



### **NEW STAINED GLASS WINDOWS**

**The Marcellus Observer**

**October 25, 1907**

St. Francis Xavier's Catholic church in Marcellus expects to have placed in the thirteen windows of their fine church edifice a set of stained glass windows. The firm of Haskins and Co. of Rochester has the work and promised by the 20<sup>th</sup>. The church spire is now being painted.

**Reprinted from *The Marcellus Observer***

**Friday, March 12, 1909**

One of the greater improvements to the church during the past year was the placing of the beautiful memorial windows by the following: Rev. J. J. Renehan, Rev. Henry H. Curtin. Mrs. Susan Connell, Miss Katherine Keegan, Miss Sarah Conroy, Mrs. Patrick Kilcoyne, Frank Curtin, Michael Cassin, James Hogan, Timothy Walsh and family, John O'Halloran and family, Mr. and Mrs. Bernard Powell, Sunday School Class of 1907.

**Reprinted in part from *Nine Mile Country*, by Kathryn C. Heffernan**

The present stained glass windows were features of a renovation of the church in 1946 and they tell the story of the life of Christ on earth – from the Annunciation (#1) to His Crucifixion and Death on the Cross (#14). When entering SFX Church from Main Street, beginning at the far left of the structure, the windows are numbered 1 through 5, continuing into the cry room with #6, and #7 being at the top of the building just below the tower. This window was not replaced and is visible only from the outside or from the inside of the tower. Window #8 is that on the stairway going to the choir loft. It does not appear to have replaced since there is no memorial noted at the bottom. The Michael Cassin family may however, have donated it, without a memorialization attached to it. Windows numbered 9 through 13

continue from the right rear of the building to the front of the church. The final station and window #14 is that above the altar.

### Notes From Fr Hartnett

One of the most beautiful crucifixion scenes in the area is the stained glass one behind the altar. This, although not put in at the time of construction (1869-73), was put in 1927 by the self-denial offering of parishioners during Lent.

<u>#</u>	<u>Significance</u>	<u>1906 – Original</u>	<u>1946 - Replacement</u>
1	Annunciation	Replacing the Rev. Michael M. Renehan Rev. James J. Renehan, Edward and Anna Renehan Window	In Memory of Mr. Mrs. Philip Coyne and Family Gift of John P. Coyne
2	Nativity	Replacing the Jeremiah Curtin Window	Gift of the Children of the Parish 1916
3	Flight into Egypt	Replacing the Patrick McLoughlin and Andrew Connell Window	Martin J., Elizabeth M., and Mary N. Gleason
4	Jesus in the Temple	Replacing the Mr. Mrs. Patrick Kilcoyne Window	In Memory of Anna and Clara Kilcoyne by William Kilcoyne and the Fenlon Family
5	St. Peter Baptism of Jesus	Replacing the John and Mary Keegan Window	Mr. Mrs. James A. Clary Sr. Mr. Mrs. James A. Clary Jr. and Family
6	St. Cecilia Wedding Feast at Cana	Replacing the Michael and Johanna Curtin, John and Margaret O'Halloran Window	Susan and Andrew Connell John and Mary Wybron Thomas and Sarah Thorpe
7	Glass Designs	No Memorial noted	No replacement



Window #7 was not replaced and is visible only from the outside of the building or from the inside of the tower. It consists of a series of glass designs including, "the lily . . . a symbol of purity, perfection, mercy and majesty. In Christian iconography, the lily is strongly associated with the Virgin Mary, and thus with the Angel Gabriel who is shown holding a lily during the Annunciation, signifying chastity. Joseph is sometimes shown with a staff blossoming with lilies. The lily's stalk signifies Mary's religious mind, the leaves her humility, the white petals her virginity and it's scent her divinity. The lily can symbolize all of the virgin saints. Christ, as judge, is sometimes pictured with a lily in His mouth, where the lily represents mercy. If a lily and sword are together, they symbolize the innocent and the guilty. It was believed to grow from Eve's tears of repentance shed as she left the Garden of Eden."

Maribeth Rayfield, a graphic designer and SFX parishioner, has thoughts that: “the tri-circle pattern that appears in the upper middle area would be representative of the Christian Trinity. It's possible that the top symbol that grows out of the Trinity may be the stalk of the lily, thus signifying Mary's religious mind (from above snippet).



Window #8 is that on the stairway going to the choir loft and features the American saint, Kateri Tekakwitha, the first American Indian candidate for sainthood (1932). There is no memorial noted and may have replaced another window at the same time as the others (1946), but which studio is an unknown. It is probably a Keck (Worden) design, a more romanticized image than others of this American saint (the name is listed as Catherine on the window), but consistent with deeply held beliefs of simplicity and patriotism at the time (mid-1940s).

8	Kateri Tekakwitha Blank at bottom	No Memorial noted	No replacement
9	St. Paul Good Shepard	Replacing the Martin Hogan Window	Pray For the Giver
10	Go Preach Gospel	Replacing the Mr. Mrs. Patrick Conroy Window	World War Veterans and Ancient Order of Hibernians
11	Palm Sunday	Replacing the Timothy and Mary Welch Window	Lawless Family Pray for the Giver
12	The Last Supper	Replacing the Edmund and Catherine Cassin Window	Gift of Dr. and Mrs. M. W. Sullivan
13	Agony in Garden	Replacing the Mary Dolan and Bernard Powell Window	Gift of Peter Quail
14	Crucifixion and Death of Jesus	Colored Glass	1927 Installation



It might also be noted, that our own Kathy Welsh pointed out that most (11) of the stained glass windows created and installed after World War II were products of the Henry Keck Stained Glass Studio of Syracuse, and that Henry Keck himself signed at least two of them – that in the cry room (#6) and that in the confessional (#9). Keck was, at the time, an outstanding representative of the Arts & Crafts movement, along with other local notables such as Gustav Stickley (furniture), Adelaide Robineau (ceramics) and Ward Wellington Ward (architecture).



Finally, it might be noted, that there is a stained glass window that exists on the east side of the Church and it was not replaced during the 1946 restoration. It is located in what is now a utility closet. It too has a series of glass designs, punctuated by the Christian symbol “*ih̄s*” – *in hoc signo* – from the Latin, *in this sign (the Cross)*.

In 1971, remodeling on the east side of the church involved closing the east side entrance, installing a lavatory and storage room in the space formerly occupied by the altar boys’ vestry and opening a hallway providing a direct exit from the church to the parking lot. The picture below shows the church addition and window referenced above

