

STORIES IN GLASS

Installed in 1926, the upper windows were designed as a memorial to Holy Cross men who served in past United States wars. The series thus begins with an image of Mary Queen of Martyrs. At the bottom of the window she mourns while holding her dead son in her arms. Following the image of Mary, on the right side of the chapel, are martyrs, and, on the opposite side, scholars. It is a splendid, deeply significant program, one that stresses the complex obligations and personal accomplishments of all the saints depicted. It is very Jesuit, very American, and very Holy Cross.

The subject matter reflects knowledge of the history of Jesuit education, wide reading in the Scriptures and philosophy, and familiarity with traditions of representation of the saints. One of the most consistent sources of subject matter for the windows is the Reverend Alban Butler's *Lives of the Saints*. Butler's full work is impressive. The most complete edition, *The Lives of the Fathers, Martyrs, and other Principal Saints Compiled from Original Monuments and other Authentic Records illustrated with the Remarks of Judicious Modern Critics and Historians*, is in twelve volumes, usually known in America though a reprint in New York by D. & L. Sadlier in 1846. For the legendary stories and images of the windows the sources are most commonly the *Golden Legend* of Jacobus de Voragine and (Mrs.) Anna Jameson's *Sacred and Legendary Art*. Jacobus de Voragine was a Dominican priest who in 1292 became archbishop of Genoa. His compilation of saints' lives, later known as *the Golden Legend*, is not only his most remembered work, but also one of the most popular books in the middle ages. Its preface explains how the periods in the history of salvation are represented in the division of the liturgical year. The arrangement of the saint's lives is similarly structured, presenting them in the order that they appear in the celebration of feasts in the liturgical calendar. Butler retains this same order for his eighteenth-century compilations of the lives of the saints. Anna Jameson (1794-1860) produced works extraordinarily rich for citations of artistic precedent, primarily from Byzantine, Medieval and Renaissance traditions. Reproduced in line drawings in profusely illustrated texts, the images in Jameson's volumes are representative of the study of art in the era before the inexpensive photograph.





Interestingly, expected imagery is often countered so that the windows' iconography emphasizes the complexity of the saintly figures. Thomas Aquinas is shown as both a great scholar and as a visionary. He appears in the main scene holding a book and writing instruments. In the lower scene he kneels in contemplation before a chalice and an image of the crucifix aglow with light. The scene refers to Thomas's part in honoring the Blessed Sacrament through his hymns for the feast of Corpus Christi, the celebration of the Sacramental Presence of Christ in the Eucharist. St. Catherine of Alexandria, honored as a patron saint of rhetoric and therefore lawyers, is shown as a regal figure. Historically unverifiable, but one of the most popular saints in late-medieval and Renaissance times, she was often seen as the counterpart of St. Jerome. Jerome was the translator of the Vulgate, officially accepted Latin edition of the Bible from the Greek. He is shown not only as a learned authority but as penitent and visionary. He kneels half naked before the crucifix striking his chest with a rock. In the lower scene an angel reveals to him a glowing crucifix. The selection of imagery emphasizes human values of devotion, scholarship and service. The miraculous event is rare and downplayed.



Ball, like the other stained glass artists of his day, researched the imagery and iconography through access to reference books and photographic reproductions of European stained glass. His studio's library has now been dispersed, along with its records. By comparison with other studios we can presume a standard corpus of references. The studio of Charles J. Connick (1875-1945), which designed the two windows in the entrance hall of Dinand Library, closed only in 1986, and the Boston Public Library has accepted the studio's archives and library. The library contained not only numerous versions of the Bible, prayer books, missals, indexes to saints' lives, and church symbolism such as Jameson's and Butler's

volumes, but also Adolphe Napoleon Didron's *History of Christian Art in the Middle Ages* (London, 1863).

William Caxton's *The Golden Lives of the Saints* (London, 1900) and thirteenth-century bishop William Durandus' *The Symbolism of Churches* (translated by the prominent Ecclesiologists the Reverend John Mason Neale and the Reverend Benjamin Webb, London, 1843). Paintings, in printed or photographic reproduction, furnished many models. For example, Saint Ignatius's thin, angular face, pointed beard and balding head resemble images of him in Baroque paintings, such as Rubens's *Saint Ignatius of Loyola Curing the Sick* of 1620. The image of Saint Thomas More is copied quite literally from the sixteenth-century portrait by Hans Holbein now in the Frick Collection in New York.

When viewed as a whole the program is both site-specific and universal. The windows display the large themes of historical continuity of a church founded in the Apostolic age, nourished through the labor and the sacrifice of the scholars and martyrs, and culminating in the formation of the Society of Jesus. The Jesuit mission as preachers and educators comes thus to the founding of the College of the Holy Cross and its former chapel in Fenwick Hall, now the John E. Brooks, S.J., Center for Music. Half a century later, a new chapel, a splendid revival of sixteenth-century Jesuit forms, in contrast to the nineteenth-century Collegiate Gothic of Fenwick and O'Kane, marked a self-



conscious decision by the College to honor its heritage and to bring the values of its founders into the future. The Jesuit exemplars, Jogues, Canisius, Bellarmine and Ignatius, near the entrance, greet the student and the visitor. The omnipresent IHS in their windows' borders, and, prominently, above the image of Ignatius, appears again over the altar. Old and new, history and the present, accomplishment and promise; these are the messages still redolent in this building.