

THE WINDOWS OF ST. PATRICK'S CHURCH

As many of you already know, St. Patrick's Church was established as the second oldest Church in Northern Illinois in 1838 by Fr. Gabriel Bruté, Bishop of Vincennes (now Indianapolis), Indiana. Historians write that the boundaries of St. Patrick's Church extended as far north as Bensenville, as far south as Kankakee and as far east as the Indiana border. The first pastor of the region, Fr. James Francis Plunkett, served the region from 1838-1840 when he passed away after being knocked off his horse in the course of his ministry.


Around that time, the "first" St. Patrick's Church was built on Broadway Street, at the same location where the former "Catholic High" (now JCA) and current Victory Center now stands (the tower from the original church is memorialized at that same location). In 1919, Monsignor Philip Kennedy purchased land from the Kaffer Family and built the "second" St. Patrick's Church at its current location on Marion Street. The contractor for this project, Mr. Charles Wallace, was the same contractor for many of the building projects in Chicago, Joliet and the surrounding area. In 1919, he built identical Catholic churches one mile apart from each other - St. Patrick's in southern Joliet and its sister Church, St. Raymond's, one mile north. When the Joliet Diocese was established in 1949, St. Raymond's was renovated to become the Cathedral parish of the diocese while the original structure of St. Patrick's remained.

What distinguished St. Patrick's from its sister parish were the stained glass windows that Monsignor Kennedy purchased for the Church from Willet Studios in Chicago (which is now located in Winona, MN). Monsignor Kennedy was well aware that the images from these windows tell the story of our Catholic faith. It is said that before the invention of the Printing Press in the 1440s, the faithful would depend on pictures to guide them in understanding the story of the faith, as the common men and women of the time did not have the resources to access books for reading. As with the other images of the faith (statues, stations, crucifixes and the like), the stained glass windows today continue to tell the story of the faith through these sacred images. As we learn about the significance of these images, our faith continues to grow and take root.

During the summer, we offered a description of the images that adorn the stained glass windows of our chapel. In this week's bulletin, we provide this description of the windows adorning the walls of our church. Perhaps this can become a catechetical moment to teach our children

about these images in our faith, images that are as important to the life of the Church as symbols in the home might reflect memories of a family, an important occasion or a special memory.





**ABOUT THE
FLEUR-DE-
LIS**

Meaning "lily flower," this Mediterranean plant has been utilized commonly since the 14th Century as a conventionalized iris in artistic design and heraldry which provided "flourish" to any object to which the artist wished to draw attention. All the medallions on the east and west walls of St. Patrick's are framed with this image.

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THE WINDOWS OF OUR SANCTUARY

"All ye that pass by the way attend and see if there be any sorrow like to my sorrow." (Lamentations 1: 12)

"Behold, the star went before the magi and stood over where the Child with Mary his Mother." [Matthew 2: 9-10 (2: 10-11 in the New American Bible)]

These two scriptural passages, illustrated by the adjoining windows, tell the story of the fall of kingdom and its subsequent salvation, the major theme that weaves itself throughout the bible. As depicted in Lamentations (most likely by Jeremiah the prophet), the city of Jerusalem was destroyed by its enemies and was seen as the result of an unfaithful people who chose to abandon their God in favor of secular pleasures. The sacrificed lamb pictured above represents the penance offered by the chosen people as reparation for their sins. The image on the right, the light of the star shining on "David's city," the town of Bethlehem, symbolizes the regeneration of the faithful through this God-man, who took the image of the slain lamb upon himself as "The Lamb of God who takes away the sins of the world." Thus, in miniature, the story of our salvation is symbolized through these two verses of the bible and their corresponding images. *Note that the stained glass window that used to adorn the center of these images was removed in 1963 during a parish renovation when a crucifix once adorned the back wall of the sanctuary.*

THE ROSE WINDOW OF ST. PATRICK'S CHURCH

Adorning the wall of our Choir Balcony is a type of "Rose Window" that Monsignor Kennedy brought with him from Italy during the construction of our church in 1919. The Rose Window reached its greatest popularity in France during the 12th - 14th Centuries and can be found most notably at the Notre Dame Cathedral in Paris, as well as the houses of worship in Mantes, Laon and Chartres. In all these cases the rose was put under a circular arch.

The next important step was to put it under a pointed arch, as well in the transepts as in the later roses of the façade. Thereupon the rose was inscribed in square, with pierced spandrels). The last step was to place the rose in the tier of lower windows, in which case it became the center of a vast window composition, covering the whole end of the transepts, as in Rouen Cathedral. (Source: The Catholic Encyclopedia)



At St. Patrick's Church, the Rose Window takes on the image of the beads of a Rosary, in this case twelve beads representing the Our Father, Ten Hail Mary's, and a Glory Be. The word *Rosary* in Latin traditionally means "Garden of Prayers," symbolizing the seeds of faith that we plant every time we offer one of these prayers.

THE EAST SIDE WINDOWS OF ST. PATRICK'S CHURCH



THE TRINITY/EYE OF GOD (to the left). The circle, having no beginning or end, symbolizes eternity or God. The eye, or “all-seeing eye,” represents God’s omniscience and omnipresence. From the late Renaissance, the eye was pictured within a triangle and with three rays of light to represent the Trinity.

ST. JOHN THE EVANGELIST (to the right). St. John is represented by the symbol of an eagle, because of his swift, lofty and “soaring” gospel (it is much more theological in nature than the other three). The eagle also is a symbol of the resurrection or ascension of Christ. The imagery in John’s Gospel focuses more on who Jesus is (Christology) rather than what Jesus does.



ST. LUKE THE EVANGELIST (to the left). St. Luke is represented by the symbol of an ox (bull), representing strength, service but most of all sacrifice. It is a unique gospel in that the message of Christ’s ministry is that of radical discipleship, a ministry inspired and driven by the Holy Spirit that extends the mission of God beyond that of the Jewish people for the sake of all people.

THE AVE MARIA/HAIL MARY (to the right). A Christian prayer based on Luke 1: 28, 42 combined with a non-biblical appeal for Mary’s intercession. The present prayer form dates from the 15th century. It has been set in many chant genres and by innumerable composers and is the foundation prayer of the Rosary, a popular Catholic devotion.



THE JESUS SYMBOL (to the left). IHS represents the three consonants in Greek for the name “Jesus.” Every year the Church celebrates a feast called “The Exhalation of the Holy Cross.” This is in memory of a miraculous apparition to Emperor Constantine in 312 AD. He saw a vision in the sky of the words “In Hoc Signo Vincas,” which is Latin for, “By this sign you shall conquer.”

THE DOVE - SYMBOL OF THE HOLY SPIRIT (to the right). This is a symbol of the Holy Spirit. When Christ was baptized by St. John the Baptist, a dove descended over him. (Matthew 3: 16; and Mark 1: 10). Sometimes in art, a dove is depicted with seven tongues of fire which symbolize the seven Gifts of the Holy Spirit.



THE SACRED HEART & ANCHOR (to the left). The Sacred Heart reminds us of Christ’s deep love for he when he suffered crucifixion and allowed his heart to be pierced for our salvation. Piercing the heart is an anchor, which usually signifies hope in Christ. It is the symbol of St. Clement of Rome, who tradition holds to have been tied to an anchor and thrown into the sea.

THE CHALICE & GRAPES (to the right). Derived from the Latin term *calix*, or cup, the chalice represents communion and the forgiveness of sins. The chalice is the cup used at Mass into which wine is poured and changed into the blood of Christ. This sacred vessel is the only one explicitly mentioned in each of the four scriptural accounts of the Lord’s Supper.



THE IMAGE OF WHEAT (to the left). Quoted from John 6 (“I am the Bread of Life”), the wheat represents that which the Israelites ground into flour for the sake of making bread. Jesus changed the special unleavened bread of Passover into his body, which we re-present each time we gather at Mass to celebrate his last supper.

THE MITRE & CROSIER (to the right). Normally worn by bishops and abbots, a Mitre is a tall cleft headdress that tapers to a point at front and back. While in procession, a bishop who celebrates Mass normally carries a Crosier or staff as well, the staff representing the bishop’s role as shepherd of the regional community.



THE PAPAL TIARA/KEYS TO THE KINGDOM (to the left). First used during the time of Pope Constantine (708–15), the Tiara was worn as a sign of Papal enthronement. It used to be worn by, or carried in front of, the Pope at important non-liturgical functions, but has not been used since the death of Pope Paul VI (1978).

THE WEST SIDE WINDOWS OF ST. PATRICK'S CHURCH

THE TEN COMMANDMENTS (to the right). The Ten Commandments represent the main ethical laws of God given according to biblical accounts to Moses by voice and by writing on stone tablets on Mount Sinai (See Exodus 20: 2-17 and Deuteronomy 5: 1-22). These tablets were perhaps small steles such as those other nations used to publicize their laws.



ST. MATTHEW THE EVANGELIST (to the left). From Revelation 4: 6-10, St. Irenaeus cited the four living creatures which represented “the whole of creation” and associated each of the evangelists with a specific creature. St. Matthew is represented by the face of a man, which represents wisdom). The focus of the gospel is to “teach” the faithful the basic guidelines for right living.

ST. MARK THE EVANGELIST (to the right). St. Mark is represented by the symbol of a lion, which represents nobility. Most contemporary scholars theorize that Mark was the first written gospel (67-70 AD) and that its message to both Jews and Gentiles focused on a “Messianic Secret” that can only be revealed to those who prepare themselves adequately for the end times (the eschaton).



THIS IS THE LAMB OF GOD (to the left). In Christian symbolism, the lamb represents Jesus, “the lamb of God” (Agnus Dei). (John 1: 29, Revelation 5: 12) Standing with a banner, the lamb represents the risen Christ triumphant over death. The whiteness of the lamb symbolizes its purity, and lambs are often associated with innocence and in the Old Testament, with sacrifice.

THE PELICAN/SYMBOL OF THE EUCHARIST (to the right). Legend has it that, in times of famine, a mother pelican will pluck her own breast and feed her young with her blood, resulting in her death. The pelican is thus an apt symbol for the Eucharist & Crucifixion of Christ at a time when our Lord sacrificed himself willingly for the sake of the church.



THE EASTER LILLIES (to the left). The flowers of spring signify renewal as well as the fragility and transience of life. The qualities of beauty, purity, and sweetness are also likened to flowers. Among the various symbolic references associated with the lily is “the “lilies of the field” from Mt 6: 28-30, which symbolizes the abundant care of God.

THE CROSS & DAISIES (to the right). The Cross is the most common of all Catholic symbols. It symbolizes the Cross on which Christ died. This is to be distinguished from a Crucifix, which includes the addition of the corpus to the cross. The daisy developed in the 15th century as a symbol of Jesus as an infant or in his humanity, because it is more humble than the grand fleur-de-lis.



THE CROSS & CROWN (to the left). As a symbol of royal authority, the crown usually signifies Christ, who is the “King of Kings.” (1 Timothy 6: 13) It can also symbolize the “crown of life,” or heaven (Rev 2: 10). The image of the crown also refers to certain rewards promised to believers, e.g., the elder’s crown in 1 Peter 5: 4.

THE CROSS AND THE CROWN OF THORNS (to the right). Adorned with the crown of thorns, this cross has the letters INRI written across the top. These letters are short for the Latin phrase - “Jesus Nazaranus Rex Judaeorum” (INRI) which translates as “Jesus of Nazareth, King of the Jews.” Pontius Pilate, the Roman Governor of Judea, ordered to be written above Jesus’ Cross.



THE BIBLE & ROSARY (to the left). The Word of God, written in a set of books that assembled together form the most read book in human history (Bible means “little books”), consists of two sacred testaments (or covenants) which tell the story of humanity’s ongoing relationship with God. The Bible consists of 73 books: 46 from the Old Testament and 27 from the New Testament.

THE KEYS TO THE KINGDOM (to the right). The crossed keys (the gold representing heaven and the silver representing earth) are a symbol of the Papacy. This is because Christ said to St. Peter that he would give him the “keys of the kingdom” and that whatever he bound on earth would be bound in heaven and whatever he loosed on earth would be loosed in heaven. (Matthew 16: 19).

