



SAINT JOHN'S CATHEDRAL

CHARLES J. CONNICK

STAINED-GLASS WINDOWS

2025

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## FOREWORD

In October 2018, the Episcopal Cathedral of St. John, designed by Architect John Gaw Meem, in Albuquerque, New Mexico, was placed on the *State and National Register of Historic Places*. Cathedral Wardens, Vestry Members, and Diocesan staff were present at the Cultural Resources Committee meeting in Santa Fe as the Committee deemed the Cathedral worthy of this placement.

Close collaboration with Steven Moffson, *State and National Register Coordinator*, led us to seek historic status only for the Cathedral House, Cloister, and the Cathedral Nave as they were all built more than 50 years ago. At that time, the Charles J. Connick stained-glass windows were not included since they did not meet the age-specific requirement for listing on the National Historic Register. Katy Braziel, a long-time Cathedral member, spearheaded this entire project.

In 2025, Katy Braziel asked me for assistance in writing the proposal to add the Connick stained-glass windows to the National Historic Register. Thus began a wonderful journey into researching these beautiful windows. This booklet is a result of my research. Katy also enlisted the aid of parishioner, Scotty Leonard, to photograph these magnificent windows at eye level. His photographs adorn the pages of this booklet.

There was a wealth of information from which to draw for the proposal. A long-time parishioner, Emilie D. Rowe, had submitted her thesis (April 1999) for a Master of Arts from the General Theological Seminary in New York titled *Symbolism in the Church: A Study of Stained Glass and Architectural Elements as Symbols* which discussed the Connick windows. Later, Em, as she was known, conducted stained-glass tours at the Cathedral and used easy-to-understand handouts to bring the message of the windows closer to parishioners. The information contained in her thesis and in the handouts was invaluable to understanding the meaning of the windows.

There was a trove of documents contained in the original correspondence of clergy and the president of Connick Associates, Orin E. Skinner, who oversaw the entire stained-glass project; as well as some of the original, signed contracts dating from 1953 to 1974.

Long-time parishioner Dr. Peggie Findlay-Bush loaned me her first-edition copy of Connick's own book, *Adventures in Light and Color* published in 1937, that gave insight into Charles J. Connick as a stained-glass craftsman.

My purpose in creating this booklet is to share the knowledge obtained by working on the proposal and to make these beautiful stained-glass windows accessible to parishioners and visitors of the Cathedral so they may truly understand them and appreciate their glory. I have incorporated excerpts from Em Rowe's *Symbolism in the Church: A Study of Stained Glass and Architectural Elements as Symbols*; quotes from Charles J. Connick's book *Adventures in Light and Color*; excerpts from the original letters from Orin E. Skinner, president of Connick Associates; and text from the New Revised Standard Version Updated Edition (NRSVUE) of the Holy Bible.

This booklet will take one through the Cathedral with a walk-about, by entering under the Great Narthex window and stopping in front of each stained-glass window to describe it or to tell its story. Since there is a great deal of detail in each window, as brought out by the accompanying Bible verses, I recommend taking a small group of windows for each review. One can become overwhelmed if trying to take in all 52 windows at one time.

If you are a regular visitor or parishioner to the Cathedral who generally sits in a particular pew or place in the Nave, I invite you to choose a Connick window near you, learn its story, and observe the dynamics of the colors over the course of the year. The colors and intensity of light change with the seasons and the time of day; and you will enjoy seeing the colors come to life and dance on the walls.

Sandra K. Holmen  
Albuquerque, New Mexico  
September 1, 2025

## BACKGROUND

The Nave of the Cathedral is illuminated by 52 stained-glass windows arranged in banks along the ground floor and in the Clerestory of the Chancel, Nave, and Narthex. They range from small windows in the Narthex, to a grand window in the Narthex called the Great Narthex Window. All windows were crafted and designed in the Charles J. Connick Studio tradition by Connick Associates.

In early 1952, members of the Clergy and John Gaw Meem, architect, met with Orin E. Skinner, President and stained-glass craftsman of Connick Associates, who then began “to develop the overall theme for the Cathedral’s stained-glass windows.... The great window over the entrance is to symbolize the beginning of St. John’s Gospel, with the Creation and Incarnation as the central theme. The chancel window will be the Sacramental theme, with the Last Supper, dominant; and the aisle windows will develop Saint John’s Gospel [with] the Life of Christ on the Gospel side, and His Teachings on the Epistle side.”<sup>1</sup>

The windows were designed and installed over the period 1953 to 1974; Orin E. Skinner, oversaw the project, in addition to John Gaw Meem, architect, and several deans of the Cathedral. All the windows are characterized by graceful, flowing composition and rich, saturated colors. These windows are translucent, allowing colored light to sing and enter the worship space and to dance on the walls.

Unlike some buildings which may have only one or two windows designed by Connick, the 52 windows in the Cathedral represent an entire suite in which Connick Associates had the ability to create and execute the overall theme. “A great window, or a series of great windows, may be compared to a symphony, and while its creator may be one man, its production requires the help of many gifted people.”<sup>2</sup>

The symphony of Connick windows which grace St. John’s Cathedral should be treasured since they are the only Connick windows in the state of New Mexico. As with the operation of Cathedrals in medieval ages and later, when stained glass windows were used to tell Biblical stories to their parishioners who could not read or were prohibited from reading the Bible, these Connick stained-glass windows continue to tell Biblical stories to St. John parishioners to this day.

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<sup>1</sup> Cynthia Davis, *From A Grain of Mustard Seed*. (Footprints from the Bible, 2008), 227.

<sup>2</sup> [Charles Connick], “How a Stained Glass Window Is Made.” *Liturgical Arts Quarterly* (1937).

The stained-glass windows for St. John's Cathedral were designed and executed in the Charles J. Connick Studio tradition, by Connick Associates, under the direction and leadership of Orin E. Skinner. The Charles J. Connick studio was known for its neo-Gothic style and its British arts and crafts collaboration in the design and manufacture of its windows.

The Charles J. Connick Studio operated in Boston from 1913 until 1945, when Connick died. Connick left the workshop to his artisans and they continued to do work and accept commissions under the name "Connick Associates" until the workshop closed in 1986.

Connick opened his studio in Boston in 1913, having been influenced by Whall, whose textbook *Stained Glass Work* (1905) advocated organizing a studio in the medieval tradition. In many respects, Connick's shop reflected the Arts and Crafts ideal: art produced by a community of committed craftsmen who apprenticed to learn the craft of making stained-glass windows in the mode of twelfth- and thirteenth-century artisans. Orin Skinner joined Connick in 1920 and was an integral part of the operations. "Names and jobs are interchangeable in our workshop, and an artist may develop designs on cartoons or carry both ideas forward with paint."<sup>3</sup>

At its height in the 1930s, forty to fifty men and women worked at the Studio, which, as Connick wrote in his will, was "only incidentally a business." Promising young artists began as apprentices for four-to-six years, training in all aspects of the craft: designing, cutting, painting, and glazing glass. With time and experience, he or she would become expert in a specific area. "It has been said that the ideal way to make a window is to have the artist himself develop it through all the processes involved. The assumption has been that the great masterpieces in glass were made that way. So far as we can discover, these windows were made by masters and helpers, and the ideal seems to be related to an orchestra and its leader rather than to gifted independent soloists."<sup>4</sup>

Stained glass finds its symbolism in colors, as well as in form. "Red was recognized as the symbol of divine love and passionate devotion, martyrdom and sacrifice. Blue became the color significant of heavenly wisdom and eternal

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<sup>3</sup> Charles J. Connick, *Adventures in Light and Color*, (New York: Random House, 1937), 262.

<sup>4</sup> *Ibid.* 172.

loyalty, truth and contemplation. Green, the color of springtime, is the symbol of hope and victory. White is the color of faith and peace; gold, the color of achievement and treasure in heaven; while purple or violet suggests royalty, justice, and in a sense, humility.”<sup>5</sup> According to Connick, “A great window against the sky is like an orchestra of bells and harps in the wind. It is of the color of the weather and its symphonic splendors vary with the passing hours.”<sup>6</sup>

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<sup>5</sup> Theophilus, Jr., “Toward an Appreciation of Stained Glass,” *Liturgical Arts* (Second Quarter 1937), 74.

<sup>6</sup> Charles J. Connick, *Adventures*, 339.

## THE GREAT NARTHEX WINDOW

We will start with the Great Narthex Window which is referred to as “The Alpha Window.” Alpha is the first letter of the Greek alphabet and signifies the beginning as the overall theme suggested. It can also signify the beginning of a spiritual journey since one passes under this window to enter into the Nave.

The Great Narthex window was contracted January 22, 1953, and was installed February 15, 1954. In 1954, John Gaw Meem wrote to Orin E. Skinner saying “Your ‘beginning window’ (Creation and Incarnation) over the Narthex of the Cathedral of Saint John in Albuquerque is very beautiful and adds immeasurably to the religious quality of the Church. Thank you.”<sup>7</sup>

The Great Narthex window has four vertical center panels (medallions) which depict God at the beginning of Creation, the birth of Jesus Christ, along with Mary and Joseph, the symbol of God as a lamb, and the baptism of Jesus by John the Baptist. The center panel is surrounded with mandorla (panels in the shape of an almond) depicting the Creation story showing the first through the sixth days; Adam and Eve’s expulsion from Eden; Noah building the Ark; Elijah and the fiery chariot; and Moses and the Tablets.

The following page shows the placement of these panels in a schematic and lists the Bible verses supporting the panels. Opposite this page is a photograph of the Great Narthex Window for easy reference of the placement of the windows. Following the photograph is a reference page providing the Bible verses cited. When one reads the Bible verses and then reviews the panels of the window, one can appreciate the detail of these stained-glass windows.

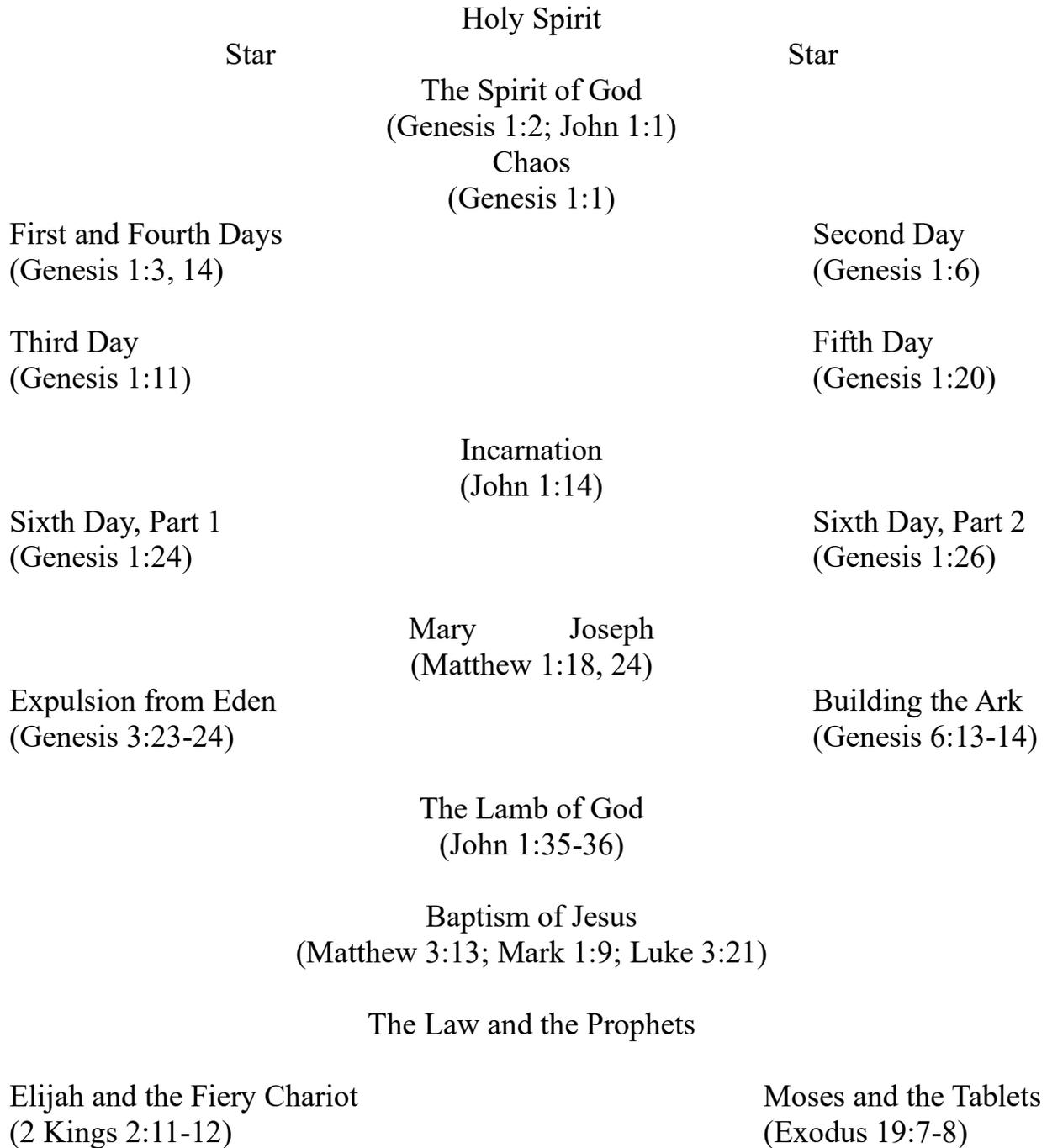
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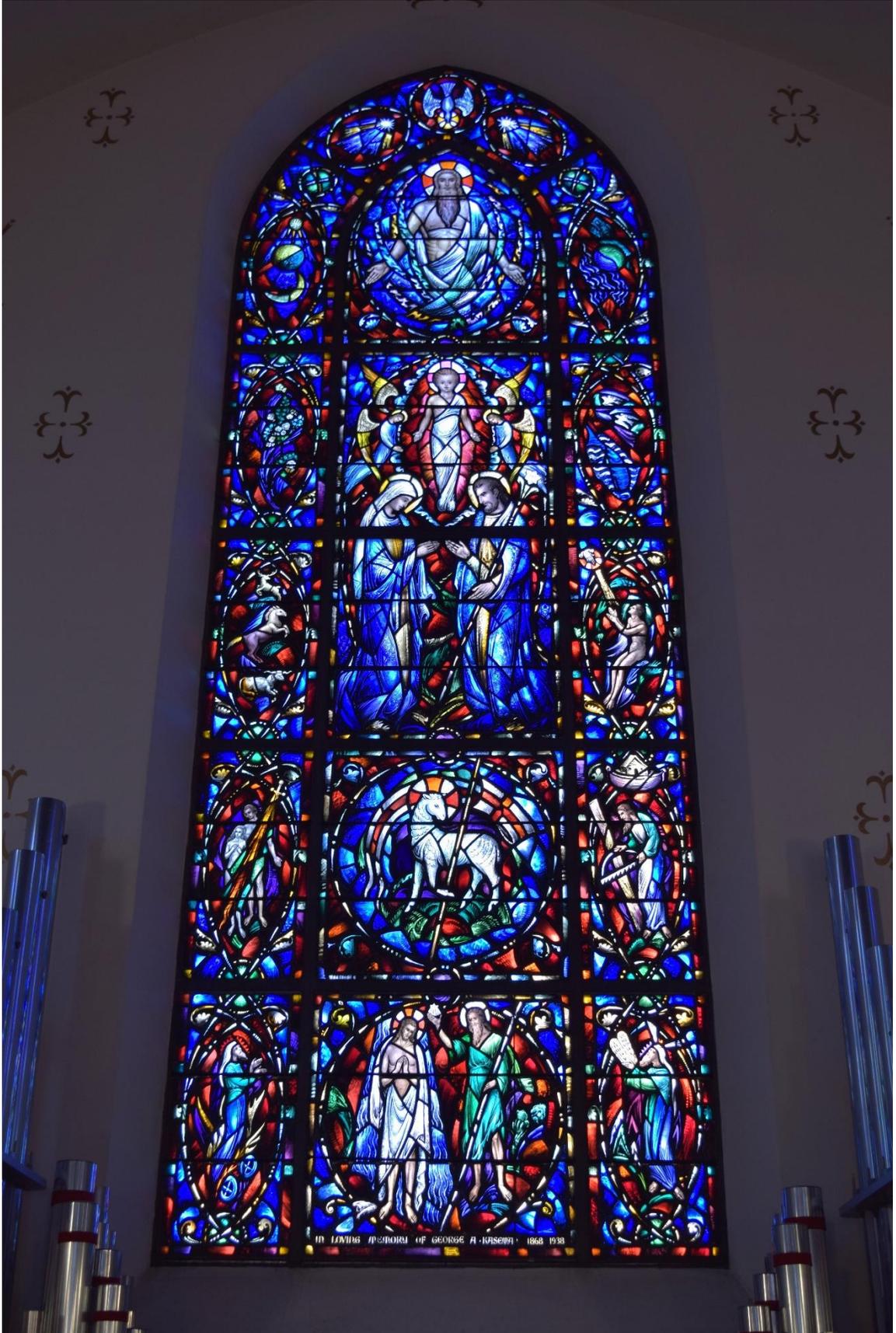
<sup>7</sup> Stanford Lehmborg, *Churches for the Southwest: The Ecclesiastical Architecture of John Gaw Meem*. (New York: W.W. Norton & Company, 2005), 53.

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## Great Narthex Window Schematic

### The Alpha Window





## The Great Narthex Window Bible References

**Genesis 1:1** In the beginning God created the heavens and the earth, **2** the earth was complete chaos and darkness covered the face of the deep, while a wind from God swept over the face of the waters.

**John 1:1** In the beginning was the Word, and the Word was with God, and the Word was God.

**Genesis 1:3** Then God said, “Let there be light”; and there was light... **14** 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, ...”

**Genesis 1:6** And God said, “Let there be a dome in the midst of the waters, and let it separate the waters from the waters.”

**Genesis 1:11** 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.

**Genesis 1:20** 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.”

**John 1:14** And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father’s only son, full of grace and truth.

**Genesis 1:24** And God said, “Let the earth bring forth living creatures of every kind: cattle and creeping things and wild animals of the earth of every kind.” And it was so.

**Genesis 1:26** Then God said, “Let us make humans in our image, according to our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the wild animals of the earth, and over every creeping thing that creeps upon the earth.”

**Matthew 1:18** Now the birth of Jesus the Messiah took place in this way. When his mother Mary had been engaged to Joseph, but before they lived together, she was found to be pregnant from the Holy Spirit... **24** When Joseph awoke from sleep, he did as the angel of the Lord commanded him; he took her as his wife, **25** but

had no marital relations with her until she had given birth to a son; and he named him Jesus.

**Genesis 3:23** Therefore the Lord God sent them forth from the garden of Eden, to till the ground from which he was taken. **24** He drove out the humans; and at the east of the garden of Eden he placed the cherubim, and a sword flaming and turning to guard the way to the tree of life.

**Genesis 6:13-14** And God said to Noah, “I have determined to make an end of all flesh, for the earth is filled with violence because of them; now I am going to destroy them along with the earth. **14** Make yourself an ark of cypress wood; make rooms in the ark, and cover it inside and out with pitch....”

**John 1:35-36** The next day John again was standing with two of his disciples, **36** and as he watched Jesus walk by, he exclaimed, “Look, here is the Lamb of God!”

**Matthew 3:13** Then Jesus came from Galilee to John at the Jordan, to be baptized by him.

**Mark 1:9** In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan.

**Luke 3:21** Now when all the people were baptized, and when Jesus also had been baptized and was praying, the heaven was opened,

**2 Kings 2:11-12** As they continued walking and talking, a chariot of fire and horses of fire separated the two of them, and Elijah ascended in a whirlwind into heaven. **12** Elisha kept watching and crying out, “Father, father! The chariots of Israel and its horsemen!” But when he could no longer see him, he grasped his own clothes and tore them in two pieces.

**Exodus 19: 7-8** So Moses went, summoned the elders of the people, and set before them all these words that the LORD had commanded him. **8** The people all answered as one: “Everything that the LORD has spoken we will do.” Moses reported the words of the people to the LORD.

## THE SACRAMENTAL WINDOW: HIGH ALTAR

Turning from the Great Narthex Window, if one walks down the center aisle, one approaches the High Altar windows; these are on the south wall of the church.

The High Altar Window with its Sacramental theme of the Last Supper was installed September 1, 1954; it comprises three lancet windows. It is referred to as the “Omega” window. Omega is the last letter of the Greek alphabet and signifies the end or the achievement. One’s eyes are lifted heavenward when viewing these windows.

Each lancet window has three vertical scenes. The larger, middle lancet window shows the Ascension of Christ as the top medallion; the middle mandorla shows the Last Supper; and the bottom mandorla shows the second appearance of Jesus to his disciples after the Resurrection. Note that the Last Supper mandorla shows one of the disciples looking away; this is presumably Judas. The bottom mandorla with the second appearance of Jesus shows only 11 disciples and one of them has “clear” flames above his head, rather than the orange red the others show. This is Thomas who was not with the disciples when they saw Christ for the first time after the resurrection.

Of note is the fact that this middle lancet window was given in memory of the Right Reverend Frederick Bingham Howden who was Bishop of New Mexico and Southwest Texas from 1914-1940. The bishop’s son, Reverend Frederick Bingham “Ted” Howden, was recently added to the Episcopal Church’s Calendar of Saints nationwide. A prisoner himself, he ministered to the prisoners of war in the Japanese death camp after the Bataan Death March in 1942; his Feast Day is December 11 and is celebrated in the Diocese of the Rio Grande.

The lancet window to the right shows that Christ has risen in the top medallion; the middle mandorla shows Christ having supper in Emmaus after he had risen; and the bottom mandorla depicts manna falling from heaven. This lancet window is a memorial to the missionaries of the Episcopal church. Of interest is the fact that this lancet window was originally given anonymously; its inscription does not name a donor. The architect, John Gaw Meem, later acknowledged that he had paid for it himself as a memorial to missionaries, especially his father. The dedication is inscribed in the lower border of the window.

The lancet window to the left of the middle window shows the Crucifixion in the top medallion; Jesus feeding the multitude with the loaves and the fishes in the middle mandorla; and water flowing from a rock after Moses held out his staff in the bottom mandorla.

The following page shows the placement of these panels in a schematic and lists the Bible verses supporting the panels. Opposite this page is a photograph of the Sacramental High Altar Window for easy reference of the placement of the windows. Following the photograph is an individual photograph of each lancet window and a reference page which provides the Bible verses cited for each window. When one reads the Bible verses and then reviews the panels of the window, one can appreciate the detail of these stained-glass windows.

## Sacramental High Altar Window Schematic

### The Omega Window

Credo

Ascension

*Christ Will Come Again*

(Mark 16:19; Luke 24:51)

Crucifixion

*Christ Has Died*

(John 19:18, 26-27)

Resurrection

*Christ is Risen*

(Matthew 28:2-4)

Nourishment

The Last Supper

(Luke 22:17-22)

Feeding of the Multitude

(John 6:1-13)

Supper at Emmaus

(Luke 24:30; John 20:22-24)

The Upper Room

*Second Appearance of Jesus among the Disciples*

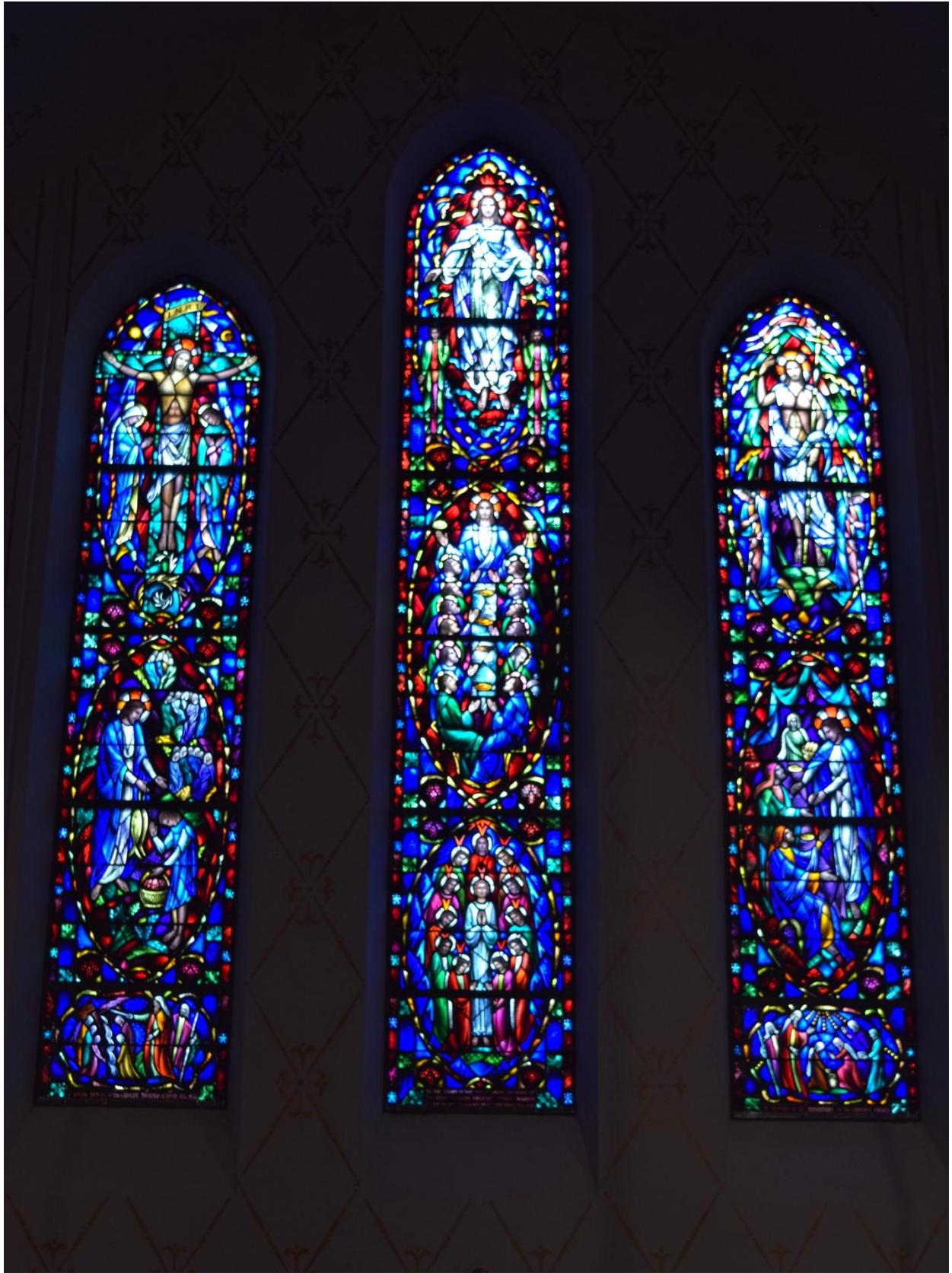
(John 20:22, 24, 26)

Water from the Rock

(Exodus 17:1-7)

Manna

(Exodus 16:4-5)





## **Sacramental High Altar Window: Left Lancet Bible References**

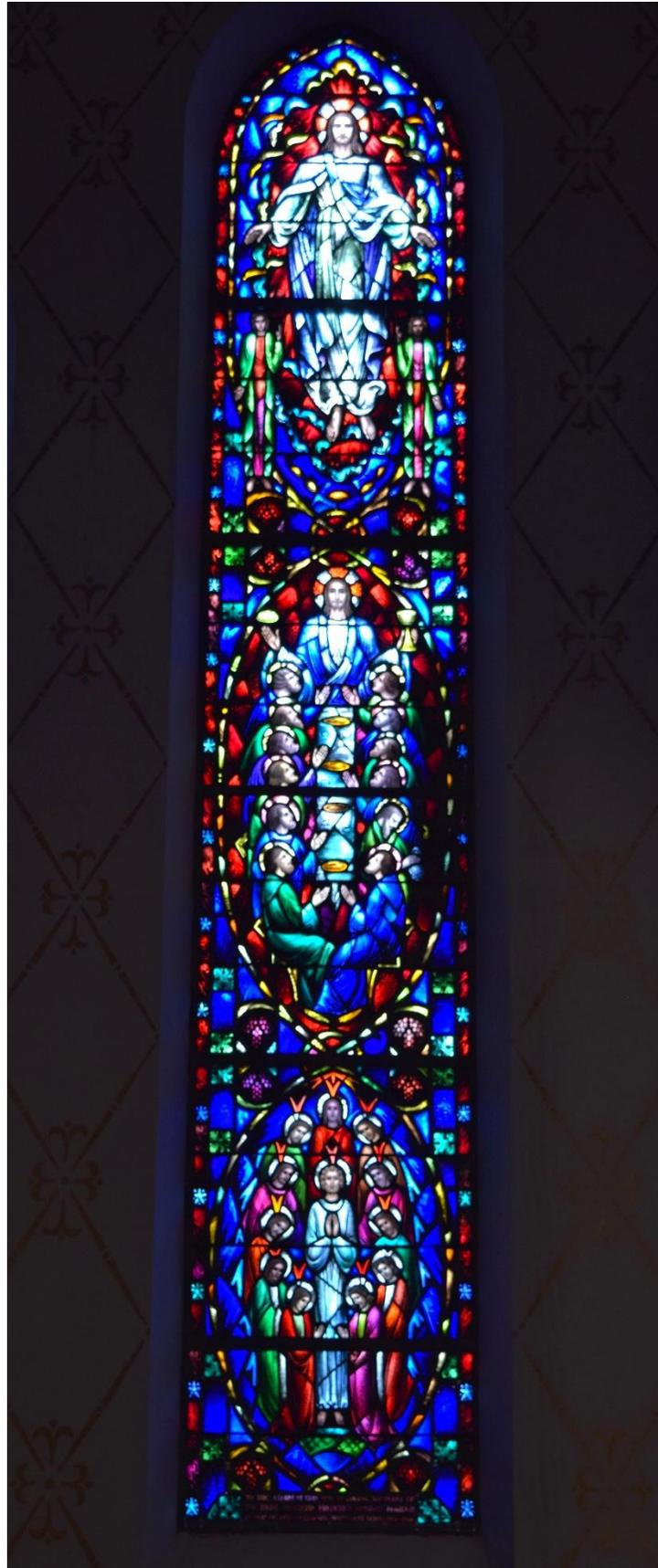
**John 19:18** There they crucified him, and with him two others, one on either side, with Jesus between them. **26-27** When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother, “Woman, here is your son.” **27** Then he said to the disciple, “Here is your mother.” And from that hour the disciple took her into his own home.

**John 6:1-13** After this Jesus went to the other side of the Sea of Galilee, also called the Sea of Tiberias. **2** A large crowd kept following him, because they saw the signs that he was doing for the sick. **3** Jesus went up the mountain and sat down there with his disciples. **4** Now the Passover, the festival of the Jews, was near. **5** When he looked up and saw a large crowd coming towards him, Jesus said to Philip, “Where are we to buy bread for these people to eat?” **6** He said this to test him, for he himself knew what he was going to do. **7** Philip answered him, “Two hundred denarii would not buy enough bread for each of them to get a little.” **8** One of his disciples, Andrew, Simon Peter’s brother, said to him, **9** “There is a boy here who has five barley loaves and two fish. But what are they among so many people?” **10** Jesus said, “Make the people sit down.” Now there was a great deal of grass in the place; so they sat down, about five thousand in all. **11** Then Jesus took the loaves, and when he had given thanks, he distributed them to those who were seated; so also the fish, as much as they wanted. **12** When they were satisfied, he told his disciples, “Gather up the fragments left over, so that nothing may be lost.” **13** So they gathered them up, and from the fragments of the five barley loaves, left by those who had eaten, they filled twelve baskets.

**Exodus 17:1-7** From the wilderness of Sin the whole congregation of the Israelites journeyed by stages, as the Lord commanded. They camped at Rephidim, but there was no water for the people to drink. **2** The people quarreled with Moses, and said, “Give us water to drink.” Moses said to them, “Why do you quarrel with me? Why do you test the LORD?” **3** But the people thirsted there for water; and the people complained against Moses and said, “Why did you bring us out of Egypt, to kill us and our children and livestock with thirst?” **4** So Moses cried out to the LORD, “What shall I do with this people? They are almost ready to stone me.” **5** The LORD said to Moses, “Go on ahead of the people, and take some of the elders of Israel with you; take in your hand the staff with which you struck the Nile, and go.

**6** I will be standing there in front of you on the rock at Horeb. Strike the rock, and water will come out of it, so that the people may drink.” Moses did so, in the sight of the elders of Israel. **7** He called the place Massah and Meribah, because the Israelites quarreled and tested the LORD, saying, “Is the LORD among us or not?”

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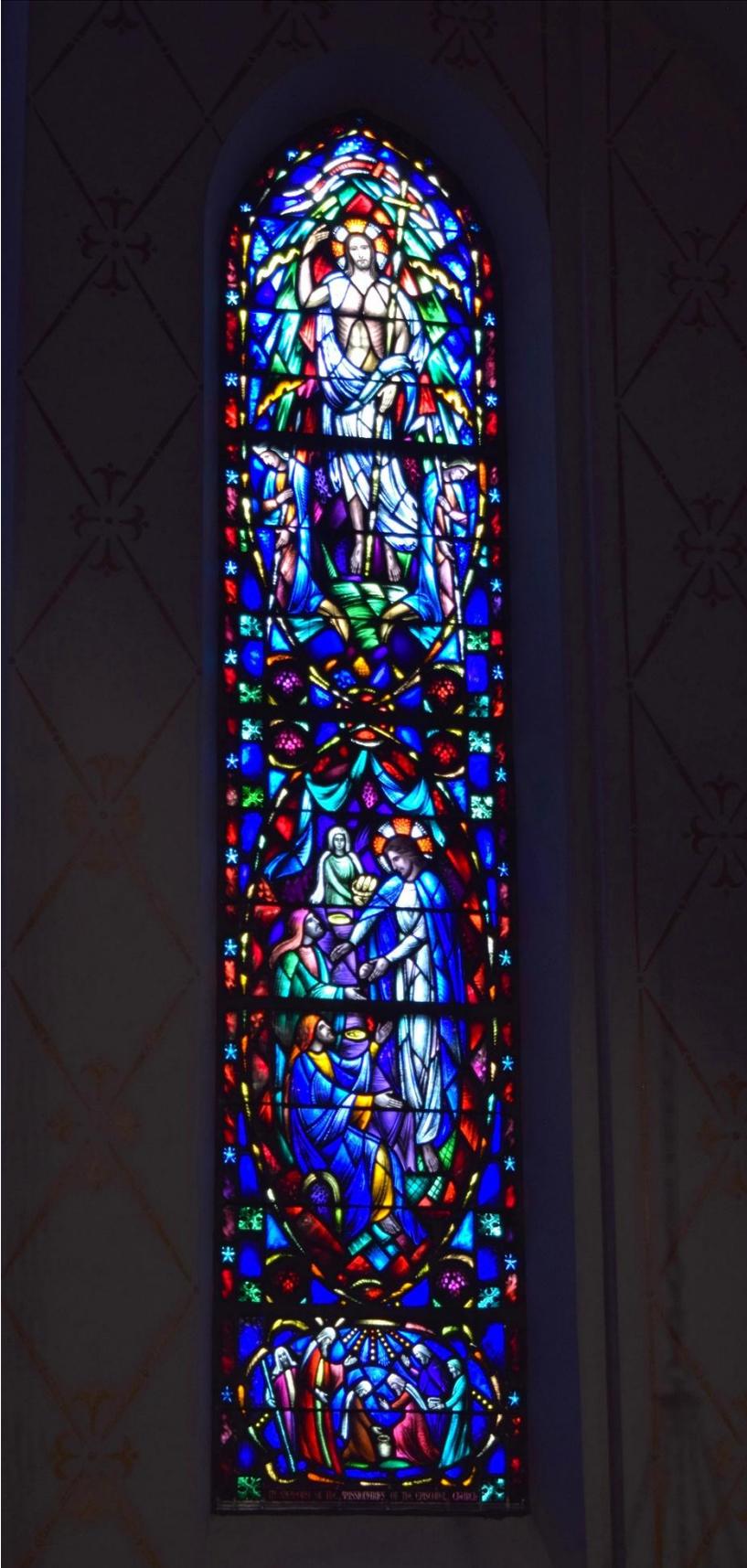
## **The Sacramental High Altar: Middle Lancet Bible References**

**Mark 16:19** So then the Lord Jesus, after he had spoken to them, was taken up into heaven and sat down at the right hand of God.

**Luke 24:51** While he was blessing them, he withdrew from them and was carried up into heaven.

**Luke 22:17-22** Then he took a cup, and after giving thanks he said, “Take this and divide it among yourselves; **18** for I tell you that from now on I will not drink of the fruit of the vine until the kingdom of God comes.” **19** Then he took a loaf of bread, and when he had given thanks, he broke it and gave it to them, saying, “This is my body, which is given for you. Do this in remembrance of me.” **20** And he did the same with the cup after supper, saying, “This cup that is poured out for you is the new covenant in my blood. **21** But see, the one who betrays me is with me, and his hand is on the table. **22** For the Son of Man is going as it has been determined, but woe to that one by whom he is betrayed!”

**John 20:22** When he had said this, he breathed on them and said to them, “Receive the Holy Spirit....” **24** But Thomas (who was called the Twin), one of the twelve, was not with them when Jesus came.... **26** A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, “Peace be with you.”



## **The Sacramental High Altar: Right Lancet Bible References**

**Matthew 28:2-4** And suddenly there was a great earthquake, for an angel of the Lord, descending from heaven, came and rolled back the stone and sat on it. **3** His appearance was like lightning, and his clothing white as snow. **4** For fear of him the guards shook and became like dead men.

**Luke 24:30** When he was at the table with them, he took bread, blessed and broke it, and gave it to them.

**Exodus 16:4-5** Then the LORD said to Moses, “I am going to rain bread from heaven for you, and each day the people shall go out and gather enough for that day. In that way I will test them, whether they will follow my instruction or not. **5** On the sixth day, when they prepare what they bring in, it will be twice as much as they gather on other days.”

## **The Nave Lancet Windows: Narthex Eastern Vestibule and Eastern Wall**

The Nave lancet windows along the eastern and western walls, as well as the Narthex eastern vestibule comprise two mandorlas, each of which is supported by Bible verses.

If one wants to experience the eastern-wall windows as they appear in Biblical sequence, one should begin the walk at the Narthex eastern vestibule and proceed toward the altar.

We will start at the Narthex eastern vestibule and move down the eastern aisle of the Nave.

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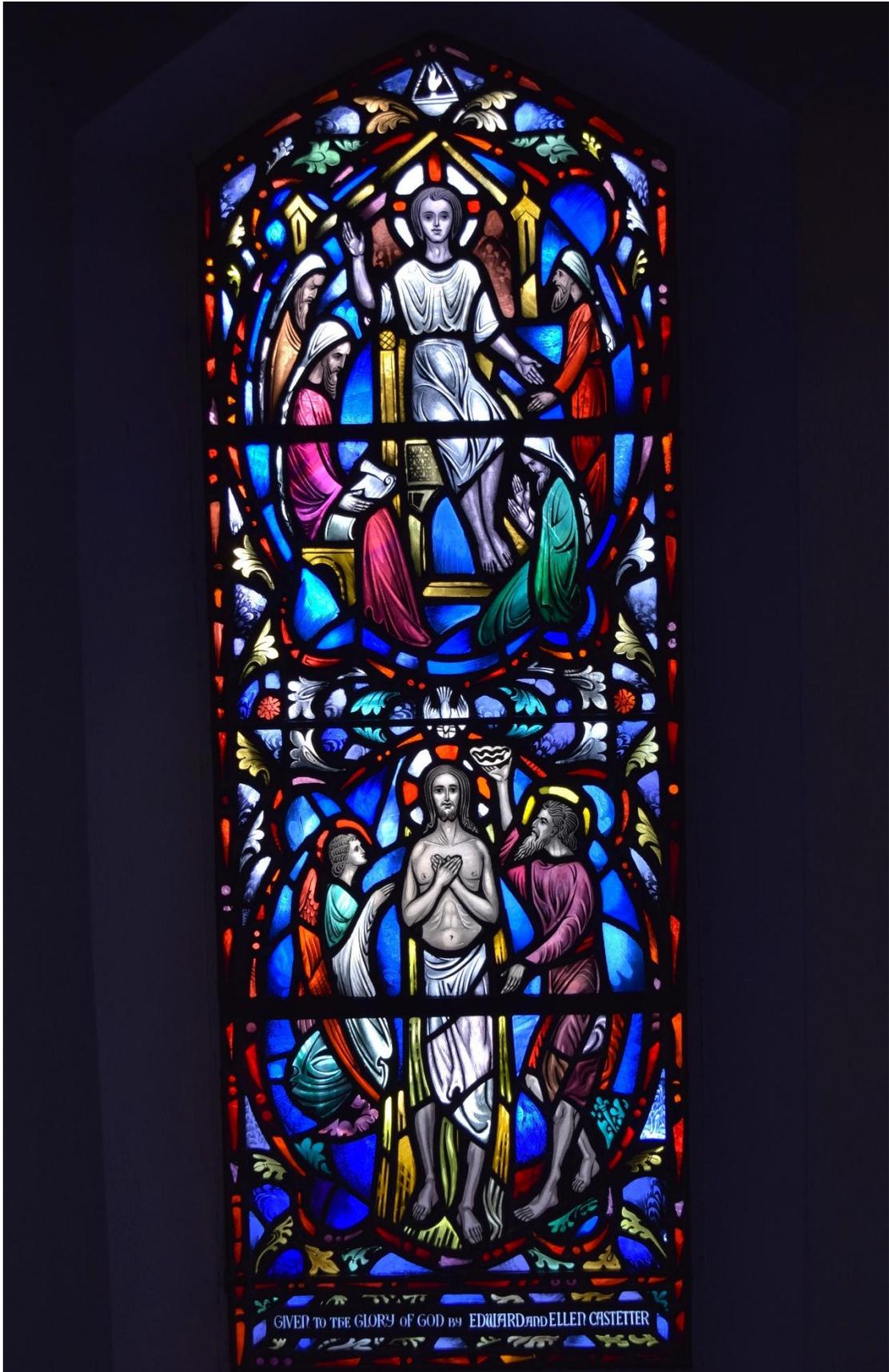
## **Saint John the Baptist/The Nativity**

### **Saint John the Baptist**

**Matthew 3:1-4** In those days John the Baptist appeared in the wilderness of Judea, proclaiming, **2** “Repent, for the kingdom of heaven has come near.” **3** This is the one of whom the prophet Isaiah spoke when he said, “The voice of one crying out in the wilderness: ‘Prepare the way of the Lord; make his paths straight.’”  
**4** Now John wore clothing of camel’s hair with a leather belt around his waist, and his food was locusts and wild honey.

### **The Nativity**

**Luke 2:1-7** In those days a decree went out from Caesar Augustus that all the world should be registered. **2** This was the first registration and was taken while Quirinius was governor of Syria. **3** All went to their own towns to be registered. **4** Joseph also went from the town of Nazareth in Galilee to Judea, to the city of David called Bethlehem, because he was descended from the house and family of David. **5** He went to be registered with Mary, to whom he was engaged and who was expecting a child. **6** While they were there, the time came for her to deliver her child. **7** And she gave birth to her firstborn son and wrapped him in bands of cloth and laid him in a manger, because there was no place in the guest room.



## **Christ Child in the Temple/Baptism of our Lord**

### **Christ Child in the Temple**

**Luke 2:41-47** Now every year his parents went to Jerusalem for the festival of the Passover. **42** And when he was twelve years old, they went up as usual for the festival. **43** When the festival was ended and they started to return, the boy Jesus stayed behind in Jerusalem, but his parents were unaware of this. **44** Assuming that he was in the group of travelers, they went a day's journey. Then they started to look for him among their relatives and friends. **45** When they did not find him, they returned to Jerusalem to search for him. **46** After three days they found him in the temple, sitting among the teachers, listening to them and asking them questions. **47** And all who heard him were amazed at his understanding and his answers.

### **Baptism of our Lord**

**Mark 1:9-11** In those days Jesus came from Nazareth of Galilee and was baptized by John in the Jordan. **10** And just as he was coming up out of the water, he saw the heavens torn apart and the Spirit descending like a dove upon him. **11** And a voice came from the heavens, "You are my Son, the Beloved; with you I am well pleased."



## Healing at the Pool of Bethesda/Marriage at Cana

### Healing at the Pool of Bethesda

**John 5:1-14** After this there was a festival of the Jews, and Jesus went up to Jerusalem.

**2** Now in Jerusalem by the Sheep Gate there is a pool, called in Hebrew Bethesda,\* which has five porticoes. **3** In these lay many ill, blind, lame, and paralyzed people. **5** One man was there who had been ill for thirty-eight years. **6** When Jesus saw him lying there and knew that he had been there a long time, he said to him, “Do you want to be made well?” **7** The sick man answered him, “Sir, I have no one to put me into the pool when the water is stirred up, and while I am making my way, someone else steps down ahead of me.” **8** Jesus said to him, “Stand up, take your mat and walk.” **9** At once the man was made well, and he took up his mat and began to walk.

Now that day was a sabbath. **10** So the Jews said to the man who had been cured, “It is the sabbath; it is not lawful for you to carry your mat.” **11** But he answered them, “The man who made me well said to me, ‘Take up your mat and walk.’” **12** They asked him, “Who is the man who said to you, ‘Take it up and walk?’” **13** Now the man who had been healed did not know who it was, for Jesus had disappeared in the crowd that was there. **14** Later Jesus found him in the temple and said to him, “See, you have been made well! Do not sin any more, so that nothing worse happens to you.”

### Marriage at Cana

**John 2:1-11** On the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there. **2** Jesus and his disciples had also been invited to the wedding. **3** When the wine gave out, the mother of Jesus said to him, “They have no wine.” **4** And Jesus said to her, “Woman, what concern is that to you and to me? My hour has not yet come.” **5** His mother said to the servants, “Do whatever he tells you.” **6** Now standing there were six stone water-jars for the Jewish rites of purification, each holding twenty or thirty gallons. **7** Jesus said to them, “Fill the jars with water.” And they filled them up to the brim. **8** He said to them, “Now

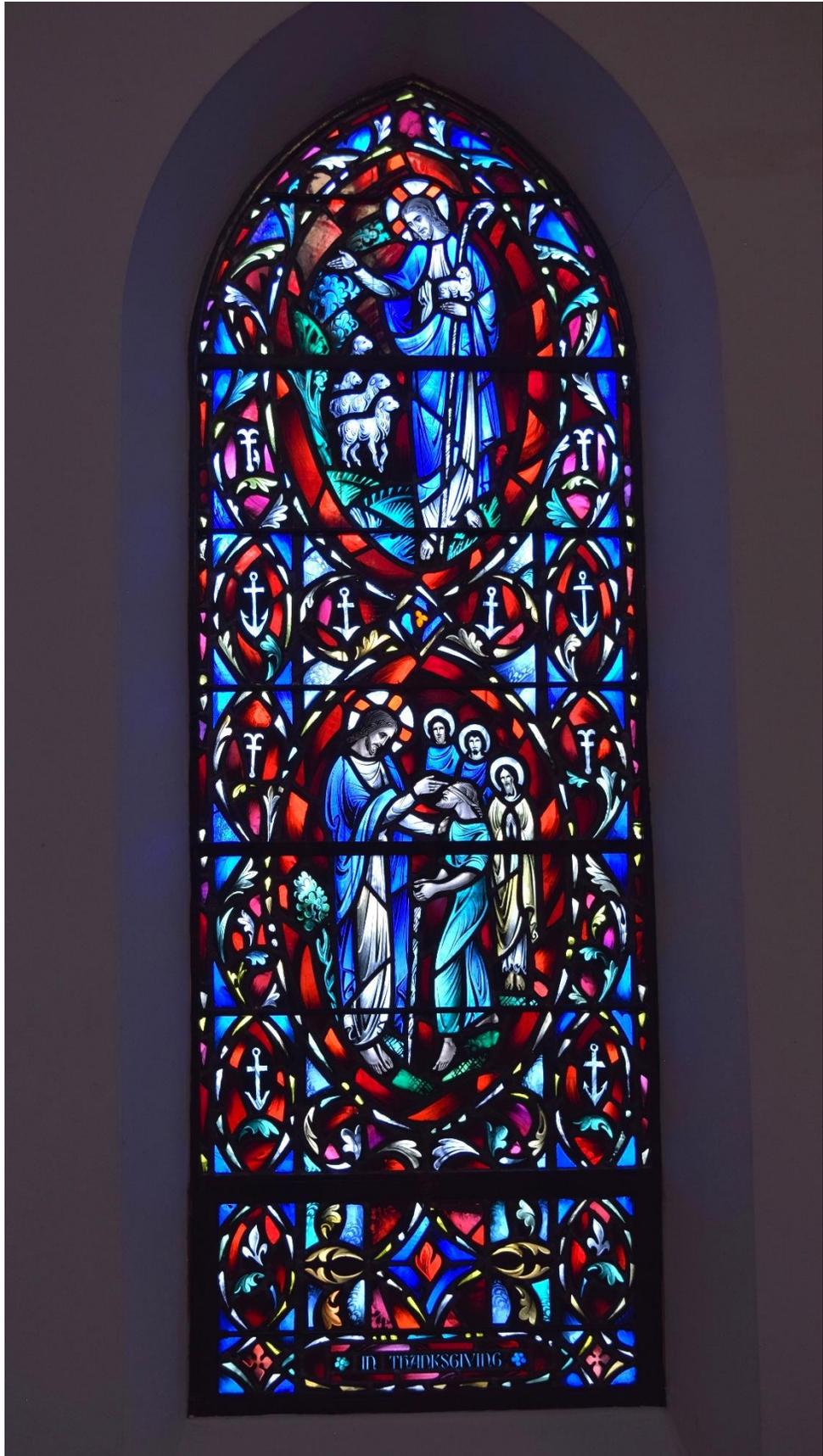
draw some out, and take it to the person in charge of the banquet.” So they took it. **9** When the person in charge tasted the water that had become wine, and did not know where it came from (though the servants who had drawn the water knew), that person called the bridegroom **10** and said to him, “Everyone serves the good wine first, and then the inferior wine after the guests have become drunk. But you have kept the good wine until now.” **11** Jesus did this, the first of his signs, in Cana of Galilee, and revealed his glory; and his disciples believed in him.

**Letter from Orin E. Skinner to Canon Tarbell dated March 28, 1962**

“Related symbols through the borders are the Cross Potent, emblem of Our Saviour’s power to heal; a symbol of the Fountain, - the healing Waters of Life; a symbol of Marriage, - interlaced Rings with the Chi Rho, and the Grapevine, true union of Our Lord in a quieter manner.”

\*Other ancient authorities read *Bethesda* or *Bethsaida*. It is noted *Bethesda* is used in the original, signed Connick Contract for this window; while *Bethsaida* was used in Em Rowe’s document (1999) and the addendum for the Connick Stained-Glass Windows to the National Register of Historic Places (2025).

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## Good Shepherd/Healing the Man Born Blind

### Good Shepherd

**John 10:11** ‘I am the good shepherd. The good shepherd lays down his life for the sheep...’

### Healing the Man Born Blind

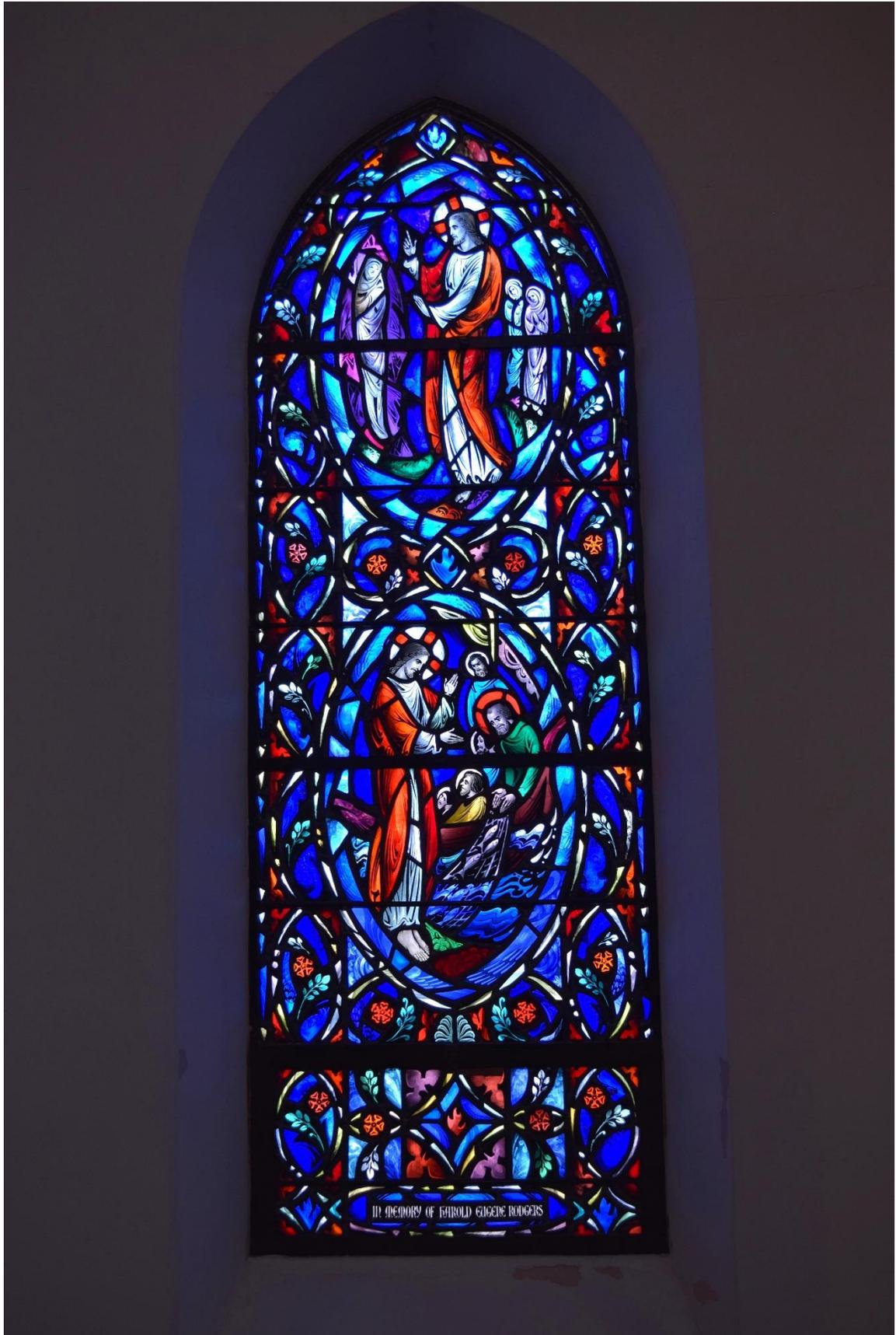
**John 9:2-12** His disciples asked him, “Rabbi, who sinned, this man or his parents, that he was born blind?” **3** Jesus answered, “Neither this man nor his parents sinned; he was born blind so that God’s works might be revealed in him. **4** We must work the works of him who sent me while it is day; night is coming when no one can work. **5** As long as I am in the world, I am the light of the world.” **6** When he had said this, he spat on the ground and made mud with the saliva and spread the mud on the man’s eyes, **7** saying to him, “Go, wash in the pool of Siloam” (which means Sent). Then he went and washed and came back able to see. **8** The neighbors and those who had seen him before as a beggar began to ask, “Is this not the man who used to sit and beg?” **9** Some were saying, “It is he.” Others were saying, “No, but it is someone like him.” He kept saying, “I am the man.” **10** But they kept asking him, “Then how were your eyes opened?” **11** He answered, “The man called Jesus made mud, spread it on my eyes, and said to me, ‘Go to Siloam and wash.’ Then I went and washed and received my sight.” **12** They said to him, “Where is he?” He said, “I do not know.”

**Notes** on this window from Em Rowe indicate “...the auxiliary symbols in this window are representative of faith and sacrifice rather than outward familiar symbols of healing. The anchor is a symbol of having one’s faith anchored in Christ. The other symbol is composed by the superimposition of the cross and Aries the ram. Aries the ram was used in medieval times to represent the sacrifice of Isaac.”

“I believe this symbol is a creation of Connick. I have only seen it used in connection with work of the Connick Studios in such windows as in St. Paul’s Church, Rochester, New York.”<sup>8</sup>

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<sup>8</sup> Emile D. Rowe, “Symbolism in the Church: A Study of Stained Glass and Architectural Elements as Symbols,” (Master of Arts, The General Theological Seminary, New York, April 1999), 46.



IN MEMORY OF HAROLD EUGENE BODGERS

## Raising of Lazarus/Miraculous Drought of the Fishes

### Raising of Lazarus

**John 11:38-44** Then Jesus, again greatly disturbed, came to the tomb. It was a cave, and a stone was lying against it. **39** Jesus said, "Take away the stone." Martha, the sister of the dead man, said to him, "Lord, already there is a stench because he has been dead for four days." **40** Jesus said to her, "Did I not tell you that if you believed, you would see the glory of God?" **41** So they took away the stone. And Jesus looked upwards and said, "Father, I thank you for having heard me. **42** I knew that you always hear me, but I have said this for the sake of the crowd standing here, so that they may believe that you sent me." **43** When he had said this, he cried with a loud voice, "Lazarus, come out!" **44** The dead man came out, his hands and feet bound with strips of cloth, and his face wrapped in a cloth. Jesus said to them, "Unbind him, and let him go."

### Miraculous Drought of the Fishes

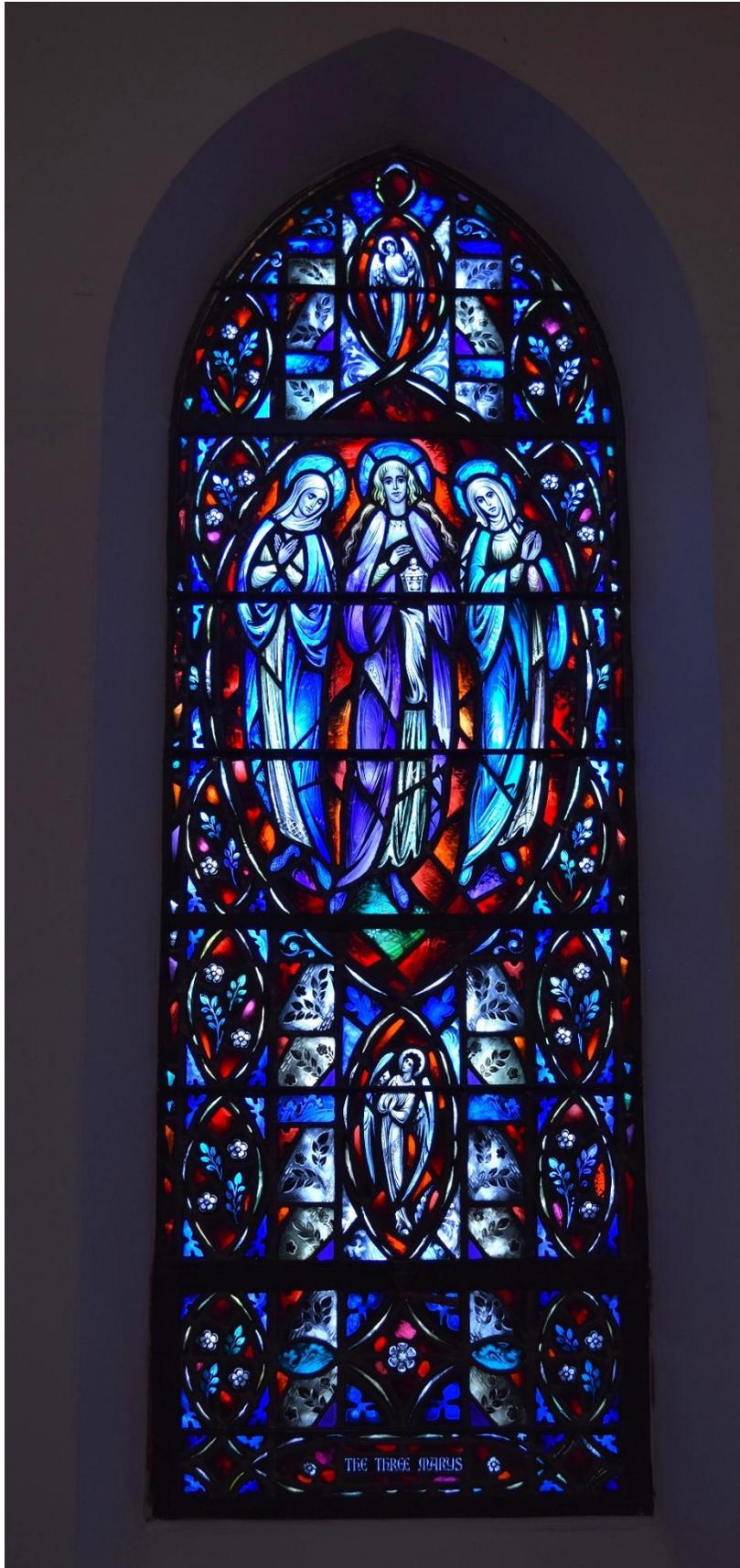
**John 21:1-14** After these things Jesus showed himself again to the disciples by the Sea of Tiberias; and he showed himself in this way. **2** Gathered there together were Simon Peter, Thomas called the Twin, Nathanael of Cana in Galilee, the sons of Zebedee, and two others of his disciples. **3** Simon Peter said to them, "I am going fishing." They said to him, "We will go with you." They went out and got into the boat, but that night they caught nothing.

**4** Just after daybreak, Jesus stood on the beach; but the disciples did not know that it was Jesus. **5** Jesus said to them, "Children, you have no fish, have you?" They answered him, "No." **6** He said to them, "Cast the net to the right side of the boat, and you will find some." So they cast it, and now they were not able to haul it in because there were so many fish. **7** That disciple whom Jesus loved said to Peter, "It is the Lord!" When Simon Peter heard that it was the Lord, he put on his outer garment for he had taken it off, and jumped into the sea. **8** But the other disciples came in the boat, dragging the net full of fish, for they were not far from the land, only about a hundred yards off.

**9** When they had gone ashore, they saw a charcoal fire there, with fish on it, and bread. **10** Jesus said to them, "Bring some of the fish that you have just caught." **11** So Simon Peter went aboard and hauled the net ashore, full of large fish, a

hundred and fifty-three of them; and though there were so many, the net was not torn. **12** Jesus said to them, “Come and have breakfast.” Now none of the disciples dared to ask him, “Who are you?” because they knew it was the Lord. **13** Jesus came and took the bread and gave it to them, and did the same with the fish. **14** This was now the third time that Jesus appeared to the disciples after he was raised from the dead.

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## The Three Marys

According to correspondence dated July 27, 1956, from Orin E. Skinner to Dean Edwin A. Skipton, this was the first window completed for the Nave.

Pursuant to Emilie D. Rowe's thesis, "Symbolism in the Church: A Study of Stained Glass and Architectural Elements as Symbols," this "window is an anomaly in the arcade windows. It was not cleared by the Cathedral as to content or form. The elements and location were specified by the donor...."<sup>9</sup>

**John 19:25** And that is what the soldiers did.

Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene.

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<sup>9</sup> Ibid, 44.

## **The Nave Lancet Windows: Western Wall and the Crossing**

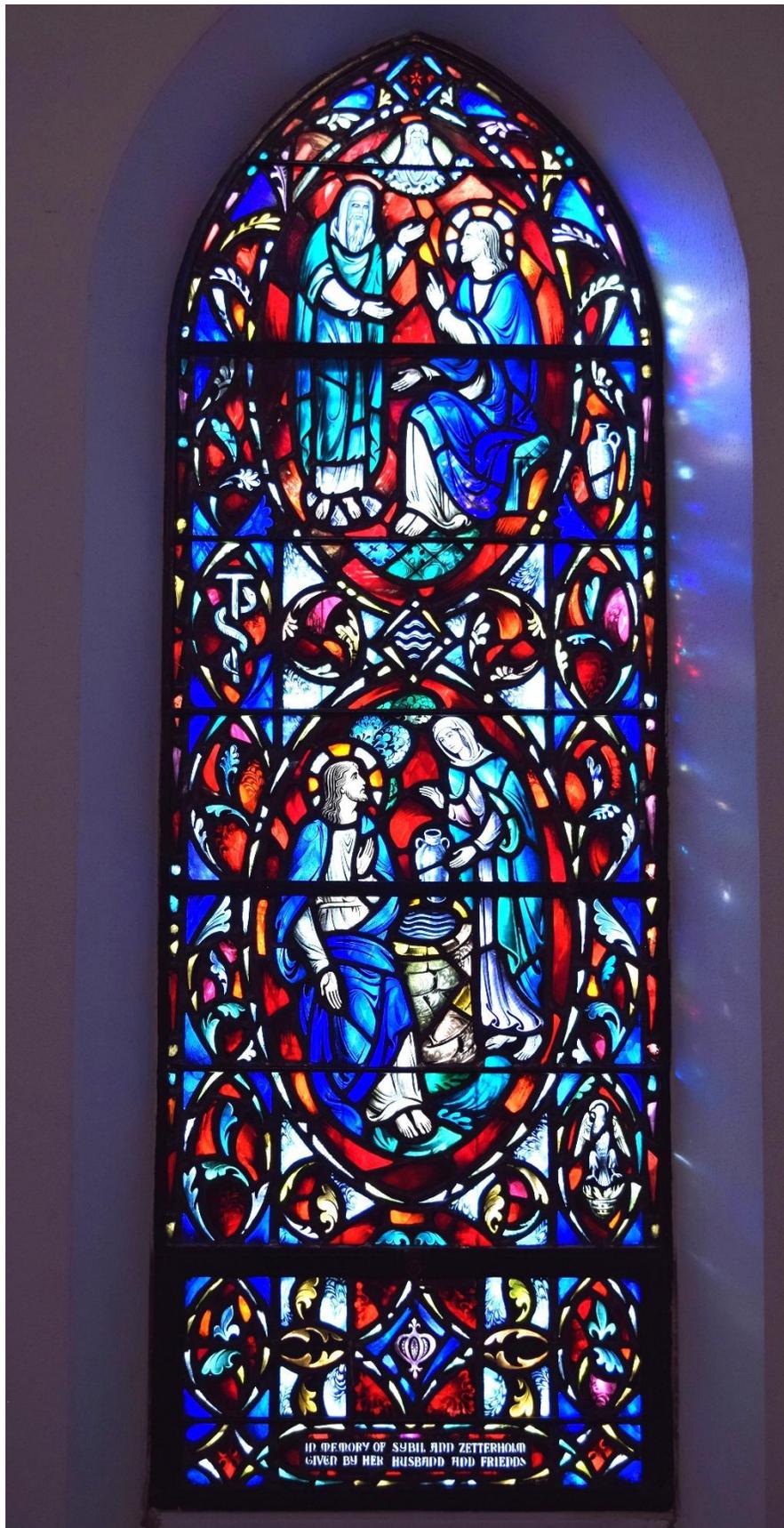
The lancet windows on the western wall show the life of Christ and some of his teachings.

At the crossing before entry into the Chapel of the Beloved Disciple, there is a memorial window for a long-serving Dean of the Cathedral.

According to the Cathedral files, all the lower windows in the Nave on the eastern and western walls had been donated by September 1962. The memorial window design at the crossing was ordered in May 1963.

The walk-about continues with the western wall, in the northwest corner of the Nave and ends at the crossing.

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## Our Lord's Meeting with Nicodemus/Samaritan Woman at the Well

### Our Lord's Meeting with Nicodemus

**John 3:1-21** Now there was a Pharisee named Nicodemus, a leader of the Jews. **2** He came to Jesus by night and said to him, "Rabbi, we know that you are a teacher who has come from God, for no one can do these signs that you do unless God is with that person." **3** Jesus answered him, "Very truly, I tell you, no one can see the kingdom of God without being born from above." **4** Nicodemus said to him, "How can anyone be born after having grown old? Can one enter a second time into the mother's womb and be born?" **5** Jesus answered, "Very truly, I tell you, no one can enter the kingdom of God without being born of water and Spirit. **6** What is born of the flesh is flesh, and what is born of the Spirit is spirit. **7** Do not be astonished that I said to you, 'You must be born from above.' **8** The wind blows where it chooses, and you hear the sound of it, but you do not know where it comes from or where it goes. So it is with everyone who is born of the Spirit." **9** Nicodemus said to him, "How can these things be?" **10** Jesus answered him, "Are you the teacher of Israel, and yet you do not understand these things?

**11** "Very truly, I tell you, we speak of what we know and testify to what we have seen, yet you do not receive our testimony. **12** If I have told you about earthly things and you do not believe, how can you believe if I tell you about heavenly things? **13** No one has ascended into heaven except the one who descended from heaven, the Son of Man. **14** And just as Moses lifted up the serpent in the wilderness, so must the Son of Man be lifted up, **15** that whoever believes in him may have eternal life.

**16** "For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

**17** "Indeed, God did not send the Son into the world to condemn the world but in order that the world might be saved through him. **18** Those who believe in him are not condemned, but those who do not believe are condemned already because they have not believed in the name of the only Son of God. **19** And this is the judgment, that the light has come into the world, and people loved darkness rather than light because their deeds were evil. **20** For all who do evil hate the light and

do not come to the light, so that their deeds may not be exposed. **21** But those who do what is true come to the light, so that it may be clearly seen that their deeds have been done in God.”

### **Samaritan Woman at the Well**

**John 4:4-42** But he had to go through Samaria. **5** So he came to a Samaritan city called Sychar, near the plot of ground that Jacob had given to his son Joseph. **6** Jacob’s well was there, and Jesus, tired out by his journey, was sitting by the well. It was about noon.

**7** A Samaritan woman came to draw water, and Jesus said to her, “Give me a drink.” **8** (His disciples had gone to the city to buy food.) **9** The Samaritan woman said to him, “How is it that you, a Jew, ask a drink of me, a woman of Samaria?” (Jews do not share things in common with Samaritans.) **10** Jesus answered her, “If you knew the gift of God and who it is that is saying to you, ‘Give me a drink,’ you would have asked him, and he would have given you living water.” **11** The woman said to him, “Sir, you have no bucket, and the well is deep. Where do you get that living water? **12** Are you greater than our ancestor Jacob, who gave us the well and with his sons and his flocks drank from it?” **13** Jesus said to her, “Everyone who drinks of this water will be thirsty again, **14** but those who drink of the water that I will give them will never be thirsty. The water that I will give will become in them a spring of water gushing up to eternal life.” **15** The woman said to him, “Sir, give me this water, so that I may never be thirsty or have to keep coming here to draw water.”

**16** Jesus said to her, “Go, call your husband, and come back.” **17** The woman answered him, “I have no husband.” Jesus said to her, “You are right in saying, ‘I have no husband,’ **18** for you have had five husbands, and the one you have now is not your husband. What you have said is true!” **19** The woman said to him, “Sir, I see that you are a prophet. **20** Our ancestors worshiped on this mountain, but you say that the place where people must worship is in Jerusalem.” **21** Jesus said to her, “Woman, believe me, the hour is coming when you will worship the Father neither on this mountain nor in Jerusalem. **22** You worship what you do not know; we worship what we know, for salvation is from the Jews. **23** But the hour is coming and is now here when the true worshipers will worship the Father in spirit and truth, for the Father seeks such as these to worship him. **24** God is spirit, and

those who worship him must worship in spirit and truth.” **25** The woman said to him, “I know that Messiah is coming” (who is called Christ). “When he comes, he will proclaim all things to us.” **26** Jesus said to her, “I am he, the one who is speaking to you.”

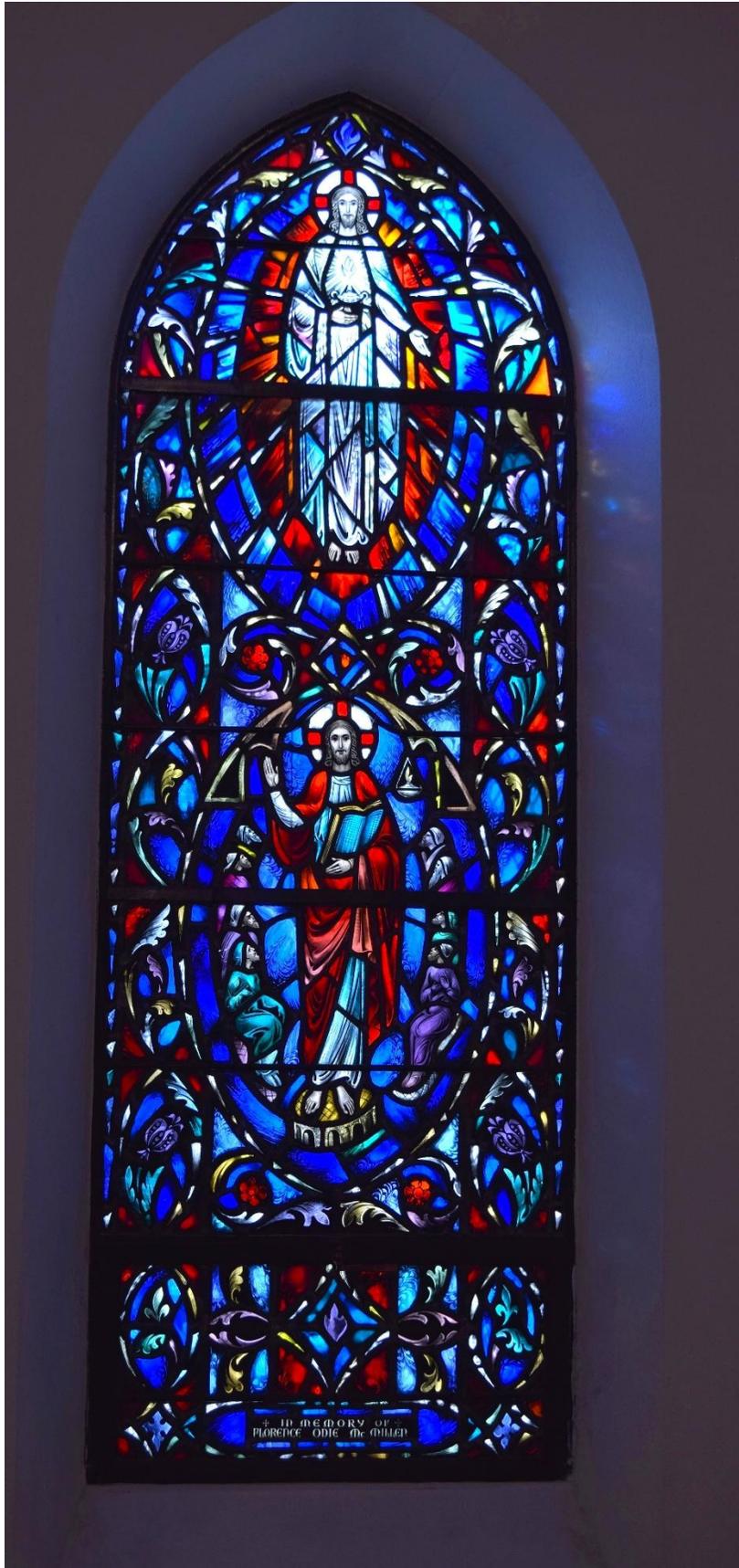
**27** Just then his disciples came. They were astonished that he was speaking with a woman, but no one said, “What do you want?” or, “Why are you speaking with her?” **28** Then the woman left her water jar and went back to the city. She said to the people, **29** “Come and see a man who told me everything I have ever done! He cannot be the Messiah, can he?” **30** They left the city and were on their way to him.

**31** Meanwhile the disciples were urging him, “Rabbi, eat something.” **32** But he said to them, “I have food to eat that you do not know about.” **33** So the disciples said to one another, “Surely no one has brought him something to eat?” **34** Jesus said to them, “My food is to do the will of him who sent me and to complete his work. **35** Do you not say, ‘Four months more, then comes the harvest’? But I tell you, look around you, and see how the fields are ripe for harvesting. **36** The reaper is already receiving wages and is gathering fruit for eternal life, so that sower and reaper may rejoice together. **37** For here the saying holds true, ‘One sows and another reaps.’ **38** I sent you to reap that for which you did not labor. Others have labored, and you have entered into their labor.”

**39** Many Samaritans from that city believed in him because of the woman’s testimony, “He told me everything I have ever done.” **40** So when the Samaritans came to him, they asked him to stay with them, and he stayed there two days. **41** And many more believed because of his word. **42** They said to the woman, “It is no longer because of what you said that we believe, for we have heard for ourselves, and we know that this is truly the Savior of the world.”

### **Letter from Orin E. Skinner to Canon Tarbell dated March 28, 1962**

“Related symbols through the border and field include, - the Serpent raised by Moses in the wilderness, water of Baptism, Nicodemus’ alabaster jar, the Phoenix rising anew from the flames of its nest, and at the center of the base, the Pomegranate, symbol of renewal and the Fruitfulness of the Church.”



## **The Light of the World/Christ Teaching at the Temple**

### **The Light of the World**

**John 8:12** Again Jesus spoke to them, saying, “I am the light of the world. Whoever follows me will never walk in darkness but will have the light of life.”

### **Christ Teaching at the Temple**

**John 7:14** About the middle of the festival Jesus went up into the temple and began to teach.



## Triumphal Entry into Jerusalem/Anointing by Mary

### Triumphal Entry into Jerusalem

**John 12:12-15** The next day the great crowd that had come to the festival heard that Jesus was coming to Jerusalem. **13** So they took branches of palm trees and went out to meet him, shouting,

“Hosanna!

Blessed is the one who comes in the name of the Lord—  
the King of Israel!”

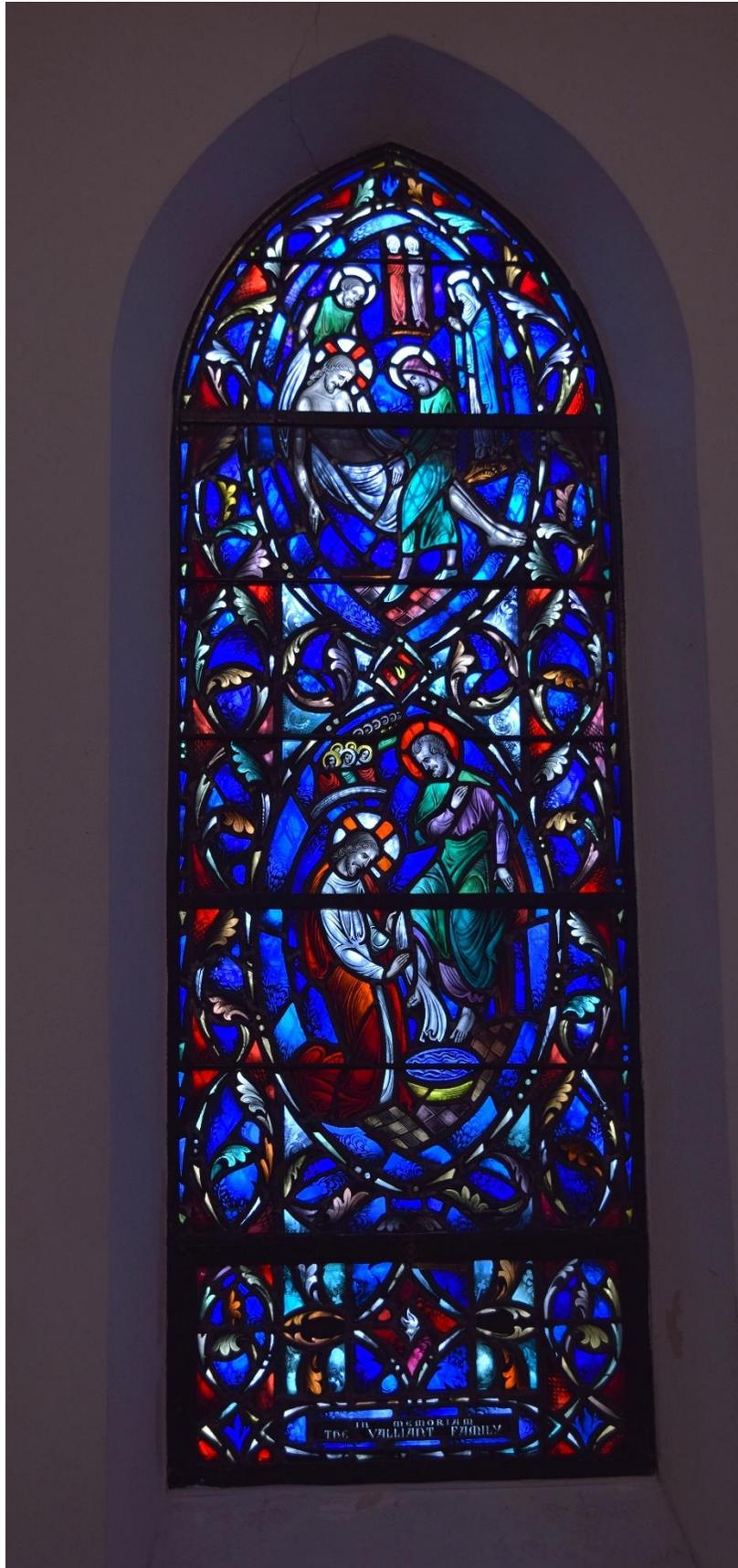
**14** Jesus found a young donkey and sat on it, as it is written:

**15** “Do not be afraid, daughter of Zion.

Look, your king is coming,  
sitting on a donkey’s colt!”

### Anointing by Mary

**John 12:3-8** Mary took a pound of costly perfume made of pure nard, anointed Jesus’ feet, and wiped them with her hair. The house was filled with the fragrance of the perfume. **4** But Judas Iscariot, one of his disciples (the one who was about to betray him), said, **5** “Why was this perfume not sold for three hundred denarii and the money given to the poor?” **6** (He said this not because he cared about the poor but because he was a thief; he kept the common purse and used to steal what was put into it.) **7** Jesus said, “Leave her alone. She bought it so that she might keep it for the day of my burial. **8** You always have the poor with you, but you do not always have me.”



## **Deposition From the Cross, Pieta/Jesus Washing the Feet of the Disciples**

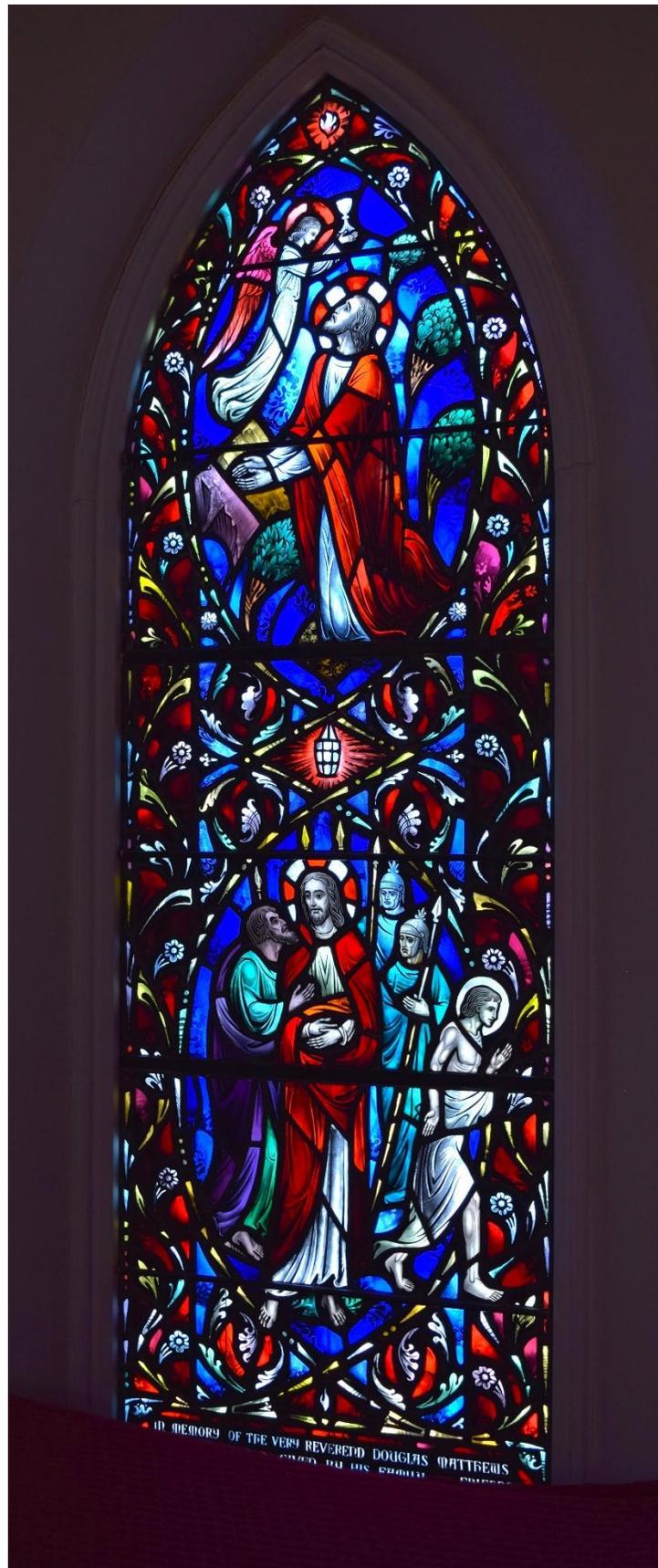
### **Deposition From the Cross, Pieta**

**John 19:38-42** After these things, Joseph of Arimathea, who was a disciple of Jesus, though a secret one because of his fear of the Jews, asked Pilate to let him take away the body of Jesus. Pilate gave him permission, so he came and removed his body. **39** Nicodemus, who had at first come to Jesus by night, also came, bringing a mixture of myrrh and aloes, weighing about a hundred pounds. **40** They took the body of Jesus and wrapped it with the spices in linen cloths, according to the burial custom of the Jews. **41** Now there was a garden in the place where he was crucified, and in the garden there was a new tomb in which no one had ever been laid. **42** And so, because it was the Jewish day of Preparation and the tomb was nearby, they laid Jesus there.

### **Jesus Washing the Feet of the Disciples**

**John 13:4-12** (Jesus) got up from supper, took off his outer robe, and tied a towel around himself. **5** Then he poured water into a basin and began to wash the disciples' feet and to wipe them with the towel that was tied around him. **6** He came to Simon Peter, who said to him, "Lord, are you going to wash my feet?" **7** Jesus answered, "You do not know now what I am doing, but later you will understand." **8** Peter said to him, "You will never wash my feet." Jesus answered, "Unless I wash you, you have no share with me." **9** Simon Peter said to him, "Lord, not my feet only but also my hands and my head!" **10** Jesus said to him, "One who has bathed does not need to wash, except for the feet, but is entirely clean. And you are clean, though not all of you." **11** For he knew who was to betray him; for this reason he said, "Not all of you are clean."

**12** After he had washed their feet, had put on his robe, and had reclined again, he said to them, "Do you know what I have done to you?"



## **The Crossing: Garden of Gethsemane/Arrest of Our Lord by the Soldiers**

### **Garden of Gethsemane**

**Mark 14:32, 35-36** They went to a place called Gethsemane, and he said to his disciples, “Sit here while I pray.” **35** And going a little farther, he threw himself on the ground and prayed that, if it were possible, the hour might pass from him. **36** He said, “Abba, Father, for you all things are possible; remove this cup from me, yet not what I want but what you want.”

### **Arrest of Our Lord by the Soldiers**

**Mark 14:43-52** Immediately, while he was still speaking, Judas, one of the twelve, arrived, and with him there was a crowd with swords and clubs, from the chief priests, the scribes, and the elders. **44** Now the betrayer had given them a sign, saying, “The one I will kiss is the man; arrest him and lead him away under guard.” **45** So when he came, he went up to him at once and said, “Rabbi!” and kissed him. **46** Then they laid hands on him and arrested him. **47** But one of those who stood near drew his sword and struck the slave of the high priest, cutting off his ear. **48** Then Jesus said to them, “Have you come out with swords and clubs to arrest me as though I were a rebel? **49** Day after day I was with you in the temple teaching, and you did not arrest me. But let the scriptures be fulfilled.” **50** All of them deserted him and fled.

**51** A certain young man was following him, wearing nothing but a linen cloth. They caught hold of him, **52** but he left the linen cloth and ran off naked.

## **The Revelation Clerestory Windows in the Nave**

The next section of our walk-about focuses on the Revelation Clerestory windows in the Nave.

The theme for these windows was agreed upon by the clergy and Orin E. Skinner, President of Connick Associates during late 1962 into 1963. The theme is the Apocalypse from the book of Revelation, attributed to John. The Revelation windows were installed from 1963 through 1965.

There are six windows on the eastern wall and six windows on the western wall. Although the theme of the windows is from the book of Revelation, the Revelation windows do not provide a story but provide a tapestry with images of St. John's visions as described in Revelation. There are trumpeting angels, elders, stars, horsemen of the Apocalypse, the Archangel Michael, and New Jerusalem adorned as a bride. Reference to these images may be found in the verses of Revelation.

These windows depart from the design seen in the lower nave windows, since the images are not separated in mandorlas but are displayed in the entire window. "They are unified visually by borders of red and gold pomegranates in green foliage symbolic of the promises of St. John's Revelation, -hope, future life, the richness of Divine Grace, and the Resurrection of all believers in Christ."<sup>10</sup>

The walk-about will follow the path outlined in Em Rowe's thesis and starts with the first window on the eastern wall, next to the Narthex.

<sup>10</sup> Ibid, 49. A footnote adds "The Connick Archives in the Boston Public Library, Boston, MA."

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TO THE GLORY OF GOD  
AND IN THANKSGIVING  
THE GEORGE DOOLITTLE FAMILY

## **First Trumpeting Angel / Seven Churches and Seven Lampstands / John of Patmos Recording**

**Revelation 1:9-12** I, John, your brother who share with you the persecution and the kingdom and the endurance in Jesus, was on the island called Patmos because of the word of God and the testimony of Jesus. **10** I was in the spirit on the Lord's day, and I heard behind me a loud voice like a trumpet **11** saying, "Write in a book what you see, and send it to the seven churches, to Ephesus, to Smyrna, to Pergamum, to Thyatira, to Sardis, to Philadelphia, and to Laodicea."

**12** Then I turned to see whose voice it was that spoke to me, and on turning I saw seven golden lampstands,

**Revelation 8:7** The first angel blew his trumpet, and there came hail and fire, mixed with blood, and they were hurled to the earth, and a third of the earth was burned up, and a third of the trees were burned up, and all green grass was burned up.

### **Letter from Orin E. Skinner to Canon Tarbell dated April 10, 1963**

"...beginning with the window devoted to the elderly Saint John recording his Revelations on Patmos (the island surrounded by water), while above is the first Angel with trumpet, with the Seven Lamps."

Directly across from this window on the western wall is John's vision of God.



KENNETH WALTER KADEY - Priest  
Dean 1962-1970  
THE WOMEN OF THE CATHEDRAL

**One Seated on the Throne / Proclaiming Angel / River of water of Life / Scroll  
with Seven Seals / The Slain Lamb / Four Living Creatures**

**Revelation 4:2-3; and 6-7** At once I was in the spirit, and there in heaven stood a throne, with one seated on the throne! **3** And the one seated there looks like jasper and carnelian, and around the throne is a rainbow that looks like an emerald.

**6**...Around the throne, and on each side of the throne, are four living creatures, full of eyes in front and back: **7** the first living creature like a lion, the second living creature like an ox, the third living creature with a face like a human, and the fourth living creature like a flying eagle.

**Revelation 5:1-2; and 6** Then I saw in the right hand of the one seated on the throne a scroll written on the inside and on the back, sealed with seven seals, **2** and I saw a mighty angel proclaiming with a loud voice, “Who is worthy to open the scroll and

**6** Then I saw between the throne and the four living creatures and among the elders a Lamb standing as if it had been slaughtered, with seven horns and seven eyes, which are the seven spirits of God sent out into all the earth.

**Letter from Orin E. Skinner to Canon Tarbell dated November 20, 1963**

“...Continuing with the theme of St. John’s Revelation, the first window from the entrance represents Saint John’s vision of God enthroned. The emerald rainbow is round about, and near by is the proclaiming Angel. Below is the Lamb of God with the Book of Seven Seals.

“At the base are the Four Beasts with wings full of eyes, -the lion, the calf, the man and the eagle symbolizing the Evangelists.”

The next window we will view is the second clerestory window from the Narthex on the eastern wall and will continue with those windows along the eastern wall



TO THE GLORY OF GOD  
AND IN THANKSGIVING  
THE GORDON M BOND FAMILY

## **Second Trumpeting Angel / Stars Fall to Earth / Six Elders (Star of David)**

**Revelation 8:8-9** The second angel blew his trumpet, and something like a great mountain, burning with fire, was thrown into the sea. **9** A third of the sea became blood, a third of the living creatures in the sea died, and a third of the ships were destroyed.

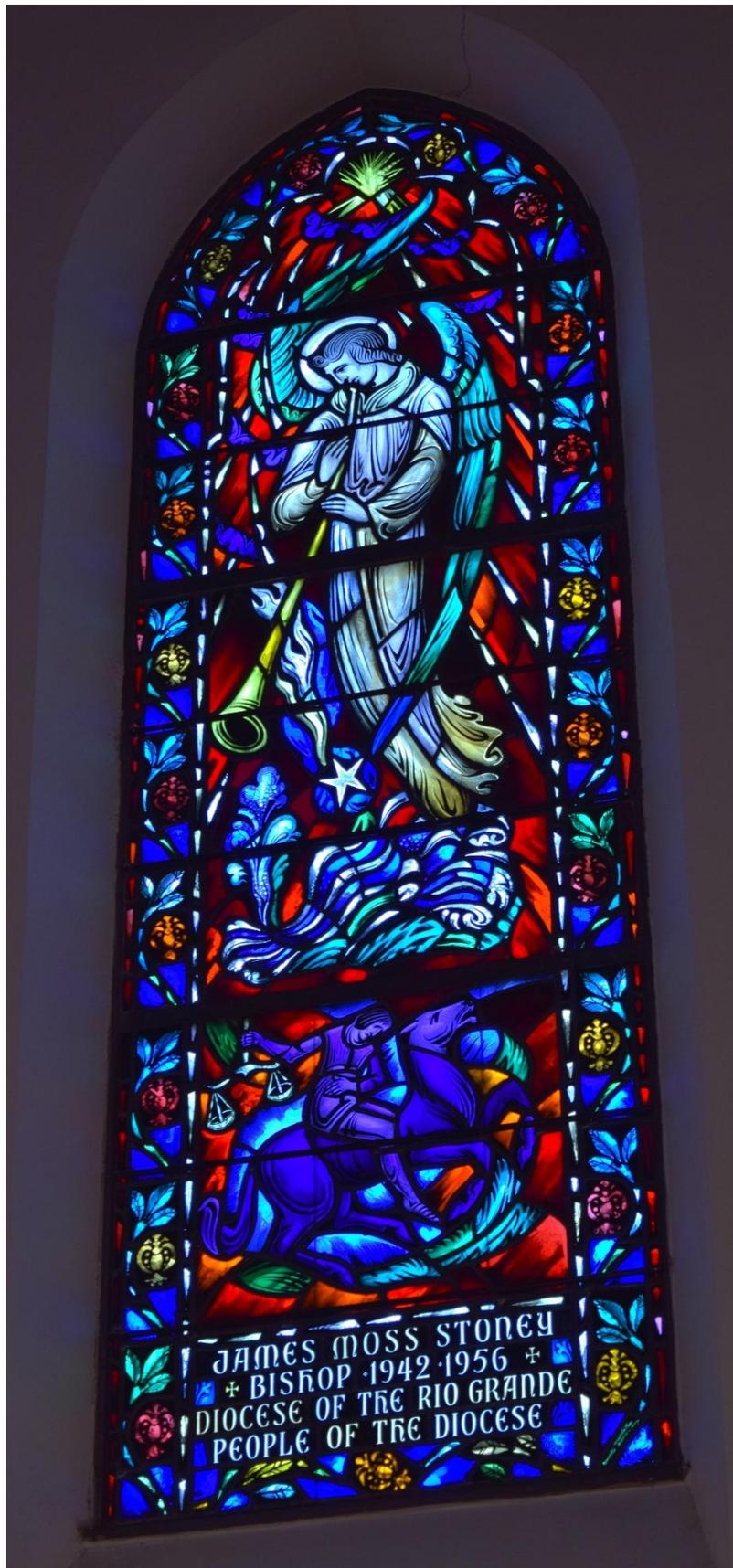
### **Letter from Orin E. Skinner to Canon Tarbell dated April 10, 1963**

“...The other sketch introduces the Elders with six of the Four and twenty, and the second of the trumpeting Angels in a starry sky.”

Note the Elders are seated in two rows. “They are wearing robes of alternating blue-green and violet. The effect resembles the two interlocking triangles seen in the Star of David....”<sup>11</sup>

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<sup>11</sup> Ibid, 50.



JAMES MOSS STONEY  
† BISHOP 1942-1956 †  
DIOCESE OF THE RIO GRANDE  
PEOPLE OF THE DIOCESE

**Mountain of Fire / Third Trumpeting Angel / Great Burning Star:  
Wormwood / Third Horseman: Famine**

**Revelation 8:8** The second angel blew his trumpet, and something like a great mountain, burning with fire, was thrown into the sea.

**Revelation 8:10-11** The third angel blew his trumpet, and a great star fell from heaven, blazing like a torch, and it fell on a third of the rivers and on the springs of water. **11** The name of the star is Wormwood. A third of the waters became wormwood, and many died from the water because it was made bitter.

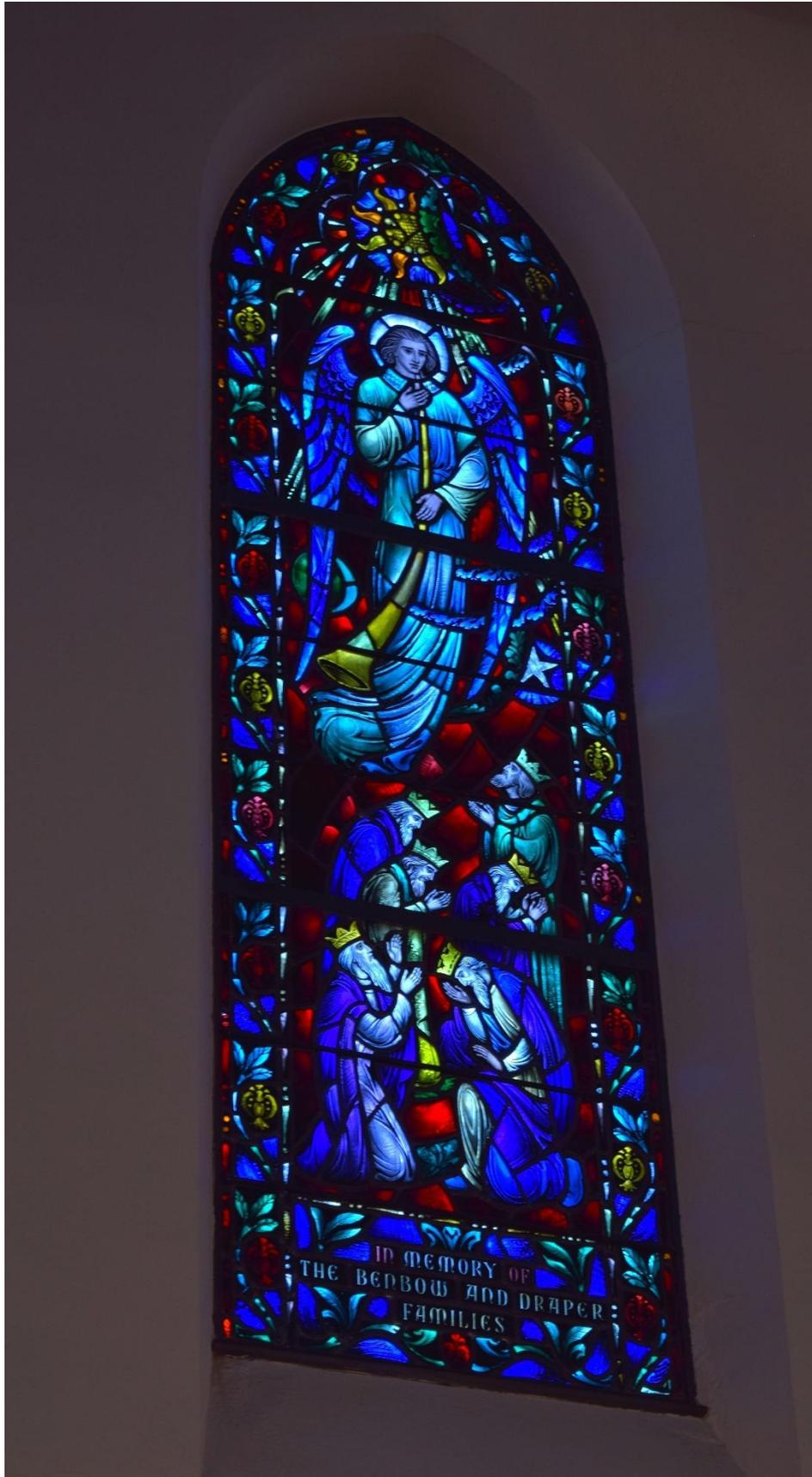
**Revelation 6:5-6** When he broke the third seal, I heard the third living creature call out, "Come!" I looked, and there was a black horse! Its rider held a pair of scales in his hand, **6** and I heard what seemed to be a voice in the midst of the four living creatures saying, "A quart of wheat for a day's pay and three quarts of barley for a day's pay, but do not damage the olive oil and the wine!"

**Letter from Orin E. Skinner to Canon Tarbell dated March 4, 1963**

"...The design for the fourth window from the chancel represents the third Angel with trumpet.

"Immediately below is the great burning Star falling from Heaven upon the rivers and fountains of waters.

"Below is the Black horse and rider holding the balances."



## **Darkening of the Light / Fourth Trumpeting Angel / Six Elders**

**Revelation 8:12** The fourth angel blew his trumpet, and a third of the sun was struck, and a third of the moon, and a third of the stars, so that a third of their light was darkened; a third of the day was kept from shining and likewise the night.

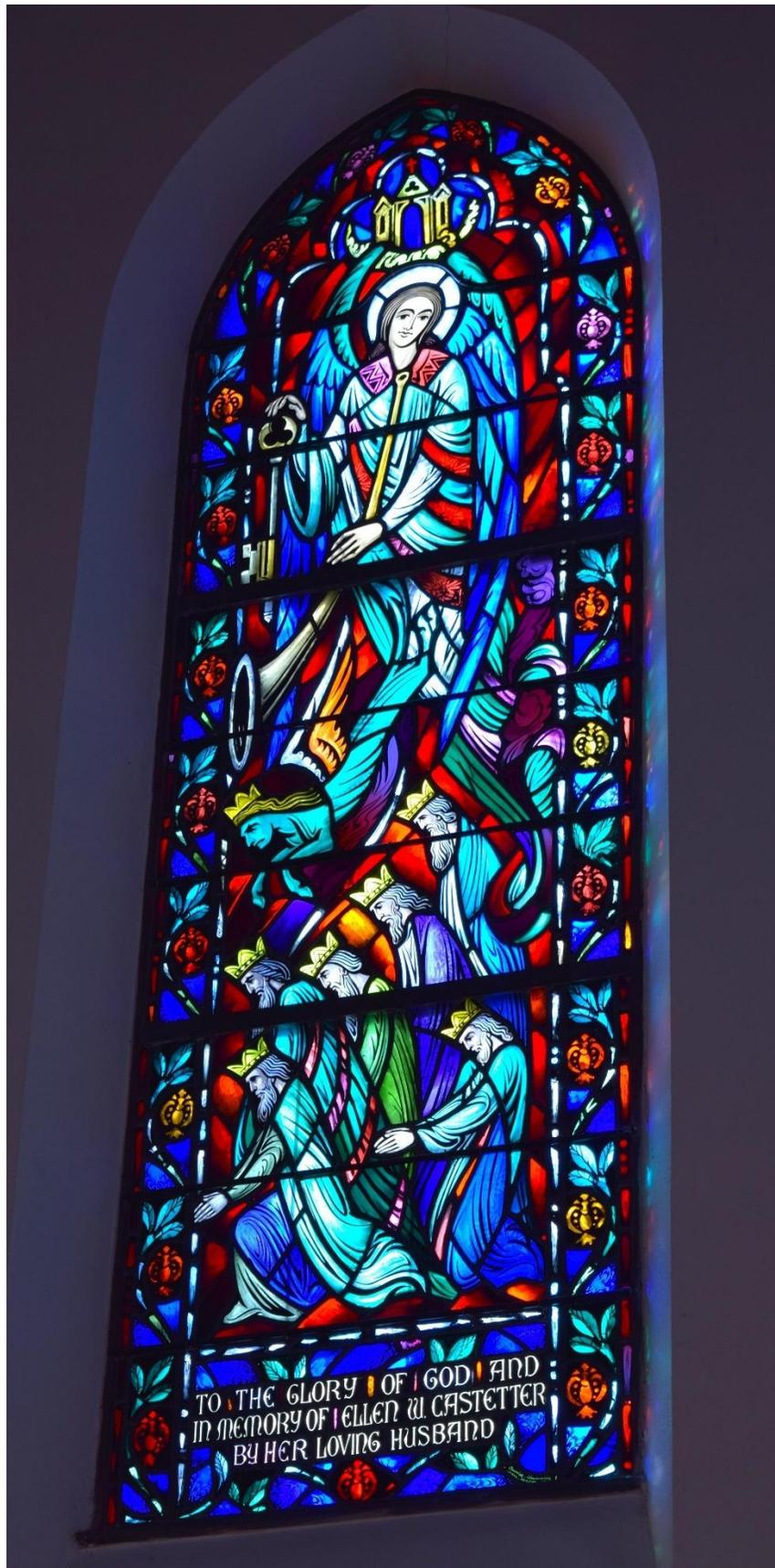
### **Letter from Orin E. Skinner to Canon Tarbell dated March 4, 1963**

“We have completed our study of the next two windows on the Gospel side and are sending you the rough color sketches, herewith.

“One (third from the chancel) is devoted to the fourth Angel with trumpet.

“In the surrounding field a third part of the sun, Moon, and Stars are smitten,-  
‘And the day shone not for a third part of it, and the night likewise.’”

The next window we will view is the second clerestory window from the Narthex on the western wall.



## **Fifth Trumpeting Angel / Church of the Martyrs / Locusts, Six Elders**

**Revelation 9:1-3, and 7-10** And the fifth angel blew his trumpet, and I saw a star that had fallen from heaven to earth, and he was given the key to the shaft of the bottomless pit; **2** he opened the shaft of the bottomless pit, and from the shaft rose smoke like the smoke of a great furnace, and the sun and the air were darkened with the smoke from the shaft. **3** Then from the smoke came locusts on the earth, and they were given authority like the authority of scorpions of the earth.

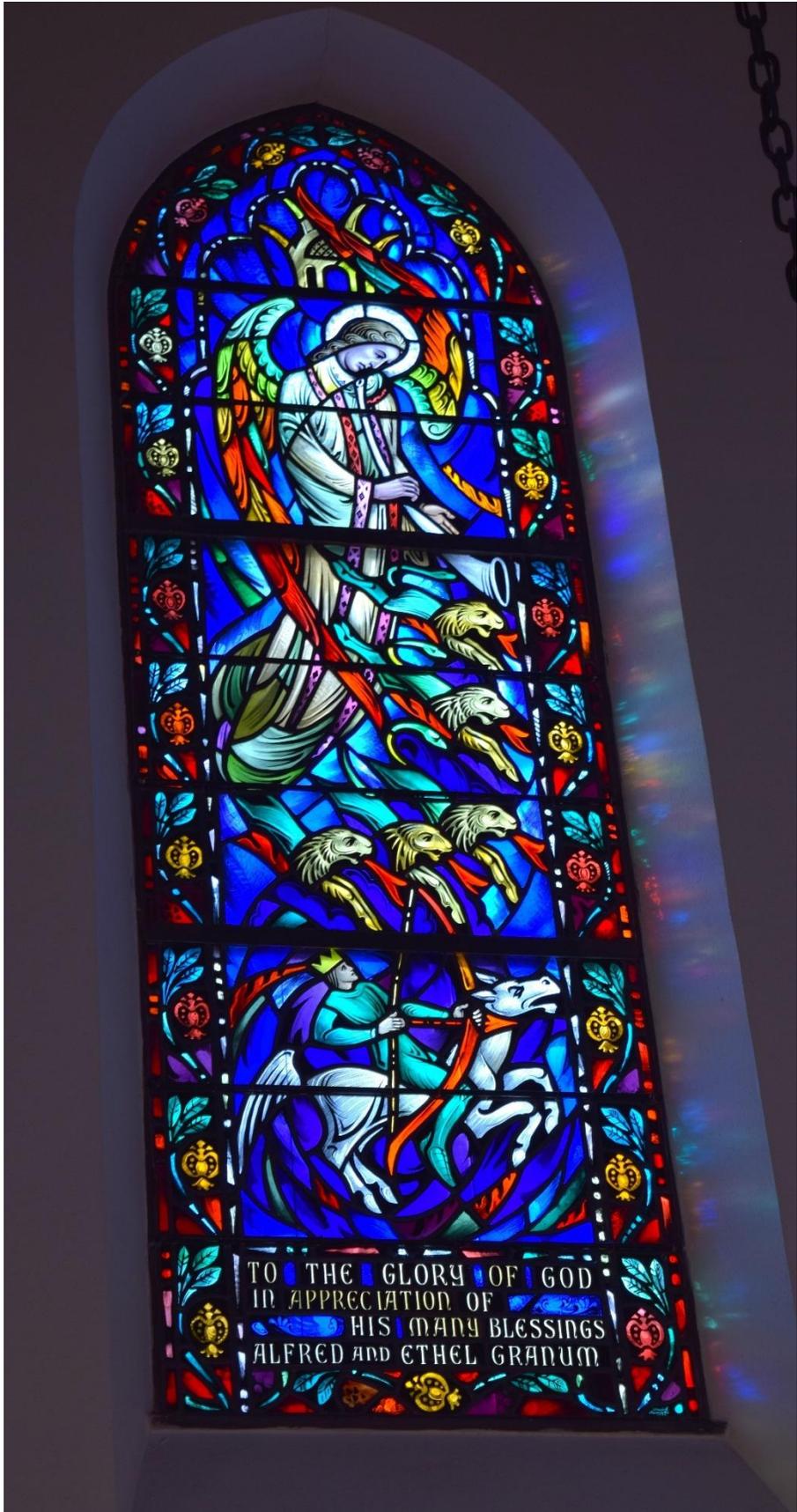
**7** In appearance the locusts were like horses equipped for battle. On their heads were what looked like crowns of gold; their faces were like human faces, **8** their hair like women's hair, and their teeth like lions' teeth; **9** they had scales like iron breastplates, and the noise of their wings was like the noise of many chariots with horses rushing into battle. **10** They have tails like scorpions, with stingers, and in their tails is their power to harm people for five months.

### **Letter from Orin E. Skinner to Canon Tarbell dated November 20, 1963**

“The next is devoted to the fifth Trumpeting Angel with the key to the bottomless pit and the Gate of Heaven above. There is a suggestion of the crowned locust-like horses with human face, opposite the symbol of the bottomless pit from which fumes and vapors arise.

“In the base are Six more of the Four and Twenty Elders.”

Continuing along the western wall...



TO THE GLORY OF GOD  
IN APPRECIATION OF  
HIS MANY BLESSINGS  
ALFRED AND ETHEL GRANUM

**Four Horns of the Golden Altar / Sixth Trumpeting Angel / Horsemen with  
Lion Heads / First Horseman: Conquest**

**Revelation 9:13, and 17-19** Then the sixth angel blew his trumpet, and I heard a voice from the horns of the golden altar before God, ...

**17-19** And this was how I saw the horses in my vision: the riders wore breastplates the color of fire and of sapphire and of sulfur; the heads of the horses were like lions' heads, and fire and smoke and sulfur came out of their mouths. **18** By these three plagues a third of humankind was killed, by the fire and smoke and sulfur coming out of the horses' mouths. **19** For the power of the horses is in their mouths and in their tails; their tails are like serpents, with heads, and with them they inflict harm.

**Revelation 6:1-2** Then I saw the Lamb break one of the seven seals, and I heard one of the four living creatures call out, as with a voice of thunder, "Come!" **2** I looked, and there was a white horse! Its rider had a bow; a crown was given to him, and he came out conquering and to conquer.

**Letter from Orin E. Skinner to Canon Tarbell dated November 20, 1963**

"The sixth Trumpeting Angel dominates the next window with the four horned golden altar above and the army of lion headed horses below, - fire issuing from their mouths.

"In the base is the crowned rider of the white horse with his bow."



**Mystery of God / Seventh Trumpeting Angel / Woman Clothed with the Sun /  
Six Elders**

**Revelation 11:15-16** Then the seventh angel blew his trumpet, and there were loud voices in heaven, saying,

“The kingdom of the world has become the kingdom of our Lord  
and of his Messiah,  
and he will reign forever and ever.”

**16** Then the twenty-four elders who sit on their thrones before God fell on their faces and worshiped God, ...

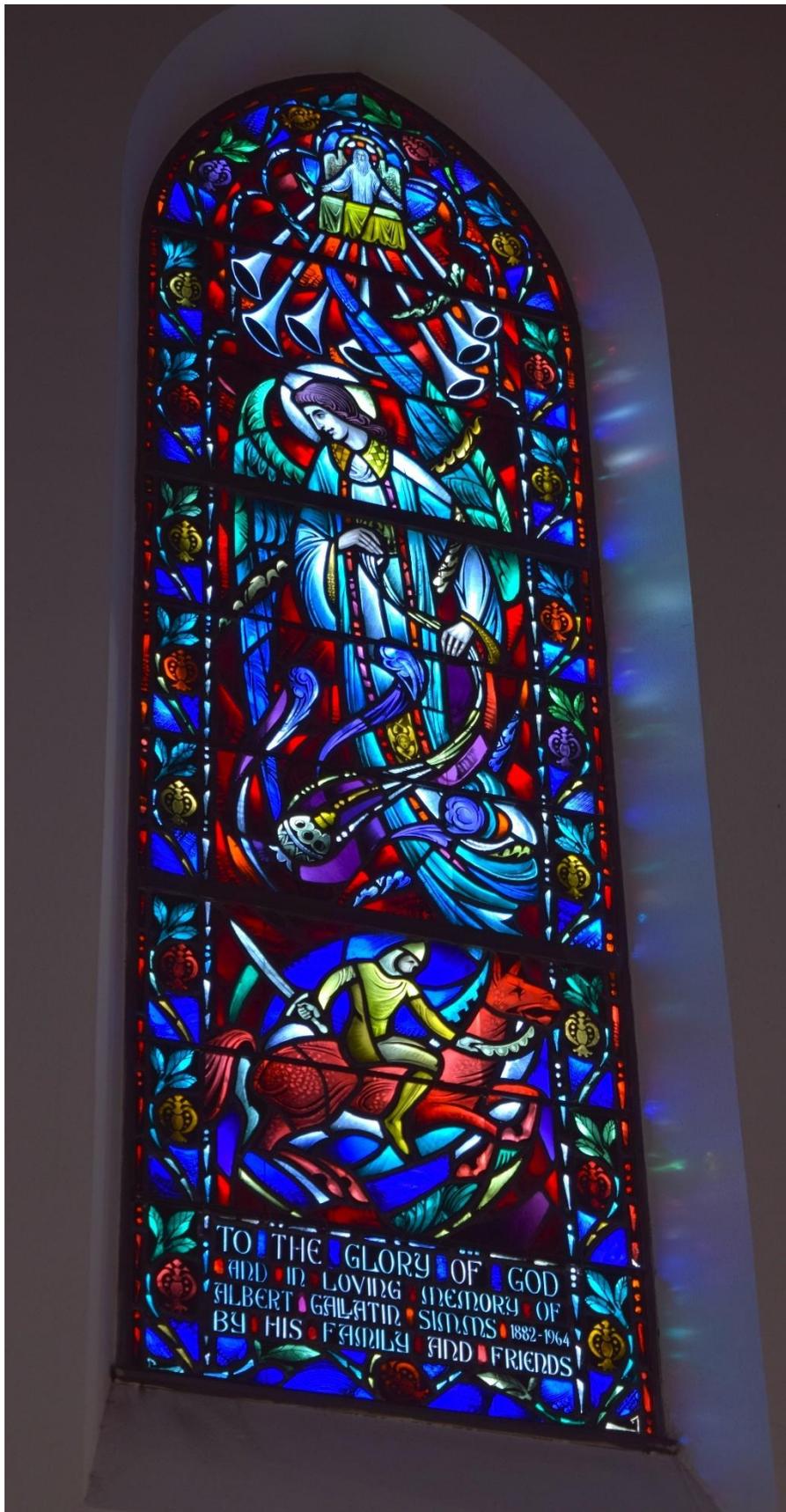
**Revelation 12:1-3, and 5** A great portent appeared in heaven: a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars. **2** She was pregnant and was crying out in birth pangs, in the agony of giving birth. **3** Then another portent appeared in heaven: a great red dragon, with seven heads and ten horns and seven diadems on his heads.

**5** And she gave birth to a son, a male child, who is to rule all the nations with a scepter of iron. But her child was snatched away and taken to God and to his throne,

**Letter from Orin E. Skinner to Canon Tarbell dated November 20, 1963**

“Next is the seventh Angel, with the woman clothed with the Sun and the moon under feet, - the Blessed Virgin and Christ Child; the red dragon with seven crowned heads.

“Six more elders are designed in the base.”



## **Golden Throne and Altar of God / Seven Trumpets / Angel with the Golden Censer / Second Horseman: Bloodshed**

**Revelation 8:1-5** When the Lamb broke the seventh seal, there was silence in heaven for about half an hour. **2** And I saw the seven angels who stand before God, and seven trumpets were given to them.

**3** Another angel with a golden censer came and stood at the altar; he was given a great quantity of incense to offer with the prayers of all the saints on the golden altar that is before the throne. **4** And the smoke of the incense, with the prayers of the saints, rose before God from the hand of the angel. **5** Then the angel took the censer and filled it with fire from the altar and threw it on the earth, and there were peals of thunder, rumblings, flashes of lightning, and an earthquake.

**Revelation 6:3-4** When he broke the second seal, I heard the second living creature call out, "Come!" **4** And out came another horse, bright red; its rider was permitted to take peace from the earth, so that people would slaughter one another, and he was given a great sword.

### **Letter from Orin E. Skinner to Canon Tarbell dated November 20, 1963**

"In the next window, the Angel with the Golden Censer at the beginning of the seventh seal, is represented below the golden altar before the throne; with the seven trumpets.

"The red horse and rider with the great sword is represented in the base."

Next, we continue to the eastern wall clerestory windows.

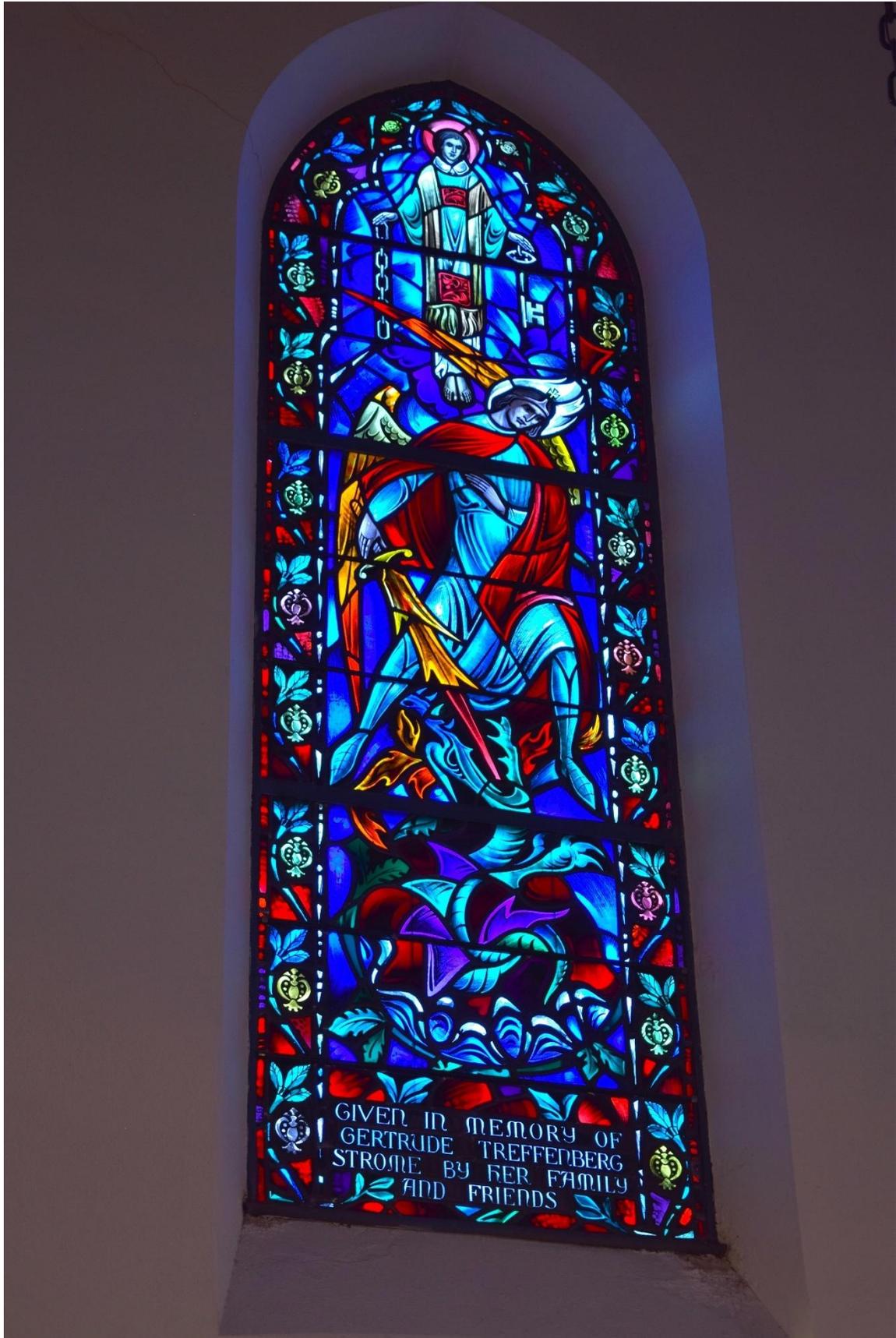


## **God's Temple in Heaven / Another Mighty Angel / Fourth Horseman: Death**

**Revelation 10:1-3** And I saw another mighty angel coming down from heaven, wrapped in a cloud, with a rainbow over his head; his face was like the sun and his legs like pillars of fire. **2** He held a little scroll open in his hand. Setting his right foot on the sea and his left foot on the land, **3** he gave a great shout, like a lion roaring. And when he shouted, the seven thunders sounded.

**Revelation 6:7-8** When he broke the fourth seal, I heard the voice of the fourth living creature call out, "Come!" **8** I looked, and there was a pale green horse! Its rider's name was Death, and Hades followed with him; they were given authority over a fourth of the earth, to kill with sword, famine, and pestilence and by the wild animals of the earth.

Continuing along the eastern wall...

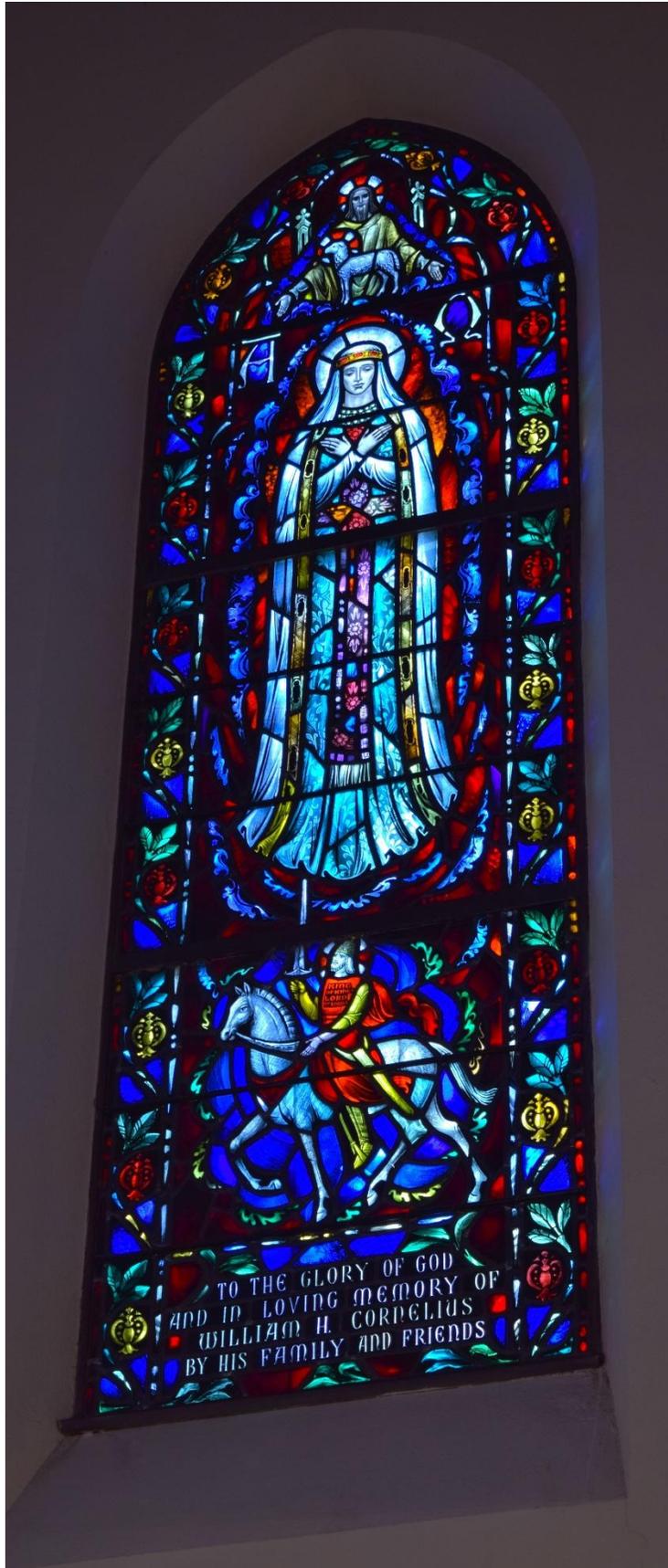


**Angel in the Dalmatic with Keys and Chain to Bind Satan / Archangel  
Michael Casting the Dragon Out of Heaven into the Bottomless Pit**

**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, **8** but they were defeated, and there was no longer any place for them in heaven. **9** 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.

**Revelation 20:1** Then I saw an angel coming down from heaven, holding in his hand the key to the bottomless pit and a great chain.

The walk in the Nave ends with the last Revelation window on the western wall.



TO THE GLORY OF GOD  
AND IN LOVING MEMORY OF  
WILLIAM H. CORNELIUS  
BY HIS FAMILY AND FRIENDS

**The Lord God Almighty and the Lamb / Alpha and Omega / New Jerusalem  
Adorned as a Bride / Lord of Lords / King of Kings**

**Revelation 21:1-2, and 5-6** Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more. **2** And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband.

**5-6** And the one who was seated on the throne said, “See, I am making all things new.” Also he said, “Write this, for these words are trustworthy and true.” **6** Then he said to me, “It is done! I am the Alpha and the Omega, the Beginning and the End. To the thirsty I will give water as a gift from the spring of the water of life.

**Revelation 19:11-16** I saw heaven standing open and there before me was a white horse, whose rider is called Faithful and True. With justice he judges and wages war. **12** His eyes are like blazing fire, and on his head are many crowns. He has a name written on him that no one knows but he himself. **13** He is dressed in a robe dipped in blood, and his name is the Word of God. **14** The armies of heaven were following him, riding on white horses and dressed in fine linen, white and clean. **15** Coming out of his mouth is a sharp sword with which to strike down the nations. “He will rule them with an iron scepter.” He treads the winepress of the fury of the wrath of God Almighty. **16** On his robe and on his thigh he has this name written:  
KING OF KINGS AND LORD OF LORDS.

**Letter from Orin E. Skinner to Canon Tarbell dated November 20, 1963**

“The theme culminates in the window nearest the chancel, with the vision of the new Jerusalem coming down from God, as a bride.

“Above is the symbol of the Lord God and Lamb, - with the Alpha and the Omega, - the beginning and the end.

“Below is the white horse with Rider in ruby robe, - The Word of God; KING OF KINGS AND LORD OF LORDS.”

**Note:** KING OF KINGS AND LORD OF LORDS appears on the breastplate of the rider.

## **The Choir Clerestory Windows**

Since one's eyes are turned upward, let us now move to the Chancel where the Twelve Disciples reside in the Choir Clerestory windows.

The twelve Disciples are shown in six windows on the eastern wall and in six windows on the western wall.

Beginning on the eastern wall and according to **Orin E. Skinner's letter to Dean Kadey dated April 12, 1965**

“We have started on the Gospel side nearest the altar...

“The first group is devoted to **Saint Peter** (the bold formatting is mine) with his keys and just a suggestion of the inverted cross at his back; **Saint Andrew** holds his distinctive diagonal cross; and **Saint James** with pilgrim's hat and shell, carries the traveler's staff and purse. The flash of lightning suggests the perils of pilgrimage.

“In the next, **Saint John** holds his traditional chalice and serpent recalling the legend of the poisoned cup from which he drank without harm; **Saint Philip** has his crossed staff and basket of loaves in reference to his remark when Our Lord fed the multitude; **Saint Bartholomew** holds the flaying knife, symbol of his martyrdom, while a cross is again suggested in further reference to his martyrdom.”

## Eastern Wall Disciples



## Western Wall Disciples



## **The Choir Clerestory Windows (cont'd)**

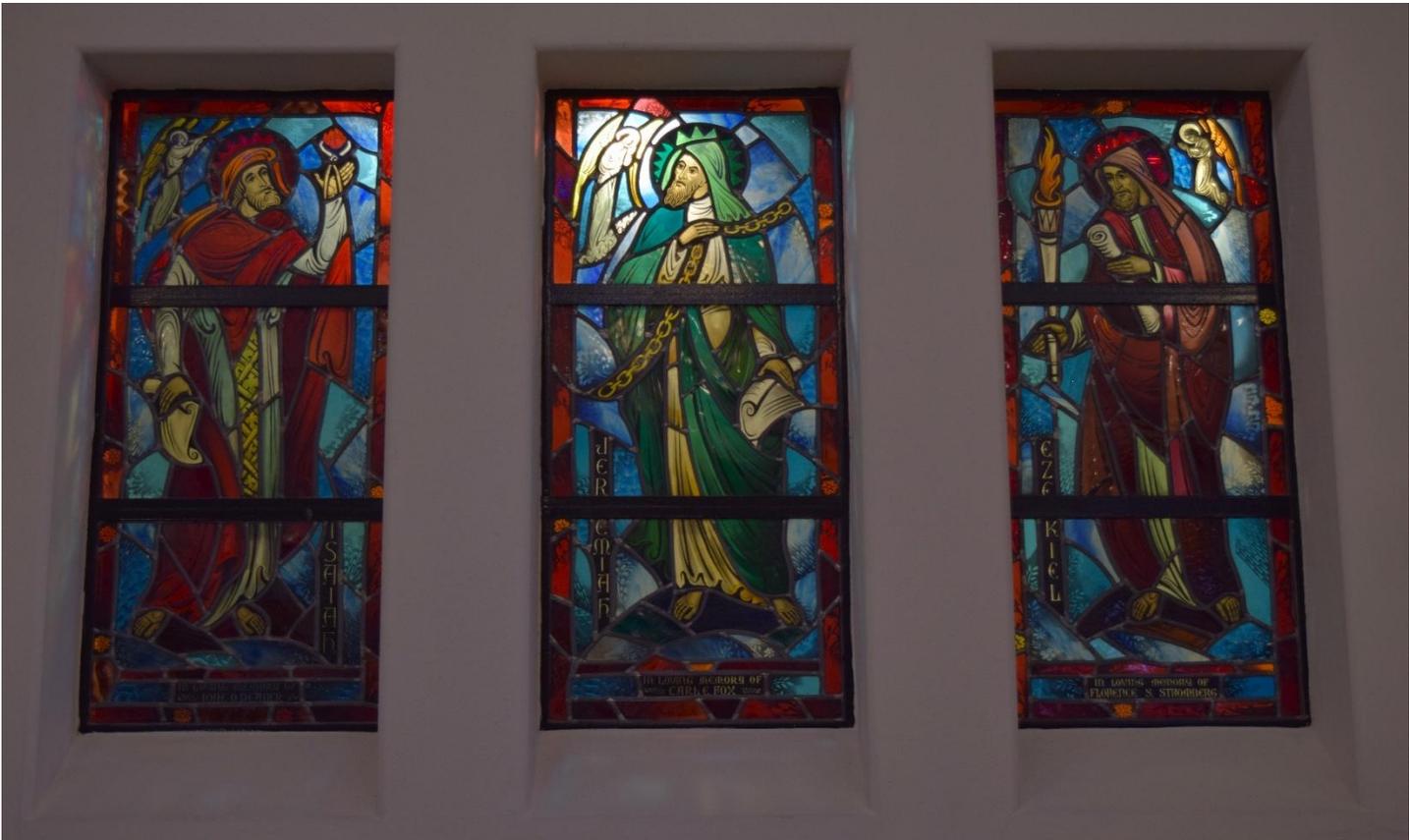
Moving to the western wall and according to **Orin E. Skinner's letter to Dean Kadey dated April 12, 1965**

“On the opposite side, **Saint Thomas** bears the traditional carpenter's square and spear; **Saint Matthew** the battle-ax and table with the proceeds from customs; **Saint James the Less** robed as first Bishop of Jerusalem, the tall cross.

“The final group is devoted to **Saint Jude** with book, in the symbolic sail-boat of his missionary journeys; **Saint Simon** with the saw, symbol of his martyrdom, and the traditional book and fish; while **Judas Iscariot** completes the group with Satan offering his reward.”

The date on the Judas Iscariot window is 1974 and it was the last window installed and funded. The inscription at the bottom of the window shows that it is from the congregation. It was thought that no one individually would want to sponsor this window, so the congregation raised the money to have it made.

The choir clerestory windows and the vestibule windows (which follow) were not included in the original planning of the window themes. The themes for these windows were decided in 1965 when Orin Skinner made a trip to Albuquerque. It was then decided that the Disciples would be the theme of the choir clerestory windows; and the vestibule windows would show the major prophets: Isaiah, Jeremiah, and Ezekiel; and the minor prophets, Amos, Daniel, and Hosea.



## **The Major Prophets and the Minor Prophets**

At the crossing in the Nave there are two vestibules whose windows are illuminated not by daylight, but by artificial lighting. The top set of windows (shown opposite) shows the Minor Prophets Amos, Daniel, and Hosea, and is on the eastern side of the Nave before the High Altar.

The bottom set of windows (shown opposite) shows the Major Prophets Isaiah, Jeremiah, and Ezekiel, and is on the western side of the Nave before the High Altar.

The difference in the vibrancy of the colors between the daylight illumination and artificial-light illumination is outstanding. When the windows were designed, daylight reached these vestibules. Due to changes brought by construction, as well as safety concerns, the daylight no longer reaches these vestibules.

### **Letter from Orin E. Skinner to Dean Kadey dated July 2, 1965**

“...They are designed in much the same character as the front narthex windows devoted to the Evangelists.

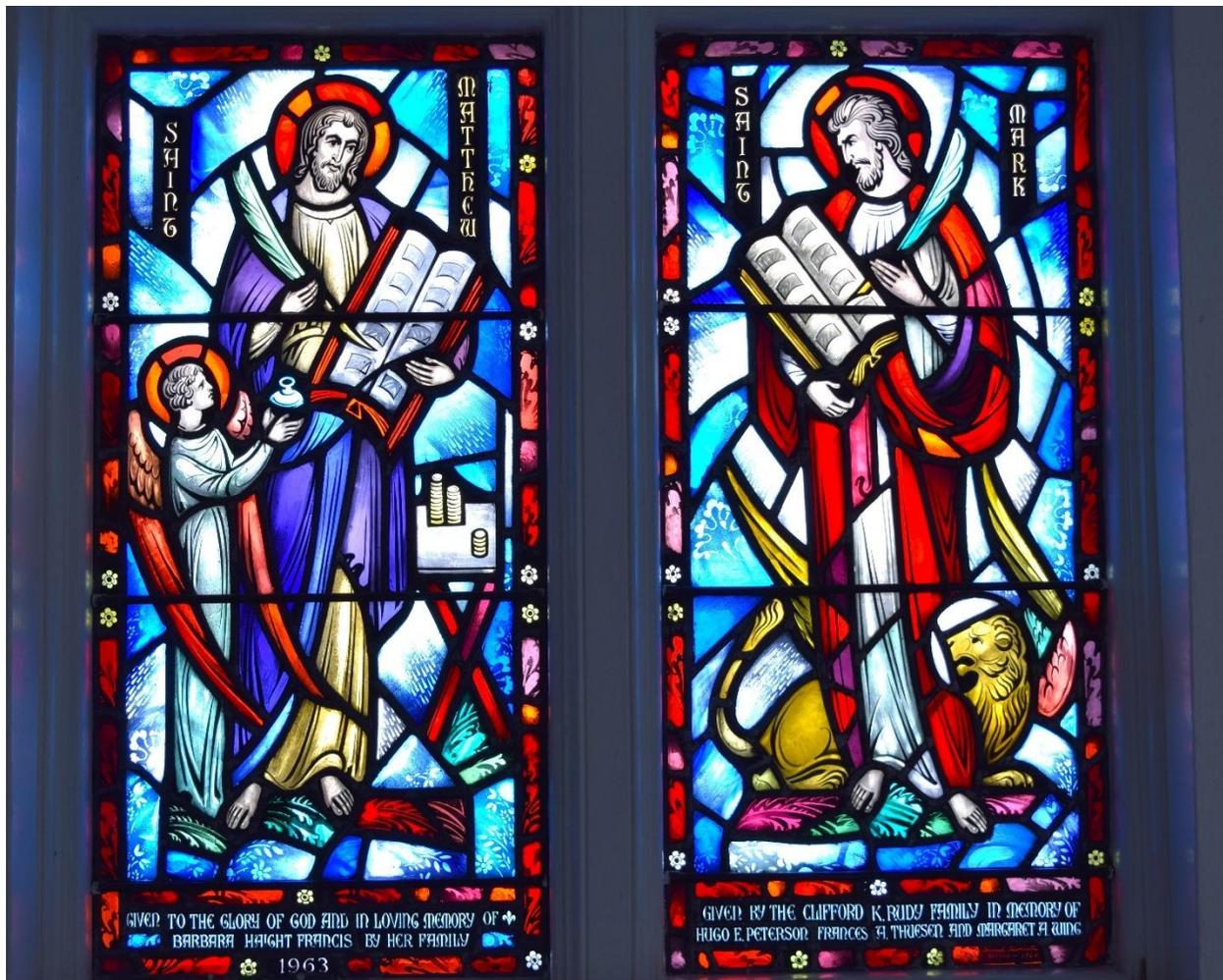
“As suggested, they are devoted to the Prophets, - Isaiah, Jeremiah, Ezekiel; Amos, Daniel, and Hosea.

“All hold prophetic scrolls. Isaiah bears the traditional tongs and coal of fire with which the Angel cleansed his lips. In the field is an Angel with trumpet of praise.

“Jeremiah has the chains of bondage, and near him is the mourning Angel.

“Ezekial, the priestly Prophet, bears the devotional flame with the praying Angel near by.

“Amos is represented as the shepherd; and the traditional lions are designed at Daniel’s feet. Near Hosea is the broken idol.”



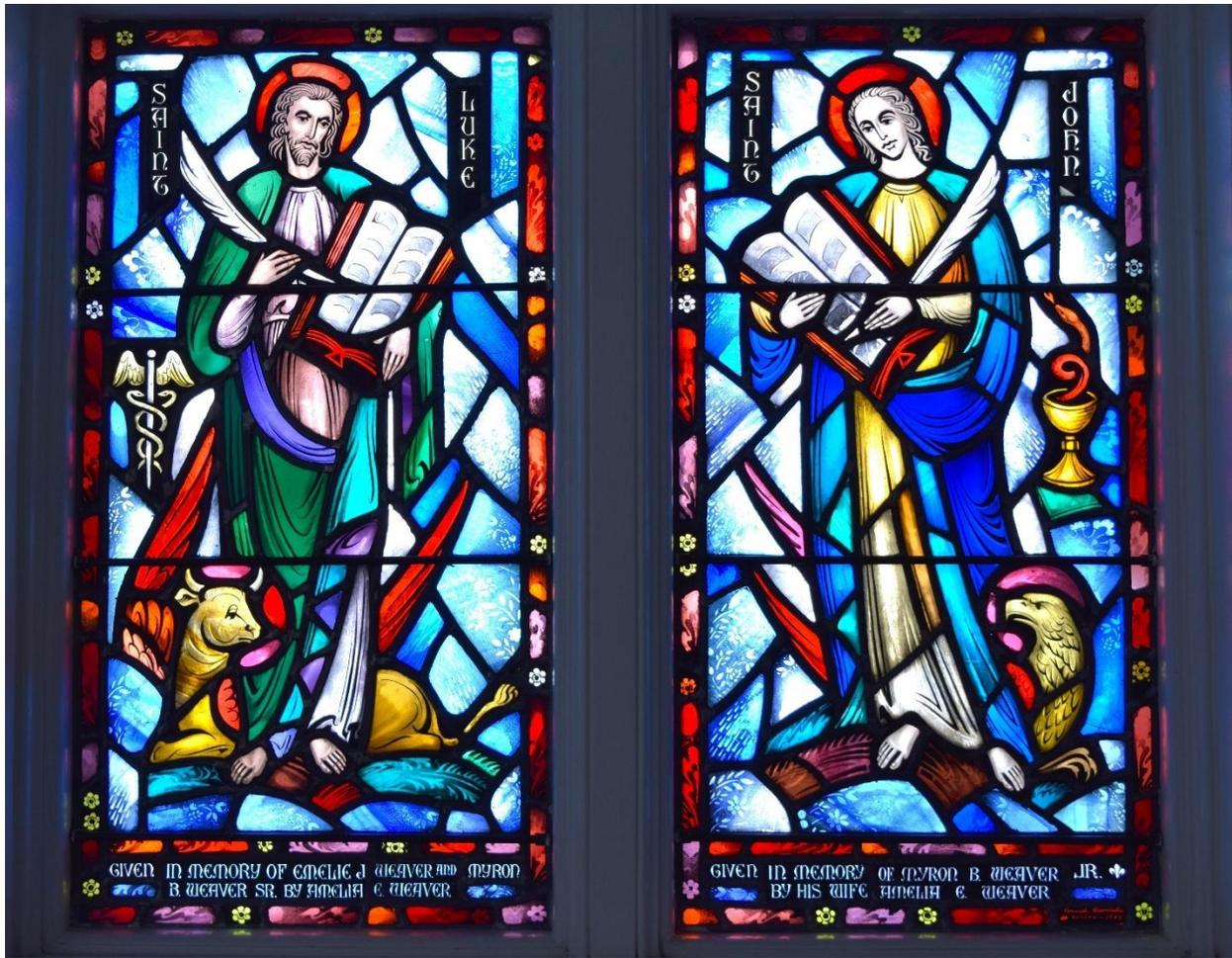
### **The Narthex Windows on the Northern Wall**

There are four windows depicting the Evangelists on the northern wall in the Narthex on either side of the front door.

#### **Letter from Orin E. Skinner to Canon Tarbell dated August 21, 1963**

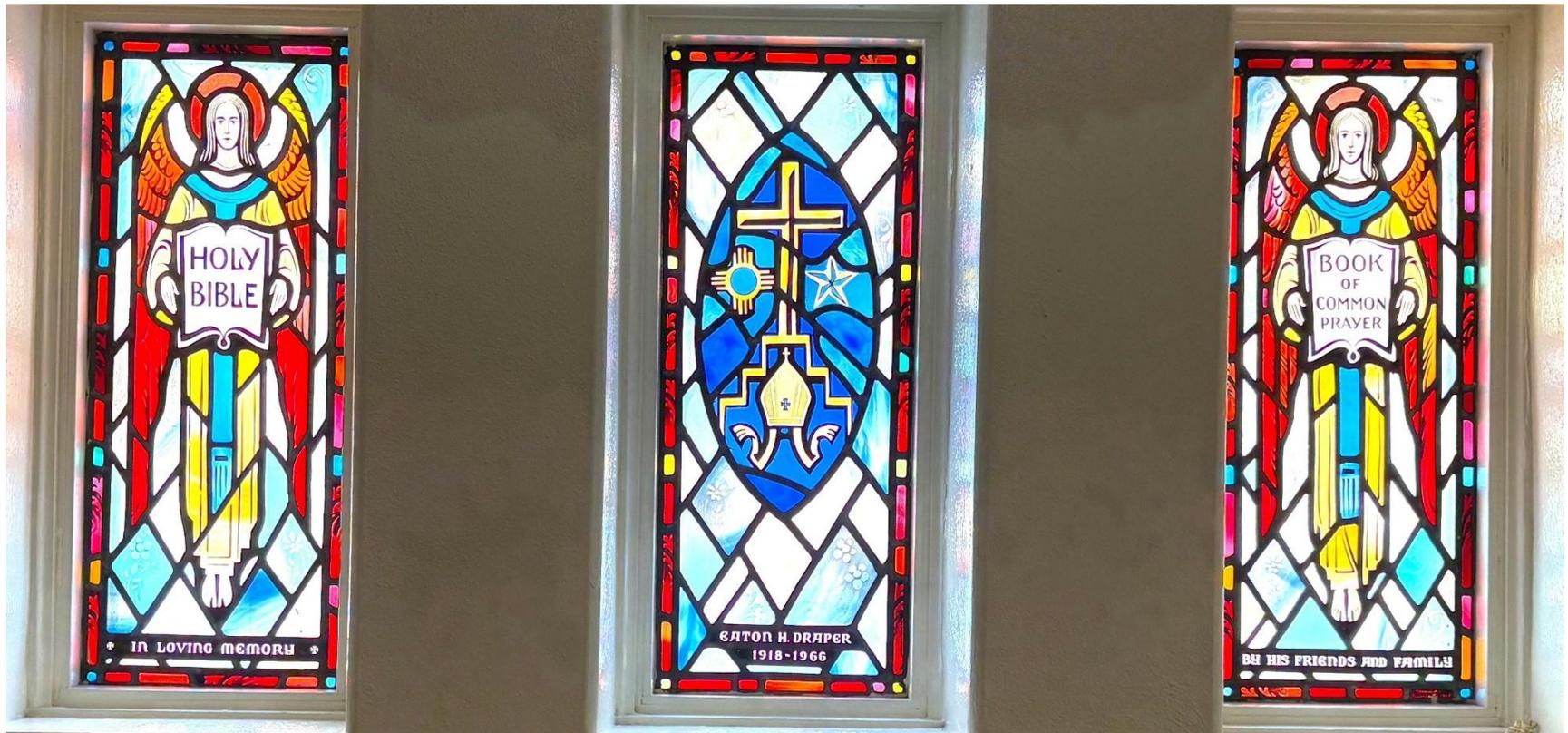
“As planned, they are devoted to the Evangelists, - Matthew, Mark, Luke, and John.

“They all carry the Evangelistic book and pen, and are accompanied by their traditional symbols. The winged Man holds the ink pot for Saint Matthew; the winged Lion rests at the feet of Saint Mark, as does the winged Ox with Saint Luke. In the field is the Caduceus suggesting the tradition that he was a physician. Saint John is accompanied by his Eagle, and the chalice and serpent recalling the incident of the poisoned cup from which he drank unharmed.”



**Continuing from the letter dated August 21, 1963**

“The colors, especially in the field, are kept fairly light to admit an abundance of illumination to the narthex.”

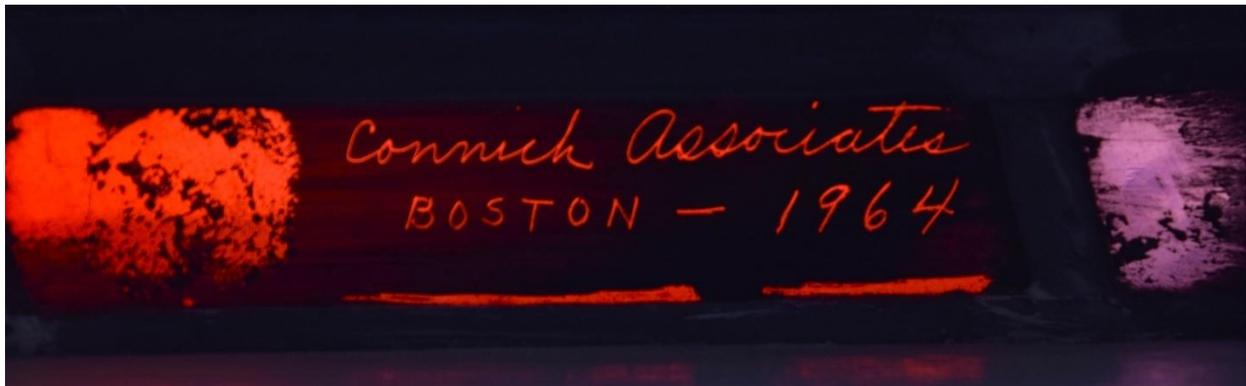


### **Narthex Tower Northwest Corner**

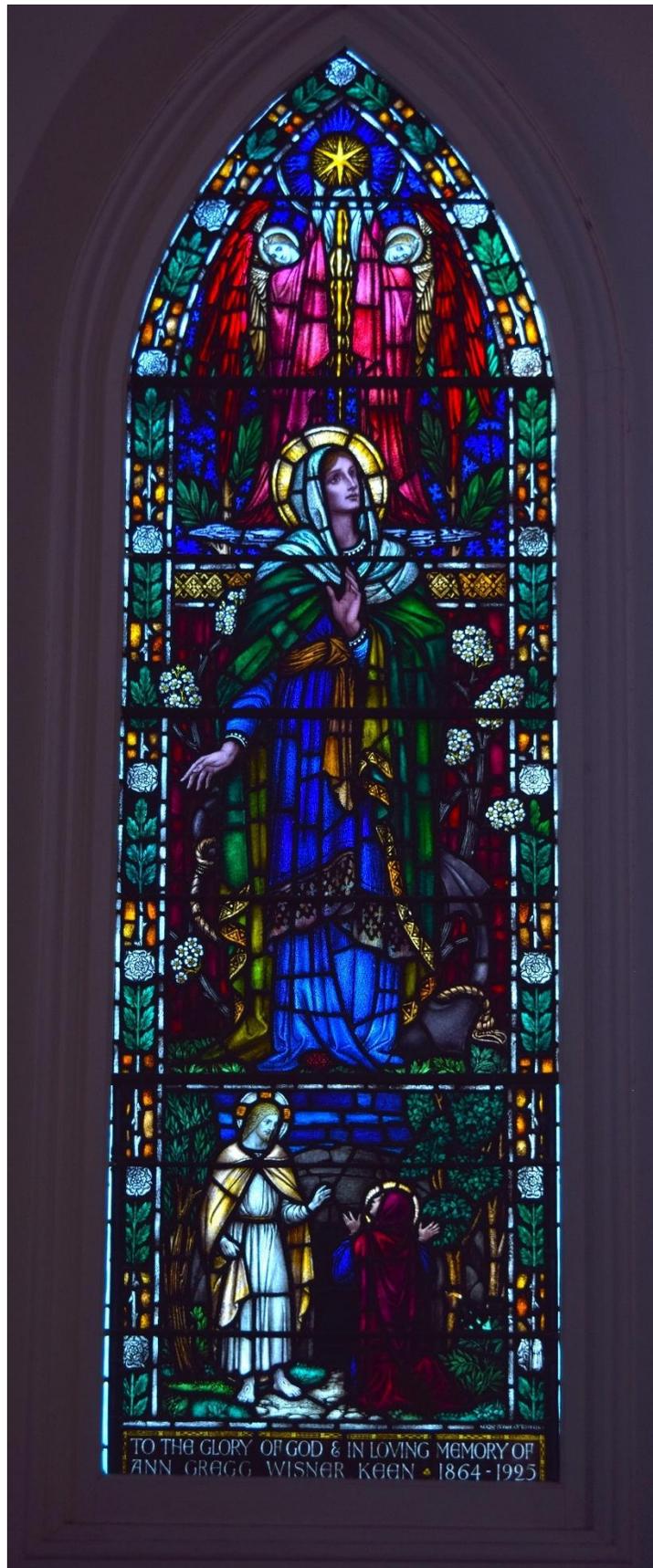
There is a group of three small windows in the Narthex tower in the northwest corner. The one on the left shows an angel holding the Bible; the middle one is the Diocesan Seal; and the one on the right shows an angel holding the Book of Common Prayer.

The background glass on these windows is lighter by design, since this corner of the Narthex is quite dark. These windows were designed to let in as much light as possible and are not as intricate as the others.

### **Connick Associates Signature**



Each stained-glass window contains the signature of Connick Associates and the year. These signatures are typically located in the lower corner of the window and are unobtrusive.



### The “Mary” Window in the Chapel of the Beloved Disciple

In conclusion, the Whitefriars window in the Chapel of the Beloved Disciple at the southwest corner of the Cathedral has its own historic significance. The “Mary” stained glass window to the right of the Chapel altar dates to the late 19th century. Whitefriars Glass Works has been making glass since 1680. Since that time, several families have run the operation, with James Powell taking over in 1834. In 1850, Whitefriars began making stained glass windows. The studio worked with William Morris, Sir E. Burne-Jones, Sir W. B. Richmond, and other artists. Whitefriars stained glass panels are often identified by the “signature” of a small figure of a friar in a white habit, usually in the border.



The photograph above shows the Whitefriars icon and appears in the lower right corner of the “Mary” window. It is directly above the “Made in Great Britain” legend.

Whitefriars windows appear in cathedrals and churches all over the world; for example, St. Paul's Cathedral, London; St. Thomas's, New York; Wellington Cathedral, New Zealand; and the Anglican Cathedral of Liverpool; as well as in village churches throughout England.

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