

STAINED GLASS WINDOWS OF CHRIST CHURCH, TOWANDA, PA.

By David F. Fortney - September 1979. (with some revisions)

1. In the SANCTUARY (3)

These are a portrayal of the Parable of the Sower.

One can see the green grain in the north window, and the thistles in the south window.

There is a dove at the top of the center window. While I can not be certain, my feeling is that this suggests that the Sower is our Lord, "This is my Beloved Son, etc."

2. North aisle, east (3)

St. Paul is in the center window, identified by the sword he is carrying, "the sword of the spirit."

(NOTE)...in this and most of the other windows, the persons represented are identified by their traditional symbols which they carry or which are at their feet).

The left window has two symbols...

The EYE...the All-Seeing EYE. The omniscience of God, The Father.

The right window has two symbols...

The HARP refers to joy, music, worship in heaven, and sometimes is used for the symbol of David or St. Cecelia.

3. South aisle, east (3)

These windows are companions to those described in 2, above.

Moses is in the center window, identified by the two tables of the Law, that is, the Ten Commandments.

The left window has the XP, Chi Rho. These are the first two Greek letters in the word CHRIST.

The right window has the Alpha and Omega, the Greek letters for the beginning and the ending, based on several scripture verses, such as Revelation 1, 8. It means that our Lord is the beginning and end of all things.

4. North aisle, center (3)

These windows are of the same general type as 2 and 3, above.

An ANGEL is in the center window.

A CROWN is in the left window.

A CROSS is in the right window.

We need to consider the Cross and Crown together, when they usually are considered to refer to Revelation, 2, 10, "Be faithful unto death, and I will give you the crown of life".

5. South aisle, center (3)

Now we are coming to something more artistic. Each window has an individual figure...

On the left, St. John, the Apostle and Evangelist, identified by the EAGLE at his feet, and by the Quill and Book. The Eagle tells us of John's Gospel, which soars to the throne of Heaven.

In the center window, St. Luke, identified by the ox, because Luke gives a full account of the sacrificial death of our Lord.

On the right, St. Ann is depicted with St. Mary, as a young girl. St. Mary, mother of our Lord.

6. North aisle, west (3)

Here we have something really fine. It is German glass from Munich.

It has been referred to as the TE DEUM window. In all three windows are magnificent portrayal of angels. "To you all angels sing in endless praise."

7. South aisle, west (3)

These three windows are in a "popular" style but are extremely well done. Purists do not like stained glass to be, in effect, reproductions of pictures. The best glass has no depth. It is flat.

On the left is Ruth, identified by her gleanings of grain.

In the center is the Good Shepherd, Jesus, our Lord.

On the right is Christ in the Garden of Gethsemane.

8. The largest window in the church is the great west LAW window, comprising a magnificent rose window at the top with a portrayal of CHRIST THE KING.

Below that are the three great figures...

On the left Moses, identified again by the tablets of the Law, the Ten Commandments.

In the center, below the rose, is St. Michael, the Archangel conquering Satan. On the right is Solomon carrying his Temple in his hands.

9. Beside the great west window are two small windows. The north one has the LILY, and the south one has the Cross and Crown. The Lily represents the cross. See #4 for one definition of the representation of the Cross and the Crown.

10. In the vestibule of the north tower are two windows with diamond panes.

While these may have no special merit, they are attractive. Certainly diamond panes are to be preferred to inferior geometric glass, opalescent glass, or "art glass", which usually does not have much art.

11. We end our review with a great and distinguished window, THE TREE OF LIFE, in the south vestibule at the porte-cochere entrance.

It is by Charles Connick of Boston. Connick, together with d'Ascenzo of Philadelphia, began in the 19th century to produce glass of the color and quality of 13th century.

A notable feature of this window is the magnificent treatment around the edge.