basque Catholic priest and missionary who helped St. Ignatius in the founding of the Jesuits. He is well known for his evangelizing efforts in Asia, specifically India and Japan, but never achieved his goal to preach in mainland China. *Symbolic Attributes:* Raised Crucifix



**Upper Panel:** (Above) Fr. Jacques Marquette preaching to the Native Americans

**Black Bar Text:** "Go into all the world  
And proclaim the good news to the whole creation." Mark 16:15



**Sword and Satchel:** (Above) The sword symbolizes St. Francis' role in founding the Jesuits, also known as the Soldiers of Christ, while the satchel represents his missionary zeal to evangelize.



**Triple Lily:** The lily with three flowers symbolizes the Trinity, specifically its invocation in the formula of Baptism.



**Seashell:** An early Christian symbol, the sea shell represents Baptism. This symbol can be found in several ancient catacombs that depict early Christian baptisms.



**Rosary:** (Above) The rosary represents St. Francis' devotion and his prayer life. St. Ignatius met St. Francis at the University of Paris.



**Baptismal Font:** The baptismal font refers to Saint Francis' reputation as a missionary and his success in converting and baptizing over a million people.



**Cross Crosslet:** Like the Jerusalem Cross, the Cross Crosslet represents the call of the gospel to evangelize the world. It can easily be connected to the four directions of a compass.

**Lower Panel:** (Below) The Apostles are gathered on Pentecost. The frame depicts the descent of the Holy Spirit, which initiated the call to make disciples of all nations. (Acts 2:1-13)



**Ship:** The ship represents St. Francis' missionary trip to Asia. At the request of King John III of Portugal, St. Francis and other missionaries were sent East to convert Asia.



**Makeshift Hut:** This hut represents St. Francis Xavier's death in a hut on the island of Sancian off the coast of China. St. Francis dreamed of evangelizing in China and working his way home by the Silk Road.



# Retreats and Spiritual Exercises

**Patron:** St. Ignatius of Loyola, (1491-1556), was a Basque soldier that suffered a crippling wound which eventually led to his conversion. He became a Catholic priest and founded the Society of Jesus. He is the namesake of Loyola University Chicago. *Symbolic Attributes:* Quill and Book, Chasuble



**Upper Panel:** (Above) St. Ignatius prays in a Cave in Manresa near Montserrat. He spent a year of his life there fasting, praying and doing penance and formed the foundation of *The Spiritual Exercises*.

**Black Bar Text:** "Give me only your love and your grace" (Suscipe Prayer)



**St. Ignatius College Seal:** (Above) The Seal of the forerunner of Loyola University derives several elements from the St. Ignatius' maternal and paternal coats of arms.



**AMDG:** This abbreviation represents the motto of the Jesuit order. It stands for Ad Majorem Dei Gloriam which in English translates as "For the greater glory of God."



**Christ Surrounded by Evangelists:** While recovering from a wound suffered on the battlefield, St. Ignatius read the Life of Christ. This is symbolized here, by Christ surrounded by the traditional symbols of the evangelists.



**Lower Panel:** (Below) On August 15, 1534, St. Ignatius of Loyola and the original Jesuits pronounced first vows in the Church of Monte Matre in Paris. Saint Peter Faber, the only priest at the time, presided over the mass.



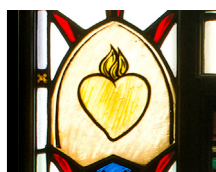
**Society of Jesus Seal:** (Above) The logo depicts the first three letters of the name of Jesus in Greek (IHS) surrounded by a sunburst. The three nails below according to Fr. Mertz symbolize the three vows of poverty, chastity and obedience.



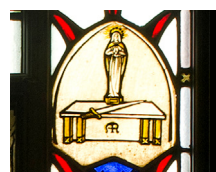
**Scroll "Homo Creatus Est":** The three words *Homo creatus est* originate from the first three words of St. Ignatius' Spiritual Exercises. It means "Man was created [to praise, reverence and serve God]."



**Crossed Swords:** The crossed swords and Latin phrase *Pro Deo Et Patria* (For God and Country) represents St. Ignatius' zealous spirit, originally for country as a soldier, but eventually for God.



**Flaming Heart:** The flaming heart represents St. Ignatius' ardent love and zeal for God. This is captured in his famous quote: "Go forth and set the world on fire."



**Altar of Mary:** This symbol depicts St. Ignatius of Loyola dedicating himself to God through Mary by placing his sword upon the altar of the virgin. After his time at Montserrat, St. Ignatius became a beggar to live out his life for Christ.



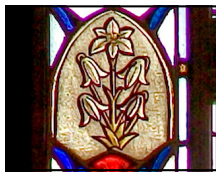
# Happy Death Window

**Patron:** St. Joseph was the husband of Mary and the foster father of Jesus. He is acknowledged in the Gospels of Matthew and Luke. He is popularly remembered as a skilled carpenter who trained Christ in his craft. *Symbolic Attributes:* Carpenter's Square, Staff with Lily Blossoms, Infant Jesus



**Upper Panel:** (Above) Christ on the Cross—seal for Bona Mors Confraternity founded by Jesuit General Jean Pietro Carafa in 1648. It depicts Mary and the disciple whom Jesus loved at Christ's crucifixion.

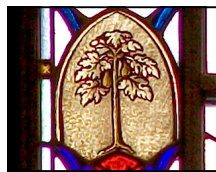
**Black Bar Text:** (Top) "Let my soul die the death of the just." Num. 23:10  
(Bottom) "Jesus, Mary, and good Joseph, bless us now and in death's agony."



**The Lily:** (Above) This particular flower has come to represent purity and chastity in Christian art and is aligned with Joseph as the most chaste spouse. Fr. Mertz references this symbol in relation to Song of Solomon 2:16.



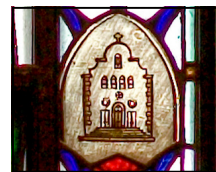
**An Angel:** In Matthew 1:20, An angel appeared to Joseph in a dream and advised him to not be afraid to take Mary as his wife. After the visit of the Magi, an angel appeared to Joseph and told him to escape with Mary and the infant Jesus to Egypt (2:13).



**The Fig Tree:** The fig tree emphasizes the Jewish ancestry of Christ and the royal lineage of his father, Joseph. Biblically speaking, it often refers to the Kingdom of Israel.



**The Almond Branch in Bloom:** (Above) This symbol refers to another popular account of Joseph's staff that blossomed. In Hebrew the word for almond resembles the word for wakefulness, which characterized the guardian of the Holy Family.

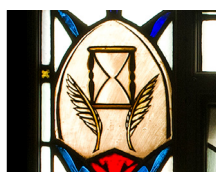


**Façade of a Church:** This represents St. Joseph's patronage of the Roman Catholic Church as issued by Pope Leo XIII in 1889.



**Palm Tree:** The palm tree symbolizes the just person who "flourishes in God's house" (Ps. 92:13-14). St. Joseph is often referred to as "The Just."

**Lower Panel:** (Below) According to tradition, Joseph died at Christ and Mary's side. This scene is depicted in a "Prayer to Joseph for a Happy Death," the namesake of this window.



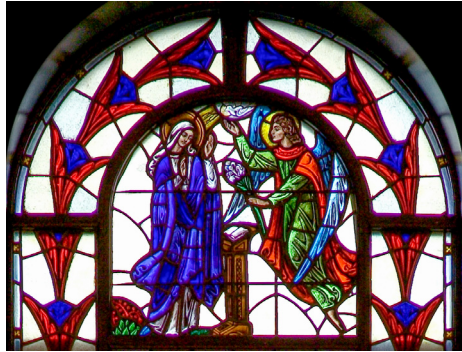
**The Hour Glass:** The hourglass symbolizes the passing of life in this world and palm branches symbolize victory in heaven. It refers to humanity's brief period on earth prior to returning to the Creator.



**Crown and Palm Branches:** The crown and palm branches traditionally symbolize Christ's victory over death. The palm branches have come to be associated with Christ's triumphant entry into Jerusalem on Palm Sunday.

# Solidarity of the Blessed Virgin Mary

**Patron:** The Blessed Virgin Mary is an alternative title for Mary the Mother of God. According to Fr. Mertz, Mary serves as the patroness of the Sodality, which was founded in 1563 at the Roman College by Jean Leunis, SJ. *Symbolic Attributes:* Blue Clothing, Carrying Flowers (Roses, Lilies), Halo of Stars



**Upper Panel:** (Above) Archangel Gabriel with lily announces to Mary that she will conceive by the Holy Spirit, symbolized by the dove shining light on Mary.

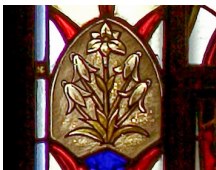
**Black Bar Text:** "May the Virgin Mary Mild bless us with her Holy Child."



**Gifts of the Holy Spirit:** This obscure symbol may refer to the seven gifts of the Holy Spirit who came upon Mary at Jesus' conception (Isaiah 11:2-3)



**Star:** The lily blossoms off a branch woven into the Star of David. This depicts Mary's Jewish heritage and connection to the Davidic dynasty (Isaiah 11:1).



**Lily:** This popular symbol for Mary represents her purity (Song 2:1-2).



**Buckler:** According to Fr. Mertz, the buckler symbolizes the courage of Mary. This symbol derives from Solomon's Song of Songs 4:4, which says, "Your neck is like the tower of David, built in courses; on it hang a thousand bucklers."



**Instruments:** This general symbol of music represent hymns that honor Mary.



**Immaculate Heart:** This symbol represents a devotional image of Mary's heart which is inflamed with love. The two raised hands symbolize people's prayerful devotion.



**Lower Panel:** (Below) Our Lady of the Immaculate Conception depicted in front the United States Capitol Building. The American Bishops chose her to be the country's patroness in 1854.



**Tower of Ivory:** The tower of ivory traditionally symbolizes purity. It became an epithet for Mary in the Litany of the Blessed Virgin Mary.



**Rose of Sharon:** Originating in the Song of Songs, the Rose of Sharon, represents an Old Testament symbol of virtue (2.1). The monogram in the center is composed of three letters standing for Ave Maria Regina (Hail Mary Queen).

Mary Queen of Heaven



# Devotion to the Sacred Heart

**Patron:** The devotion to the Sacred Heart of Jesus originated in France after several visions to a nun named St. Margaret Mary Alacoque. Her Jesuit Spiritual Director, St. Claude de la Colombiere, aided in spreading the devotion. *Symbolic Attributes:* Heart Aflame, Surmounted by Cross, Wrapped in Crown of Thorns



**Upper Panel:** (Above) St. Claude de la Colombiere, the Jesuit who spread the Sacred Heart Devotion.

**Black Bar Text:** "O Sacred Heart of Jesus, say to us, I am your salvation"



**Alpha and Omega:** The first and last letters of the Greek alphabet, representing the whole of eternity originating in Revelation 1:8. "I am the Alpha and the Omega," says the Lord God, who is and who was and who is to come, the Almighty."



**Chalice and Host:** The chalice and host represent the Sacrifice of the Mass. Jesuits often celebrate the votive Mass of the Sacred Heart.



**Wheat:** The wheat symbolizes the bread or host used in the Mass which is turned into the Body of Christ. "Jesus took bread, blessed and broke it, gave it to the disciples, and said, 'Take and eat it; this is My body'" (Matthew 26:26).



**Chi Rho:** The X and P are the first two letters in the word Christ in Greek (Χριστός). Overlapped they become a traditional Christogram which represents Jesus.



**Olive Branches:** These olive branches represent the olive oil used in the Sacraments of Baptism, Confirmation, and Holy Orders.



**Grapes:** The grapes represent the origin of the wine that is used in the Mass which is turned into the Blood of Christ. (Matthew 26:27-28)

**Lower Panel:** (Below) Represented by his Coat of Arms and motto (Lumen En Coelo) in the upper right corner, Pope Leo XIII consecrated the world to the Sacred Heart on June 11, 1899.



**Pearls of Grace:** According to Fr. Mertz, the hand represents God delivering Grace represented in the form of pearls.



**Sacred Heart:** This depiction of the Sacred Heart clearly shows several traditional attributes of the devotion. The heart is aflame, surmounted by a cross and wrapped in a crown of thorns.



# School of Dentistry (closed 1993)

**Patron:** St. Apollonia of Alexandria was a virgin martyr who lived during the third century in Egypt. Legend holds that prior to her death, she had all of her teeth forcibly pulled or knocked out. For this reason, she is regarded as the patron saint of dentistry. *Symbolic Attributes:* Tongs, often with Tooth, Martyr's Palm

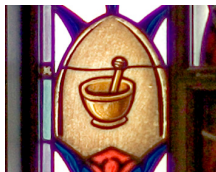


**Upper Panel:** (Above) Christ and the children (Matthew 19:14)

**Black Bar Text:** "I find my delight in your commandments, because I love them" (Ps. 119:47).  
"Dental Surgery"



**Staff of Aesculapius:** Originating in Greek mythology, Aesculapius, a god known for medicinal healings, carried a rod entwined with a snake. This became the basis for the symbol of modern medicine.



**Mortar and Pestle:** The mortar and pestle refers to the pharmacological aspect of the dentistry field. The symbol originates from the ancient use of the tools to prepare traditional remedies.



**American Society of Dental Surgeons:** The American Society of Dental Surgeons was found in 1840. It was the first organization for the dental sciences in the United States.



**Microscope:** (Above) The microscope symbolizes the field of dentistry as it relates to medicine and research.



**Books:** The books symbolize the study that goes into preparation for working in the field of dentistry.



**National Dental Honor Society:** The Greek Letters Omicron Kappa Upsilon (OKY) represent the National Dental Honor Society which began at Northwestern University's Dental School in 1914.

**Early Christian Healing:** (Below) Although this saint is unidentified, he comforts and heals a fellow Christian.



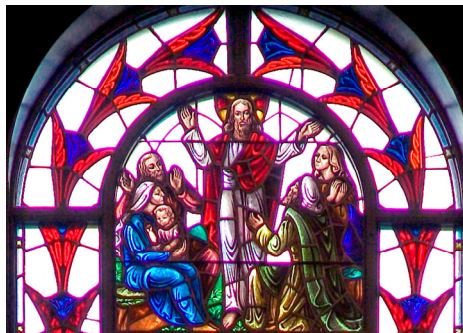
**IDK:** This symbol has no specific modern counterpart. It may refer to a graduate student association of dentistry.



**Coat of Arms Samuel Cardinal Stritch:** This Coat of Arms represents Samuel Cardinal Stritch of Chicago. It was donated in his honor by Bishop William D. O'Brien.

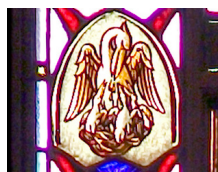
# School of Social Work Window

**Patron:** St. Vincent de Paul, 1581-1660, was a Roman Catholic priest from France who founded the Congregation of the Mission, more commonly known as the Vincentians. Due to his dedication to serving the poor, Vincent is acknowledged as the patron of social work and charitable acts. *Symbolic Attributes:* Black Cassock, with Children



**Upper Panel:** (Above) Christ Feeding the 5,000 (Matthew 14: 13-21)

**Black Bar Text:** "Happy is he who has regard for the lowly and the poor." Ps. 41:2



**Pelican in her Piety:** (Above) The pelican wounding its breast in order to feed its young is a symbol of sacrificial love, specifically that of the Eucharistic sacrifice.



**Torch:** The oil lamp according to Fr. Mertz is, "the light of good works which spread its rays afar." Though more traditionally it is a symbol of the Word of God (second person of Trinity), or education.



**Coat of Arms of George Cardinal Mundelein:** The window, donated in his memory, acknowledges Cardinal Mundelein who served as Archbishop of Chicago during the Great Depression and expanded the city's charities.



**Lower Panel:** (Below) Saint Martin de Porres (1579-1639), a Spanish-African, Dominican lay brother, worked among the poor of his community in Lima, Peru, seen here distributing bread.



**Scroll:** (Above) Paralleling the symbol of sacrificial love, written on the scroll is the text, "Charity urgeth us," from 2 Corinthians 5: 14.



**Open Hands:** This symbol both represents the willingness to give to those in need and the humility it takes to receive such charitable gifts.



**The Peacock:** The symbol according to Fr. Mertz, represents, "the fullness of life in Christian charity," though more traditionally it symbolizes eternal life in Paradise.



**Sacred Hearts of Jesus and Mary:** The heart of Jesus represents the source of God's love while Mary's heart is one of compassion, devotional symbols often aligned with Catholic Social Work.



**The Loaves and the Fishes:** The loaves and fishes, food for the hungry, are an ancient representation of the Eucharist. The symbol provides continuity between Christ's Feeding of the 5,000 and de Porres distributing bread.

# School of Business

**Patron:** According to the Scriptures, St. Matthew, Apostle and Evangelist, was a tax collector, a job looked down upon by religious authorities of the day. When Jesus Christ called him, he left everything to follow him. *Symbolic Attributes:* Accompanied by Winged Man or Angel, Carrying a Book



**Upper Panel:** (Above) Jesus drives the buyers and sellers out of the Temple (Matthew 21:12-17)

**Black Bar Text:** "Let each one refrain from overreaching or cheating his brother in business" (1 Thess. 4:6)



**Levi:** (Above) St. Matthew is occasionally known by the name of Levi (written above in Hebrew), specifically in the Gospel of Luke 5:27.



**Quill and Inkwell:** The quill and inkwell symbolize St. Matthew's title of Evangelist. Christians traditionally hold that the Gospel of Matthew was written by the apostle.



**Dagger:** This dagger represents the tradition regarding St. Matthew's martyrdom in Ethiopia by being stabbed to death.



**Columbus Discovering America:** (Below) This frame depicts Columbus' arrival in the Americas which began a new era for intercontinental trade.



**Chest:** (Above) The chest symbolizes St. Matthew's position as a tax collector. Mark 2:14 states, "[Jesus] saw Levi son of Alphaeus sitting at the tax booth, and said to him, 'Follow me.'"



**Scroll:** The scroll contains the Greek words "Biblos geneeōs Iēsou Christou" which are the first words of the Gospel of Matthew. It translates as "The book of the generation of Jesus Christ."



**Dolphin:** This obscure symbol depicting a fish refers to St. Matthew's role as a fisher of men (Matthew 4:19).



**Tau Cross:** St. Matthew primarily addressed his gospel to the Jews. The tau cross comes from the Hebrew Scriptures in the Book of Ezekiel.



**Axe:** The axe represents the Roman Catholic belief that St. Matthew was martyred in Ethiopia on order of the king. The axe is traditionally attributed to saints who have been put to death (by governments).



# School of Law Window

**Patron:** St. Thomas More, Martyr (1478-1535), an English lawyer and social philosopher, served as the Lord Chancellor to King Henry VIII. More opposed Henry's separation from the Catholic Church, and refused to accept his authority as Head of the Church of England. He was convicted of treason and beheaded. *Symbolic Attributes:* Chancellor's robe, Collar of Esses



**Upper Panel:** (Above) The Boy Jesus teaches at the Temple (Luke 2: 41-52)

**Black Bar Text:** "The commandment is a lamp,  
And the law a light." Prov. 6:23



**Book of Laws:** (Above) The Law Book represents St. Thomas More's classical training as a Lawyer. Although for much of his early life, he intended to leave his secular career for a life in the monastery.



**Tudor Rose:** The heraldic Tudor Rose symbolizes King Henry VIII as the second monarch from the Tudor Dynasty. When seen in color the outer petals are red while inner are white: a union of York and Lancaster.



**Clasped Hands:** Fr. Mertz indicates this symbol as one of wedding bonds. This likely refers to More's opposition to Henry VIII divorce from Catherine of Aragon. More himself was devoted especially to his first wife, who died six years after marriage.

**The Ten Commandments:** Moses receives the Ten Commandments on Mount Sinai. The Ten Commandments symbolize just, right or Divine law. (Exodus 34:28-35)



**Axe:** The axe symbolizes St. Thomas More's martyrdom at the hands of the English Government. The axe refers to his death by beheading.



**Scales of Justice:** (Above) The balancing scales are an attribute of the female personification of Justice. The scales used to measure the strength of both parties' cases are traditionally aligned with court case law.



**Scroll:** Upon the scroll is inscribed More's famous work *Utopia* which depicts an island in an ideally perfect state. As a work, it incorporates political philosophy and religion within an ideal society.



**St. Peter's Basilica and Sword:** This symbol represents More's defense of papal authority built upon the rock of Saint Peter. This stands in contrast to Henry VIII's claim to be the head of Church of England.



**Crown of Martyrdom:** For those who remain steadfast in the face of persecution, represented by the crown of thorns, their reward is the palm of victory.

# School of Nursing

**Patron:** According to Western Tradition, based on non-canonical gospels, St. Anne is held to be the mother of Mary. Like many women of the Bible, St. Anne is believed to have struggled in conceiving a child. *Symbolic Attributes:* Standing with daughter Mary



**Upper Panel:** (Above) Christ multiplying the fish and loaves?

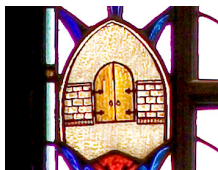
**Black Bar Text:** Top "I was sick and you took care of me" (Matthew 26:36)  
Bottom "Helpers of the Sick"



**Angel:** (Above) The angel refers to the story that St. Anne was praying when an angel appeared to her. The angel told St. Anne that she would conceive a child that she will dedicate to God.



**Crown:** The crown refers to St. Anne coming from the royal line of David.



**Gate:** Traditionally, the closed gate refers to Mary's perpetual virginity.



**St. Francis Xavier Cabrini:** An Italian religious sister, Mother Cabrini, (1850-1917), immigrated to the United States to serve among the poor Italian immigrants. This frame refers to her founding hospitals to serve the immigrant communities of New York City.



**Coat of Arms Bishop William D. O'Brien:** According to Fr. Mertz, Bishop O'Brien funded this window out of his devotion to Mary. His crest is placed here to symbolize this act of charity.



**Flowering Branch:** (Above) The symbol of the flowering branch refers to an excerpt from the Liturgy of the Hours, which compares St. Anne to a beautiful flower sprung from the noble stem of Jesse.



**Nest and Fledglings:** The mother bird and fledgling's symbolize St. Anne's role as Mary's mother.



**Book:** The book is a normal attribute for St. Anne. Often in religious art, St. Anne is depicted teaching the child Mary the Scriptures represented by the book.



**Mother and Child:** The depiction of a mother and her child represents St. Anne's loving dedication to raising Mary.

**St. Anne & daughter Mary**



# School of Medicine

**Patron:** St. Luke the Evangelist is traditionally held to be the author of the Gospel of Luke and the Acts of the Apostles. St. Paul, in his Letter to the Colossians, describes Luke as “the beloved physician,” hence his patronage of the medical field. *Symbolic Attributes:* Accompanied by Ox or Bull, Carrying a Book



**Upper Panel:** (Above) Christ raises Jairus' daughter back to life (Luke 8: 49-55)

**Black Bar Text:** “Honor physicians for all healing is from God” Sirach 38:1-2 (MY TRANSLATION)



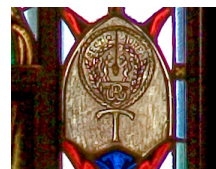
**Pierced Heart:** (Above) The pierced refers to the prophecy of Simeon to Mary which states, “and a sword will pierce your own soul too” (Luke 2:35).



**Manger:** (Above) The manger represents Luke's narrative of the nativity contained in his gospel.



**Staff of Aesculapius:** The staff of Aesculapius symbolizes St. Luke as the Patron of the Medical Profession.



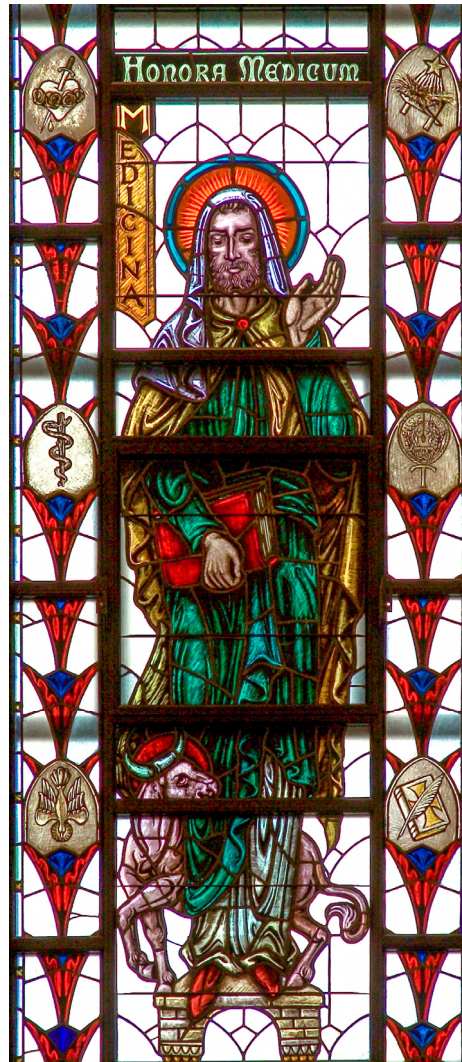
**Golden Ratio:** According to Fr. Mertz, this symbol represents the field of Biology. If one looks closely one could see a figure of Adam and Eve surrounded by a garden including the snake and a tau cross.



**Holy Spirit Dove:** The dove symbolizes St. Luke's account of the Annunciation and his account of Pentecost in the Acts of the Apostles (Luke 1:26-38, Acts 2: 1-13).



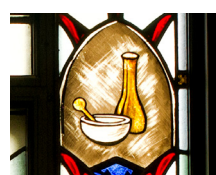
**Quill and Book:** The quill and book symbolize St. Luke's role as the writer of a gospel.



**Sts. Cosmas and Damian:** In the third century, Saints Cosmas and Damian, twin brothers, who ministered to the sick and poor in what is today Turkey.



**Palette and Brushes:** The palette and brushes refer to the Christian tradition which holds that St. Luke was a painter.



**Mortar, Pestle, and Bottle:** The mortar, pestle, and bottle represent medical equipment used in the preparation of remedies.

# School of Liberal Arts

**Patron:** St. Thomas Aquinas, (1275-1274), was a Dominican Priest and Theologian known for his work in philosophy and scholastic theology. He is well known for his work, *Summa Theologica* and is recognized as a Doctor of the Church. *Symbolic Attributes:* Carrying a Book or Model Church



**Upper Panel:** (Above) Christ presents St. Peter with the Keys of the Kingdom of Heaven (Matthew 16:19)

**Black Bar Text:** "You have written well of Me, Thomas. What reward will you have?"  
To which Thomas replies, "None, but Yourself."



**The Lamb:** (Above) St. Thomas Aquinas wrote the great hymn, *Sacris Solemniis*, about the Eucharist. In it he uses the symbol of the lamb to relate its sacrifice.



**Angel:** The angel symbolizes St. Thomas Aquinas' title as the Angelic Doctor.



**Attributes of St. Dominic:** According to legend, St. Dominic's mother dreamed a dog with a flaming torch leapt into her womb, symbolizing his conception. St. Dominic founded the Dominicans which St. Thomas Aquinas joined.

**St. Augustine Legend:** The frame depicts the legend that while walking along the beach pondering the Holy Trinity, St. Augustine found a boy dipping a seashell into the ocean and pouring the water into a whole he had made on the beach. When Augustine smiled and told the boy it was impossible. The boy replied, "It is no more impossible than what you are trying to accomplish."



**Summa Scroll:** The scroll symbolizes St. Thomas Aquinas' master work, the *Summa Theologica*.



**Pelican in her Piety:** (Above) The pelican wounding its breast in order to feed its young is a symbol of sacrificial love, specifically that of the Eucharistic sacrifice.



**Ox:** The ox, like the angel, also symbolizes a title of St. Thomas Aquinas. According to legend, Thomas' quiet nature and large stature made students think he was dull and therefore referred to him as the Dumb Ox.



**University of Paris Seal:** St. Thomas Aquinas and his fellow Dominicans taught at the University of Paris represented by this seal.



**Aquino Family Crest:** This is the Aquino family coat of arms from Italy. St. Thomas Aquinas was born in a castle just north of the town of Aquino.

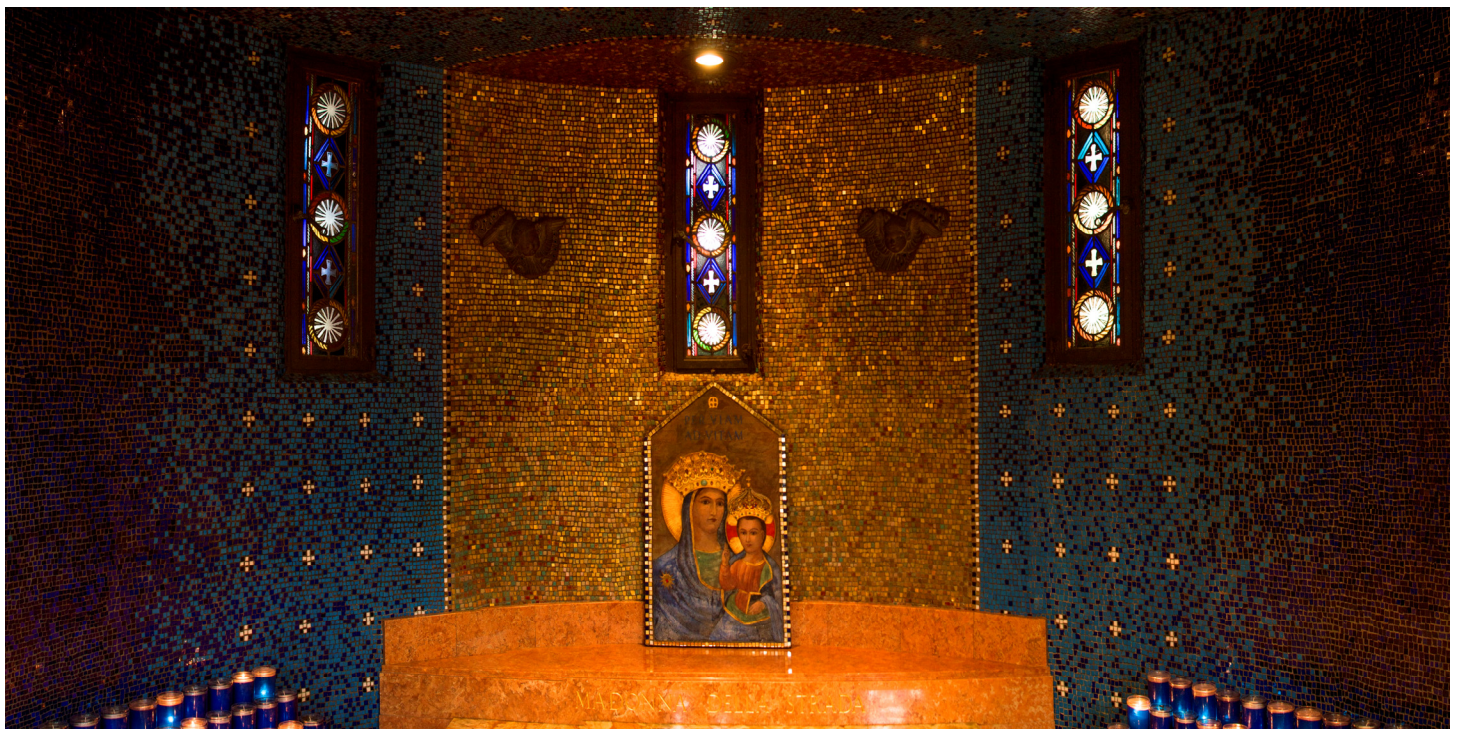
# Side Chapel Shrines



## North American Martyrs Shrine

**Stained Glass:** Three lancet windows adorn this shrine. The left window portrays passion flowers which Mertz says symbolizes “the spirit of the Jesuit Martyrs,” and below, the acronym for the Jesuit motto can be seen. The central window contains lilies which represent Saint Kateri Tekawitha (canonized Oct. 21, 2012) a Native American girl known as the Lily of the Mohawks, and below it, there is a stone relic from the Jesuit martyrs house in Ontario. The right window or Laurel Window symbolizes Mary, the Mother of God and Patroness of the Society of Jesus, and beneath it, is another acronym (BVMH) for a lesser known Jesuit motto which means “To the honor of the blessed Virgin Mary.”

**Mural:** Eight Jesuit Martyrs are depicted: (left to right) St. Noel Chabanel, St. Gabriel Lalemant, St. John Lalande, St. Jean Brebeuf, St. Isaac Jogues, St. René Goupil, St. Anthony Daniel, and St. Charles Garnier. All the men were French Jesuit missionaries to Native Americans in Canada and New York. They were martyred in the mid-17th century by the Iroquois and Huron. The Latin text at the bottom comes from the hymn *Te Deum* and translates to “The noble army of Martyrs : praise thee.”



## Madonna della Strada Shrine

**Stained Glass:** The Madonna della Strada (“Our Lady of the Way”) Shrine originates from the image of the Mother and Child housed at the Church of the Gesu, the mother church of the Society of Jesus. St. Ignatius of Loyola was particularly devoted to this depiction of Mary. The three stained glass window’s color scheme and geometric pattern resemble those of the chapel’s rose window which Fr. Mertz described as “designed from a snowflake, set in a cross.”

**Fresco:** The chapel’s fresco of the Madonna della Strada, based on the original in Rome, sits atop the altar, in front of the shrine’s deep blue, gold mosaic background with white relief. Above the Virgin and Child can be seen the Latin phrase *Per Viam Ad Vitam*, which translates to “By the Way to the Life.”



# Sacristy Windows

**The Liturgy:** All of these windows include elements or symbols of the liturgy. Each frame can be understood as a standalone piece, as described below. In the Catholic Church, the Sacristy is the place where liturgical items are stored and where the priest and ministers prepare for the Mass. The Mass consists of two parts: the Liturgy of the Word and the Liturgy of the Eucharist. The first part of the Mass includes prayers, psalms, and readings, while the second part consists of the consecration of bread and wine, which Catholics believe become the body and blood of Jesus Christ.

**Elements of Design:** The Artist appears to use red glass when referring to Christ, as seen in the crosses, sunburst, and Alpha and Omega.

## Grapes, Wheat, and Chalice:

This frame depicts grapes, wheat and chalice, which evoke Christ's institution of the Last Supper. The chalice and cross may also refer to Jesus' prayer in the garden "to take this cup from me" in Luke 22:42. The Alpha and Omega at the bottom of the frame refer to Christ's title in Revelation 1:8.

## Triangle with Trefoil and Thurible:

The triangle and Trefoil represent the heavenly Trinity. The thurible or censer with rising smoke symbolizes the church's prayers rising to heaven. Psalm 141:2 captures this liturgical quality when it says, "Let my prayers be counted as incense before you." This frame represents the element of prayer in liturgy.

## Lyre and Quill:

This frame represents the element of music in liturgy. The lyre or harp represents music and psalmody, because of King David's association with playing the lyre. The quill represents the writers of the Psalms. The Greek letters of the name of Jesus (JHS) are located behind the lyre, and like the sunburst, this may be another reference to the Jesuits.



## Sacrificial Lamb:

The Lamb is representative of the Passover and the Paschal Mystery. Like the frame above, this window has a Eucharistic quality to it, in that Christ, the Lamb of God, pours out his blood for all. The inclusion of the smoke rising from the bowl emphasizes Christ's sacrifice on the cross. This alignment can be seen in 1 Corinthians 5:7b, "For Christ, our Passover lamb, has been sacrificed."

## Chi Rho and Two Fish:

The Chi Rho (overlapping X and P respectively) symbolize Jesus, in that they are the first two letters of the word "Christ" in Greek. The sunburst around it may be an element taken from the Society of Jesus' Seal. The two fish refer to the story of the Multiplication of Loaves and Fishes in Matthew 5.

## 5 Loaves :

The five loaves in the basket, read alongside the two fish in the other frame, also refer to the feeding of 5000, and the multiplication of the loaves. This type of symbol evokes the emphasis of offering and receiving the Eucharist in the liturgy. The frame also conveys the idea of bread from heaven.

# Reconciliation Room Windows

**The Rosary:** According to legend, the Rosary originated with a Marian apparition to Saint Dominic. Traditionally there have been three sets of five mysteries meditated upon during the Rosary. In 2002, Pope John Paul II added an additional set of five, entitled the Luminous Mysteries. These three windows by Ernő Koch, likely installed in the 1950s, depict the original three sets of mysteries and are read top to bottom, but not necessarily left to right in each frame.

## Joyful Mysteries

**The Annunciation** (left): The archangel Gabriel announces to the Virgin Mary that she will conceive Jesus. The Holy Spirit's role in the conception of Jesus is depicted by a dove. In art the white lily, seen below her, is used to represent her purity.

**The Visitation** (right): Mary visits her cousin Elizabeth, who is pregnant with John the Baptist.

## Sorrowful Mysteries

**The Agony in the Garden** (left): Christ prays in Gethsemane prior to his betrayal and arrest. The red chalice refers to Jesus' plea to "take this cup from me."

**The Scourging at the Pillar** (right): During his Passion, Jesus is tied to a column and flogged by soldiers.

## Glorious Mysteries

**The Resurrection** (left): Three days after being put to death, Jesus rises from the dead and interacts with several people over the course of forty days.

**The Ascension** (right) After these forty days, the resurrected Jesus ascends into heaven; his hand outstretched in blessing.



**The Nativity** (left): Mary holds the newborn baby Jesus.

**The Presentation of Jesus at the Temple** (center): Simeon, a man promised to see the Christ, holds the baby Jesus, only 40 days old, when Mary and Joseph bring him to the Temple.

**The Finding of Jesus in the Temple** (right): Having lost 12 year old Jesus, Mary and Joseph find him in the Temple discussing with teachers who are amazed by his understanding.

**The Crowning with Thorns** (left): Jesus is adorned with a crown of thorns mocking his claim as king.

**The Carrying of the Cross** (right): Jesus carries the cross to Golgotha, the place where he will be crucified.

**The Crucifixion** (center): Christ is crucified having been sentenced to death by Pontius Pilate. His death becomes central for Christian doctrine of salvation.

**The Descent of the Holy Spirit** (left): On Pentecost, the Holy Spirit in the form of flaming tongues descended on the gathered Apostles located in the Upper Room.

**The Assumption of Mary** (center): Mary is received, body and soul, into heaven at the end of her life on earth.

**The Coronation of the Virgin** (right): Christ crowns his mother, the Virgin Mary, as the Queen of Heaven.



# The Ambulatory Windows

**Ambulatory Windows:** Produced by Thomas O'Shaughnessy, the inspiration of these windows are the Days of Creation and the nine Orders of Angels. They also include two important proclamations of the Catholic Church of the 20th century. Many of the windows included Celtic imagery such as knots and crosses. The windows exhibit traditional, Medieval coloring of red outlines and blue interiors.

## Assumption of Mary, the Queen 1950:

The Catholic Church, as declared by Pope Pius XII, believes that Mary, "having completed the course of her earthly life, was assumed body and soul into heavenly mercy." This dogma was declared infallibly November 1, 1950 (MCML), in the Apostolic Constitution *Munificentissimus Deus*. The Feast of the Assumption is celebrated on August 15, which in many countries is a Holy Day of Obligation. The image of St. Peter's Basilica beneath Mary, resembles photographs documenting the declaration in 1950.



## Angel:

Angels are of the lowest Order and are the most easily recognized due to their presence in art. This class of angel interacts most with humans, hence this angel's depiction with children.

In addition, this angel is depicted with a cross behind it, which may be a reference to the angel who appeared to Christ in the garden of Gethsemane to provide his strength to face his crucifixion (Luke 22:43-44).

## Day One: Genesis 1:1-5

"In the beginning when God created the heavens and the earth, the earth was a formless void and darkness covered the face of the deep, while a wind from God swept over the face of the waters. Then God said, "Let there be light;" and there was light. And God saw that the light was good; and God separated the light from the darkness. God called the light Day and the darkness he called Night. And there was evening and there was morning, the first day."

**Elements of Design:** O'Shaughnessy uses clear glass to represent divinity because it allows in pure light (as seen in the crosses and triquetra). This aligns with the biblical story and the creation of "light."



## Principality:

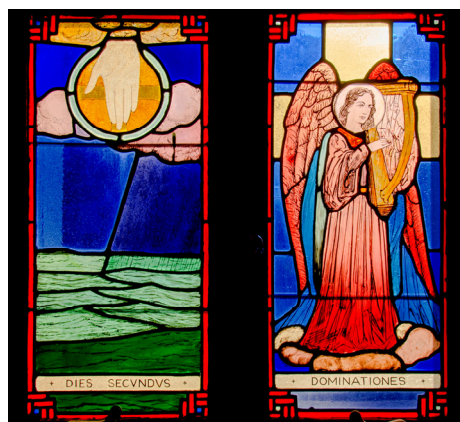
According to Saint Thomas Aquinas, Principalities rule over good spirits. This principality is depicted with a thurible which although not specific for principalities, this is a typical symbolic attribute of angelic beings and emphasizes their role in heavenly worship. St. Paul mentions them first in his list of heavenly beings (Ephesians 1:21a, NAB).

## Day Two: Genesis 1:6-8

"And God said, "Let there be a dome in the midst of the waters, and let it separate the waters from the waters." So God made the dome and separated the waters that were under the dome from the waters that were above the dome. And it was so. God called the dome Sky. And there was evening and there was morning, the second day."

### Symbolic Elements:

The Right Hand of God acts as an anthropomorphic depiction of God's interaction in the human world and is used in Days Two through Six. The clear glass surrounding the hand in these windows emphasizes the divinity of the physical representation of God.



## Dominions:

Sharing with the lordship of God, Dominions are charged with the regulation of lower choirs of angels. This dominion is depicted with a harp which is another symbol of heavenly worship. St. Paul mentions them second in his list of heavenly beings in Colossians 1:16.

## Day Three: Genesis 1:9-13

"And God said, "Let the waters under the sky be gathered together into one place, and let the dry land appear." And it was so. God called the dry land Earth, and the waters that were gathered together he called Seas. And God saw that it was good. Then God said, "Let the earth put forth vegetation: plants yielding seed, and fruit trees of every kind on earth that bear fruit with the seed in it." And it was so. The earth brought forth vegetation: plants yielding seed of every kind, and trees of every kind bearing fruit with the seed in it. And God saw that it was good. And there was evening and there was morning, the third day."



## Powers (or Authorities):

According to Saint Thomas Aquinas, Powers repel hostile forces, which is symbolically depicted here by the sword. Powers are often viewed as warrior angels devoted in fidelity to God. St. Paul lists Powers third in his list of beings in Ephesians 1:21.



# The Ambulatory Windows cont.

## Day Four: Genesis 1:14-19

“And God said, “Let there be lights in the dome of the sky to separate the day from the night; and let them be for signs and for seasons and for days and years, and let them be lights in the dome of the sky to give light upon the earth.” And it was so. God made the two great lights—the greater light to rule the day and the lesser light to rule the night—and the stars. God set them in the dome of the sky to give light from the darkness. And God saw that it was good. And there was evening and there was morning, the fourth day.”

**Elements of Design:** O’Shaughnessy again uses clear in the cross which serves to divide the day from the night.



## Throne:

Due to their proximity to God, Thrones have knowledge of God himself. This throne is depicted holding the name of God in Hebrew seen in upper left of the window and carries a crown emphasizing the angelic service of the king. Saint Paul mentions the Thrones first in Colossians 1:16.

## Day Five: Genesis 1:20-23

“And God said, “Let the waters bring forth swarms of living creatures, and let birds fly above the earth across the dome of the sky.” So God created the great sea monsters and every living creature that moves, of every kind, with which the waters swarm, and every winged bird of every kind. And God saw that it was good. God blessed them, saying, “Be fruitful and multiply and fill the waters in the seas, and let birds multiply on the earth.” And there was evening and there was morning, the fifth day.”



## Virtues:

The Virtues are charged with the responsibility of maintaining and overseeing the heavenly bodies. The particular window depicts this choir of angels with a lily which is a symbol of the virtue of purity. In the Vulgate, “virtues” are referenced third in the list of angelic beings in Ephesians 1:21, while in English, the word is translated as “powers.”

## Day Six: Genesis 1:24-31; 3:1-22

“Genesis 1:27” “3:21+23”

**Symbolic Elements:** This window combines imagery from both the First and Second Stories of Creation. It appears that Day Six of Creation includes elements from after the fall into sin, such as the man and woman depicted as clothed in sheep skins. The inclusion of the dove, the lamb, and the fish emphasizes God’s declaration of the goodness of creation. The lamb may well foreshadow the sacrifice of Christ, the lamb of God.



## Cherubim:

Saint Thomas in the Summa describes the Cherubim as being full of knowledge which aligns with this angel’s depiction with a book. In addition Cherubim are associated with the symbols of the Evangelists which would also fits with the inclusion of the book. This window can be read in connection with the Sixth Day Window (to the left). The Cherubim are placed as guards to the garden of Eden after humanity’s fall and expulsion from the Garden (Genesis 3:24).

## Day of Rest: Genesis 2:1-4

“Thus the heavens and the earth were finished, and all their multitude. And on the seventh day God finished the work that he had done, and he rested on the seventh day from all the work that he had done. So God blessed the seventh day and hallowed it, because on it God rested from all the work that he had done in creation.”

**Symbolic Elements:** The Triquetra (Celtic Trinity Knot) symbolizes the Triune God, again portrayed through clear glass. The Ark of the Covenant functioned as the seat of God in Jewish worship. The presence of a Menorah continues the worship motif. It appears O’Shaughnessy is emphasizing the significance of worship on the Sabbath.



## Seraphim:

Seraphim, or the burning ones, are six winged angels, who are on the closest level to God. This is depicted by their carrying of the sacred name of God in Hebrew. This Seraph stands on the wheel with wings, which may symbolize their standing on the same level as the Cherubim in the hierarchy of angels. The Seraphim appear in Isaiah’s vision of God in the Temple (Isaiah 6:2).

**Symbolic Elements:** Atop the Seraph, a cross in clear glass may depict their close proximity to God.

## Archangel: Revelation 12:7-9

“And war broke out in heaven; Michael and his angels fought against the dragon. The dragon and his angels fought back, but they were defeated, and there was no longer any place for them in heaven. The great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world—he was thrown down to the earth, and his angels were thrown down with him.”

## Symbolic Elements:

In Scripture, the archangel Michael’s great battle with Satan, the dragon, follows after the description of the heavenly Mary (Rev. 12:1-6). Interestingly, the first window of this series likewise begins with a declaration about Mary in heaven.



## Christ the King 1925:

Christ’s kingship is referenced throughout the New Testament. Pope Pius XI addresses Christ the King in his encyclical *Quas Primas* which was published in 1925 the same year as the institution of the Feast of Christ the King. It serves as a reminder that Christians owe their allegiance to the true King of Heaven and Earth.

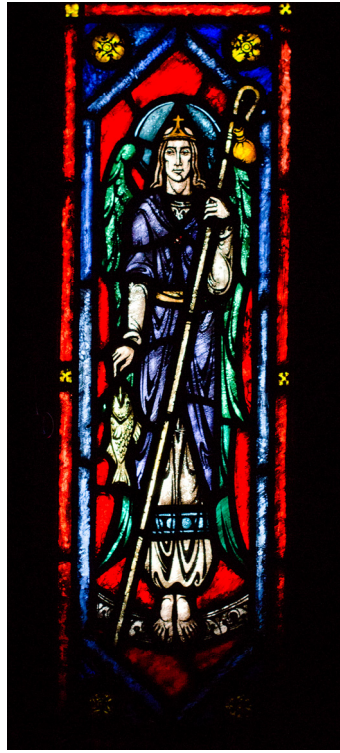
One particularly interesting attribute is Christ’s depiction as wearing a Byzantine or Eastern mitre and a Western stole. This speaks to the unifying intent of the Feast.



# The Crypt Windows

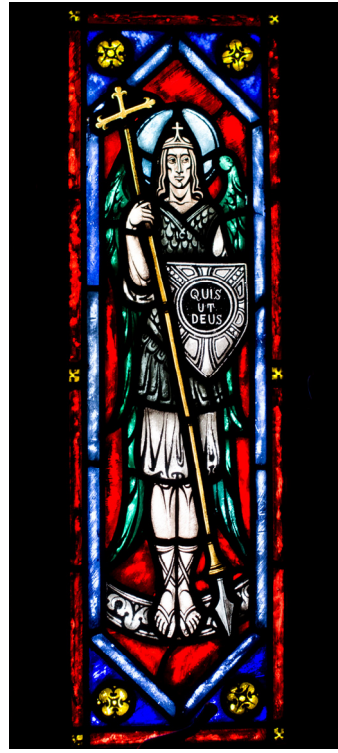
## Archangel Raphael:

Referenced in the Book of Tobit, the Archangel Raphael serves as a guide and protector to Tobit's son, Tobias. For this reason, Raphael is depicted with a staff and lantern. Raphael is also associated with healing, for curing Tobit's blindness using a fish's gall, hence his depiction carrying a fish. Fr. Mertz describes Raphael as a "companion on life's way."



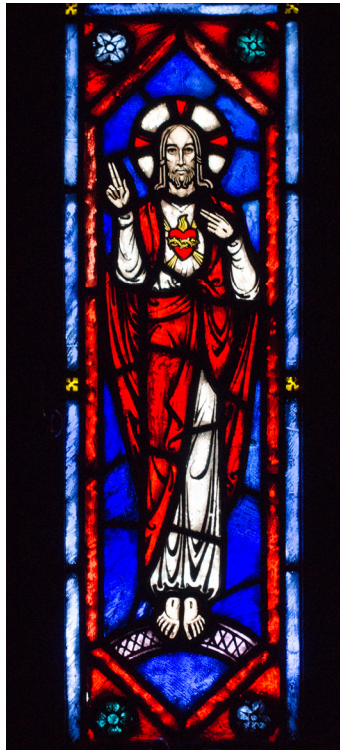
## Archangel Michael:

The Archangel Michael carries a shield and cross-shaped spear representing his status as a warrior angel. In the Book of Revelation, Michael leads God's army against the forces of Satan. His name in Hebrew means "Who is like God" which is inscribed on his shield in Latin.



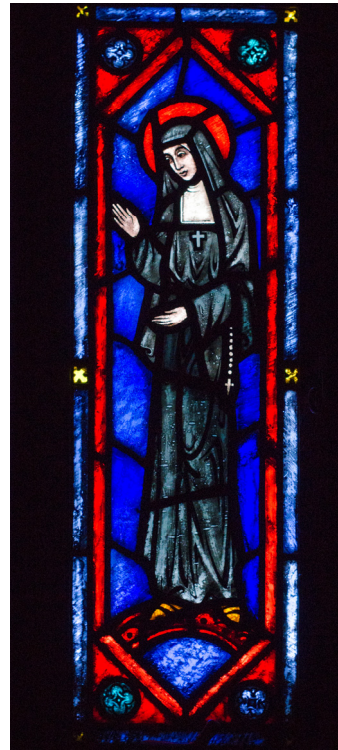
## Sacred Heart of Jesus:

Jesus showing his Sacred Heart first appeared as an apparition to St. Margaret Mary (seen right). It has become one of the most popular devotional images in the Roman Catholic Church. It represents Christ's burning love for humanity, and it has been a celebrated feast day since 1856, when it became accepted in France. Finally in 1899, Pope Leo XIII consecrated humanity to the Sacred Heart in his encyclical *Annum Sacrum*.



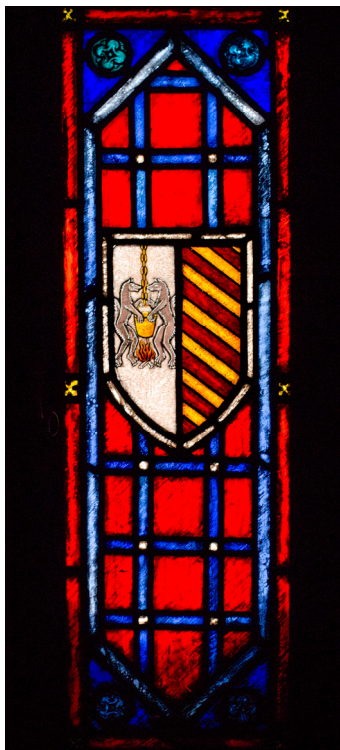
## St. Margaret Mary:

St. Margaret Mary Alacoque (1647-1690), a French mystic and nun from the Order of the Visitation of Holy Mary, promoted devotion to the Sacred Heart of Jesus. During her time in the monastery, she received several visions of the Sacred Heart. Upon her death, the Jesuits, via St. Claude de la Colombiere, took up the devotion and fostered it.



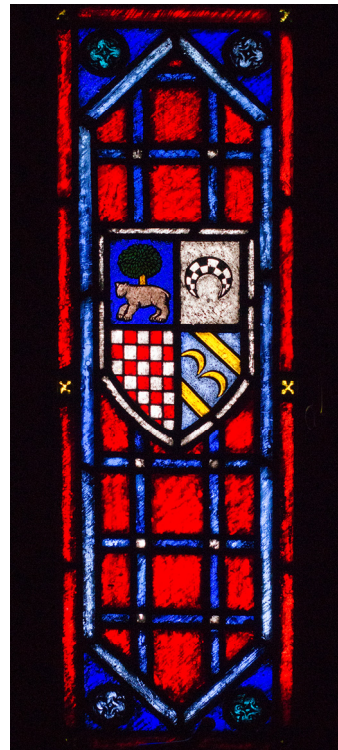
## St. Ignatius of Loyola Crest:

This window represents St. Ignatius of Loyola, the founder of the Jesuits. The wolves and kettle represent the family's generosity, originating from the story that any extra food would be shared with the wolves. Loyola University Chicago derives its school colors, maroon and gold, from the family crest. The seven stripes represent the seven Oñaz brothers, on Ignatius' maternal side, who were distinguished in battle by the King of Spain.



## St. Francis Xavier Crest:

This window represents St. Francis Xavier, the great Jesuit missionary, by depicting the crest of his family. St. Francis Xavier came to know St. Ignatius during their shared time at the University of Paris. According to Fr. Mertz, the crest contains a great deal of Moorish elements.

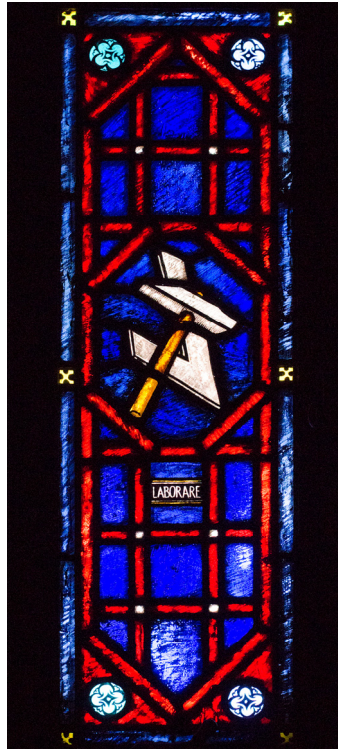
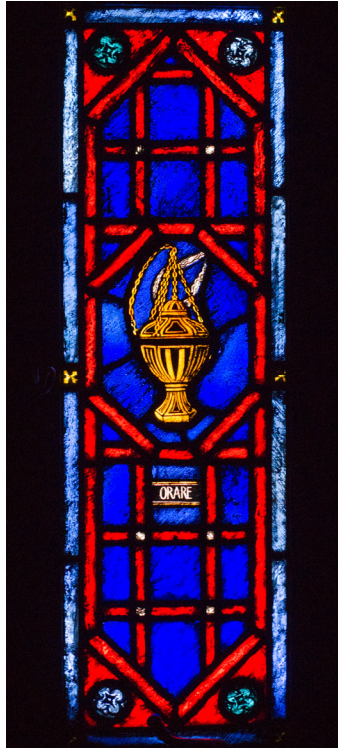


# The Crypt Windows cont.

## Orare:

These two windows represents Jesuit Brother Saint Alphonsus Rodriguez and all Jesuit lay brothers. St. Alphonsus Rodriguez served as a porter for the Jesuit college founded on the island of Majorca. He served as a mentor to St. Peter Claver, who went on to minister to the Africans in Cartagena, Columbia.

Fr. Mertz characterizes these two windows as "purely symbolic." The thurible and incense symbolize the first element of religious life, prayer, as denoted below it with the Latin words "To Pray"—Orare.



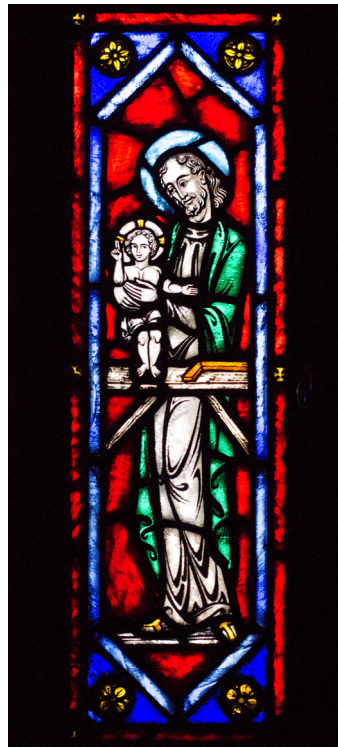
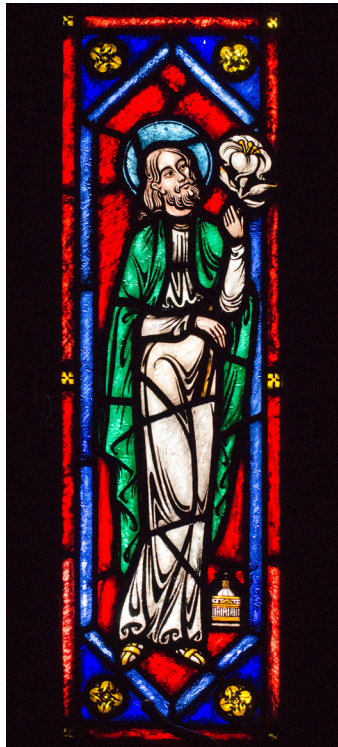
## Laborare:

The hammer and square is symbolic work, the second element of religious life. This conveys the ideal of lay religious modeled by St. Alphonsus Rodriguez. Again the Latin word was chosen for the inscription Laborare meaning "To Work."

These phrases originate from the Benedictine Order's motto, Ora et Labora, meaning "Pray and Work."

## Joseph, Patron of the Church:

St. Joseph is depicted here as both Patron of the Church and as the chaste spouse of Mary. The blooming lily represents his chastity (Staff of Aaron). The small church at the base of his feet symbolizes his role as Patron.

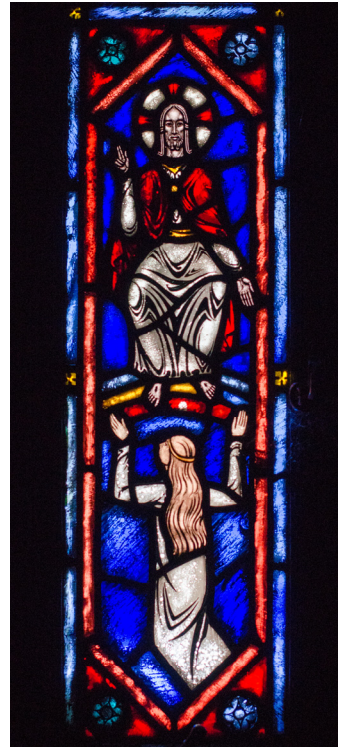


## Joseph, The Worker :

St. Joseph is depicted here at a carpenter's workbench with the traditional attribute of carpenter's square. He is lifting the young Jesus, who is in the act of blessing, onto the bench.

## Purgatory:

This window depicts an angel releasing souls from Purgatory. It is based on a traditional prayer that goes "Be not severe in Your judgments, but let some drops of your Precious Blood fall upon the devouring flames. And, merciful Savior, send Your angels to conduct them to a place of refreshment, light and peace. Amen."



## Judgment:

Jesus Christ sits in judgment of a soul. His seat above the rainbow comes from Revelation 4:3, which states, "And the one seated there looks like jasper and carnelian, and around the throne is a rainbow that looks like an emerald."

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# RESPLENDENT LIGHT

*All are welcome to celebrate with the Loyola University Chicago community.*

*For a schedule of masses, please visit  
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*Madonna della Strada Chapel*

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