

## Emmanuel's Stained Glass

Designed and manufactured by Charles J. Connick Associates of Boston, our stained-glass windows are the crown jewel of Emmanuel's church building.

### About Connick Associates

Charles Connick (1875-1945) founded a studio in Boston's Back Bay in 1913, working closely with the architect Ralph Adams Cram, who promoted Gothic architecture for churches as "the only proper style."

Craftsmen at Connick's studio worked collectively on the windows, emulating

twelfth- and thirteenth-century artisans and employing many of their techniques. When Connick died in 1945, he left what he called "only incidentally a business" to his workers. The studio closed due to the advanced age of the artisans and the encroachment of modern high-rise buildings that diminished the light source essential to their work.

More than 15,000 Connick windows may be found in over 5,000 church across the country. These include installations at Grace Cathedral in San Francisco, Calvary Church and the Heinz Chapel at the University of Pittsburgh, the Princeton University Chapel, Emmanuel Church and the Boston University Chapel, All Saints Churches in Brookline and Ashmont (Mass.), as well as both large cathedrals in New York: St. John the Divine and St. Patrick's. In Michigan, Connick's windows may be found at the Cathedral Church of St. Paul and All Saints Church in Detroit, as well as at Grace Church, Holland—a building that Emmanuel closely resembles.

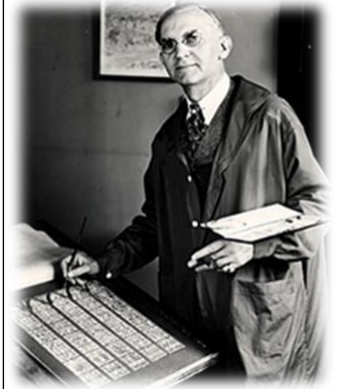
The company closed in 1986, and its archives are now held by the Boston Public Library (<https://www.bpl.org/blogs/post/studies-in-light-the-gouaches-of-the-charles-j-connick-stained-glass-studio-in-the-arts-department/>). A foundation has been formed to preserve this significant artistic and ecclesiastical legacy ([www.cjconnick.org](http://www.cjconnick.org)). Additional materials may be found at the Rotch Library of Architecture and Planning at the Massachusetts Institute of Technology. Photographs of some Connick windows may be found online ([https://www.flickr.com/photos/boston\\_public\\_library/albums/72157639314469165/with/11710548625](https://www.flickr.com/photos/boston_public_library/albums/72157639314469165/with/11710548625)). A documentary entitled *The Last Window* on the work of Connick Studios may be borrowed from the church's library.

At his death, *The New York Times* reported that Charles Connick was considered "the world's greatest contemporary craftsman of stained glass."

Like their medieval forebears, the windows of Connick Studios were meant to teach and inspire all who gaze upon them.

"If churches are made radiant and beautiful places of worship, we can have a spiritual regeneration without anyone knowing what is going on. Beauty can preach as very few men with bundles of words can preach. I want to make beautiful interiors for both churches and souls. I want people to hear my windows singing...."

—Charles J. Connick

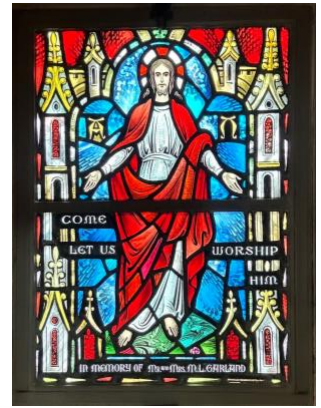


## First Encounter

The first Connick window one sees upon entering from the parking lot is this one, at the landing of the stairway to the second floor by the rector's study. It shows a triumphant Christ, flanked by Alpha and Omega and surrounded by the church. It calls parishioners to piety with the phrase, "Come, let us worship him."

## The East and West Windows

Pairs of windows around the sides of the church form a cycle of Jesus' life. Starting at the south end of the cloister, these are:



*Photograph by John Wooden*

First, at the right of this pair, is the Annunciation, when the Angel Gabriel appeared to the peasant girl Mary, announcing that she will bear the son of the Most High (see St. Luke 1:26–38).

At the left, we have the Nativity, when Mary gave birth in a stable, surrounded by animals and a heavenly host of angels (St. Matthew 1:18-25). Notice the unicorn in the bottom pane: said to represent new beginnings, the appearance of a unicorn is said to herald a time of good fortune and happiness. Legend also says only a virgin can tame a unicorn.

The Hemingway window was a gift of Sunny Hemingway Miller, Ernest Hemingway's sister, and mother of parishioner Ernest Hemingway Mainland (d.2021).

Next in the series, we have this pair: at the right, the visit of the Wise Ones from the East, the Magi, who tradition—but not Scripture—counts as three in number. This is the origin of our Feast of the Epiphany, celebrated on January 6 (St. Matthew 2:1-12).



At the left, we have Joseph, warned in a dream that Herod wants to kill Jesus, leading the Holy Family to refuge in Egypt (St. Matthew 2:13-23).

The next window, a single panel, is found just outside the door to the church itself, at the end of the cloister. It depicts Jesus teaching in the temple at the age of twelve.

Notice Mary and Joseph searching for him (at the top right), as well as the lamp burning in the lower pane—a symbol of knowledge and learning.



*Photograph by John Wooden*

Continuing on the west side (toward downtown Petoskey), we find this pair. First, at right, Jesus is preaching the Sermon on the Mount (St. Matthew, chapters 5-7). It is from this lengthy treatise that we receive the Golden Rule: “In everything do to others as you would have them do to you (St. Matthew 7:12).

Then, at the left, we see Jesus healing the man born blind (St. John 9:1-11). Note the caduceus in the bottom pane. Long considered a symbol of healing, the two serpents wound around a winged staff is actually from Greek mythology, representing Hermes (or the Roman Mercury), and by extension trades, occupations, or undertakings associated with that god. The historically correct symbol for healing and medicine is the Rod of Asclepius, which has but one snake.



The next pair in the series depicts the Wedding Feast at Cana at the left (St. John 2:1-12), and, at right, Jesus is teaching in the region of Judea beyond the Jordan. Here he preaches a famous saying, “Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven” (St. Matthew 19:13-15).

Note the baptismal fount in the bottom right pane, indicating—as we still hold today—that baptism of infants is appropriate.

At the bottom of the left panel, we see two rings—a much later symbol of marriage. Note the jars of water Jesus turns into wine in the middle, as well as a very Middle Eastern-looking bride and groom at Jesus’ right.

In the next pair of windows, we encounter Mary and Martha of Bethany, at the right (St. Luke 10:38-42). Many Christian writers have seen Mary as representing contemplation (prayer and devotion) and Martha as representing action (good works, helping others). Sometimes, these are described as love of God and love of neighbor, respectively.

At the left, we see the Transfiguration (St. Mark 9:2-8). Here, Jesus goes up a high mountain with Peter and James and John. Jesus’ clothes “became dazzling white, such as no one on earth could bleach them. And there appeared to them Elijah with Moses, who were talking with Jesus.”



*Photograph by John Wooden*





The last two pairs are slightly shorter, as they are above the chancel platform. At the right in this set, we see the Last Supper (1 Corinthians 11:23-25), with the twelve disciples gathered around Jesus. Note the chalice in the lower pane.

At the left, we have the Crucifixion, with Mary and the Beloved Disciple at either side (St. John 19:16b-27). Note the pelican in the lower pane; in medieval iconography, the pelican plucked her own breast to feed her chicks, as this mother is doing here. Thus, the pelican became a symbol of Jesus' sacrifice for our salvation.

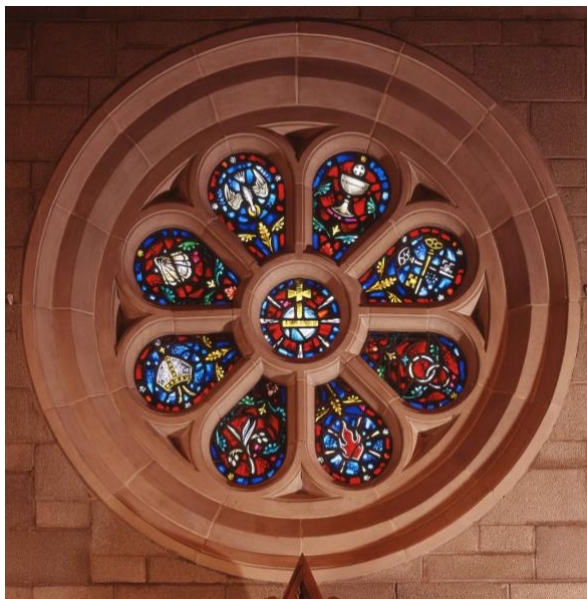
The last pair of windows in this series depicts the Resurrection, at the right, with the triumphant Jesus arising from the tomb and two guards who "shook and became like dead men" at the sight of him. (St. Matthew 28:1-10). Note the Phoenix in the lower panel, arising from the ashes.

At the left, we have the Ascension, forty days after the first Easter Day, when, as the apostles were watching, Jesus was lifted up, and a cloud took him from their sight (Acts 1:6-11). In the lower pane, there is a castle, representing the Kingdom of God that Jesus so frequently preached about.



### The Rose Window

Over the original church's reredos and between two sets of organ pipes, the rose window in the south end of the building depicts the seven sacraments in its eight radiating panels. Working clockwise and starting with the top right, these are:



*Photograph by John Wooden*

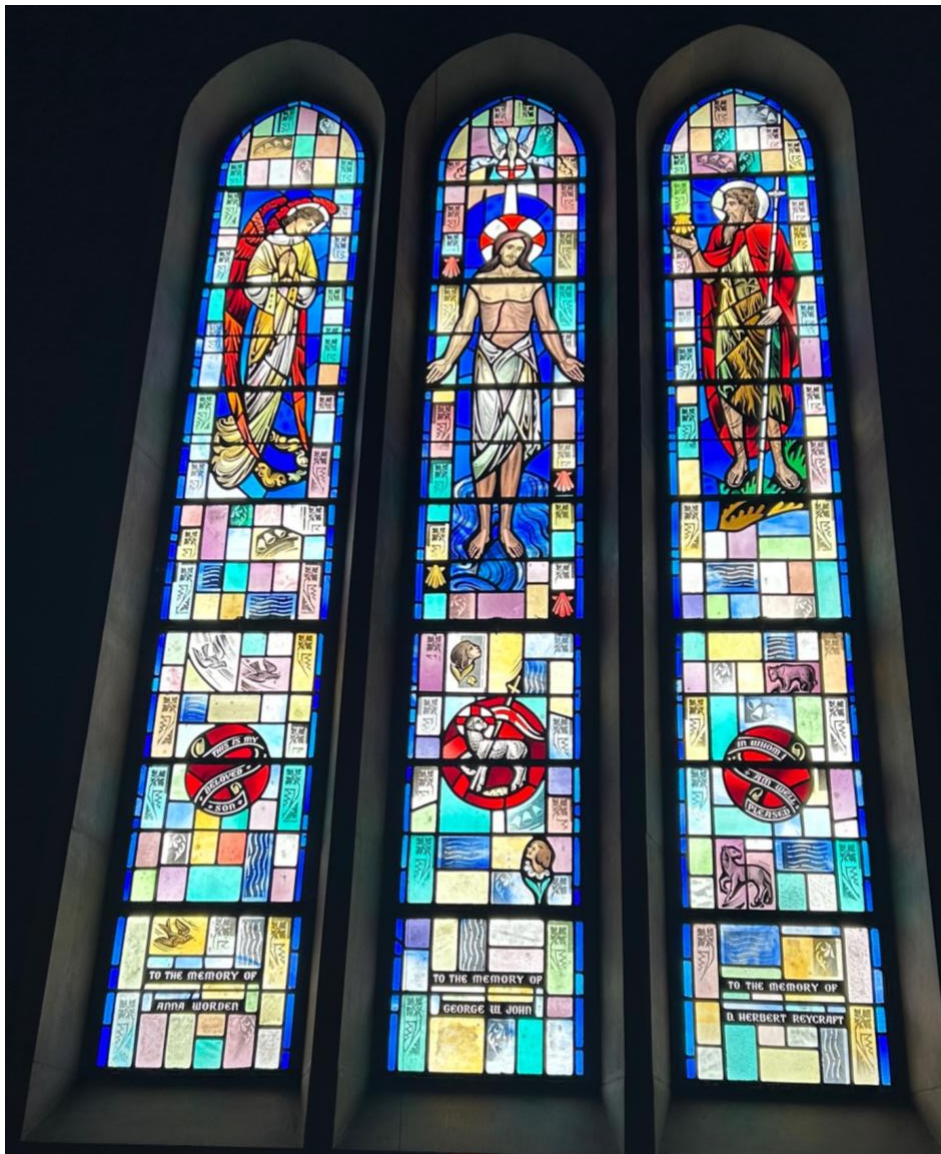
- The Eucharist, represented by a chalice with a bread host above it,
- Confession and Absolution, shown here as keys. Martin Luther referred to penance as the "office of the keys," as the priest has the authority to forgive sins, thus opening the gates of heaven to one who is penitent,
- Holy Matrimony, again represented by two rings (a most modern convention),
- Confirmation, shown as the Holy Spirit descending like a flame,
- Anointing, here represented by branches of olive, as oils used by the church are always from the olive tree,
- Ordination, depicted as a bishop's mitre (pointy hat), since the church holds that only a bishop may ordain,
- Baptism, shown here as a clam shell, as many are baptized with such a tool, and
- Not one of the seven sacraments, the Holy Spirit

here descends like a dove.

In the center an orb with a cross, representing Jesus' kingship.

## The Lancet Window

The great tripartite lancet window in the north end of the church depicts John the Baptist baptizing his cousin Jesus in the River Jordan (St. Matthew 3:13-17).



The window at the left (when viewed from inside the church) shows the archangel Gabriel looking on. Below him is a ribbon reading "This is my beloved son."

In the central window, we see Jesus standing with his feet in the river with a dove descending from above him. Below him we find the Lamb of God, with a banner of victory.

At the right, there is John, wearing his famous camel's hair coat and holding a clam shell, which he uses to baptize Jesus. Below him is a banner reading "in whom I am well pleased," the completion of the phrase (St. Matthew 3:17).

Hazel Reycraft, the donor, gave this window in memory of her husband, who she says, "was a farmer at heart and a hotelman of necessity." Figures of

children and small animals were included to recognize his lifelong interest and loves. Birds in flight and bells of joy were included in memory of Anna Worden at the request of family and friends.

Note that these three windows are considerably lighter in color than all of the others, as they face north and are not often struck by direct sunlight.

### In the Sacristy

The last to be commissioned at Emmanuel, the three windows in the sacristy depict the three orders of ordained ministry: deacon, priest, and bishop, each vested according to his order.

*A more detailed essay on these windows by parishioner Stephen*

*Selden was privately published in 2023. This is available by contacting the church office. It includes copies of delicious correspondence and excerpts of design plans.*

